

Performance Profile

- A young solo violinist with an active performance career (Excerpts from reviews enclosed). Also performs as an accompanist to various other artistes, while also performing collaborative duets with other instrumentalists
- Awarded “**Mrs.Saraswathy Prasad Memorial Prize for the Outstanding Performing Artist**” by Ethiraj College for Women (March’14)
- Performed in the **Tag Music Fest : Maestros of Tomorrow** held at Tag Centre, Chennai (Nov ’13)
- Awarded “**Ministry of Culture Scholarship for Young Artistes**” by Govt of India(April’13)
- Honoured as an “**Outstanding Woman Achiever**” by Indian Overseas Bank for International Womens Day (March ’13)
- Selected to perform violin solo in **SIFAS, Singapore** as a candidate of Kartik Fine Arts (March ’13)
- Awarded “**Tmt. Vijayalakshmi Subramanian Medal**” for Proficiency in Indian Classical Music by Ethiraj College (March ’13)
- Performed in the IIT Madras YouthFest (Jan ’13)
- Awarded “**K S Mahadevan Endowment Award**” by Narada Gana Sabha for the Margazhi season (Dec ’12)
- Awarded “**Best Junior Violinist**” award (instituted by Dr M Narmada in memory of her father Dr M.S Gopalakrishnan) by Sri Thyaga Brahma Gana Sabha for the Margazhi season (Dec ’12)
- Awarded “**Mumbai Nathan’s Endowment Prize**” by Sri Krishna Gana Sabha for meritorious performance in their Gokulashtami Festival (Aug ’12)
- Won **1st prize** (classical instrumental category) in the competition organized by RASA and a performance opportunity in their youth festival (Aug ’12)
- Awarded “**Yuva Shakthi Youth Achiever Award 2012**” by Yuva Shakthi (Jan ’12)
- Awarded the title “**Yuva Kala Bharathi**” by Bharat Kalachar (Nov ’11)
- Won **2nd place** in the National AIR Competition and was made a graded artiste
- Accompanied for 2consecutive years by Sri Vellore Ramabhadran at Sri Krishna Gana Sabha on 26/1/11 and 20/12/09
- Performed for the staff and students at **Bharatiya Vidya Bhavan, London** (May ’09)
- Violin Arangetram at Sri Krishna Gana Sabha on 30th September 2007 in the presence of Guru Sri Lalgudi.
- The debut performance was awarded **Jayammal Madhavachari Endowment Award** by Sri Krishna Gana Sabha.
- Adjudged as **one of the top six** performers at ISAI VELVI 2008, a state-wide competition conducted by International Society for Laya Awareness (August 2008)
- **Rolling shield for creative excellence (music)** awarded by the PSBB group of schools for the year 2006-07

- **V.R Gopala Iyer Memorial Cash Prize** for the most talented student in Violin (2004)
- **Bharat Kalachar Scholarship** for instrumental music won for three successive terms (1999-07)

List of other awards

Academics

- **“The Rolling Cup for Proficiency in M.A. Economics”**(Ethiraj College, 2013-14)
- **“Tmt. Devaki Ammal Prize for Proficiency in M.A.Economics”**(Ethiraj College, 2013-14)
- **“Dr. K Narayanamoorthy Memorial Endowment Prize for Proficiency in M.A. Economics”** (Ethiraj College, 2013-14)
- **“Thiru K Vajravel Mudaliar Medal for Proficiency in M.A. Economics”** (Ethiraj College, 2013-14)
- **“Pavani Amareswari Memorial Prize for Proficiency in Research Methodology”** (Ethiraj College, 2013-14)
- **“Dr. Tmt. Shantha Ramamurti Endowment Prize for Monetary Economics”** (Ethiraj College, 2013-14)
- **“Sri P.V.Madhava Rao Prize for the II year PG student securing the highest marks”**(Ethiraj College, 2013-14)
- **“Tmt.N.Bhuvaneshwari Endowment Prize – “Mathematics for Economics”**(Ethiraj College, 2013-14)
- **“Tmt.N.Bhuvaneshwari Endowment Prize at the PG level – Statistics For Economists”**(Ethiraj College, 2013-14)
- **“Tmt.Vijayalakshmi and Thiru.V.N.Varadharajan Prize for Macro Economics”**(Ethiraj College, 2013-14)
- **“Dr.Tmt.Ahalya Krishnamoorthy Endowment cash prize for Proficiency in Public Economics”**(Ethiraj College, 2013-14)
- **“Rolling Cup for Outstanding Student of the College”**(Ethiraj College, 2012-13)
- **“Justice S Natrajan Golden Jubilee Prize for Outstanding Student”** (Ethiraj College, 2012-13)
- Completed B A Economics, graduated **first class with distinction**, from University of Madras (2011)
- Won various prizes, including all-round excellence and subject proficiencies, for outstanding performance (Aggregate 96.3%) in the Std 12 CBSE Board Examination (2007)
- Gold medallist at the international level in the English Exam conducted by The University of New South Wales, Australia (2002)
- AL Mudaliar merit Scholarship 2002
- Merit Certificate for outstanding performance in Academics from 2001 till end of schooling in 2008

Creative Writing

- **Editor** of Pictures of Melody Series – The World’s first Graphic Biographies on Classical Music Legends (since 2010)
- Received the **R. K. Narayan Award for Creative Talent** (2006)

- Received a **special certificate of appreciation** from Commonwealth essay Competition Committee for essay submitted in 2005
- **All India 2nd Runner Up** in the Classmate Young Author Contest (conducted by ITC) from more than 1,20,000 students (2005). **Story published by Rupa & Co**

Excerpts of Reviews

“Pleasing violin treat...Meditative is the word that sums up the concert of Chennai-based young violinist Shreya Devnath. She presented the chosen pieces with uncanny precision at a leisurely pace in a soul-forgetful mood. That she is a disciple of legendary Lalgudi set up high expectations and she lived up to it delivering a memorable treat in classicism. In her presentations, a streak of her mentor Lalgudi’s style remains noticeable for discerning audience yet it evidences her rich manodharma in good measure. Unlike many youngsters of today that prefer fast tempo in rendition, she chose to render in a relaxed way that made each of nuances both lyrical and musical sparkle in its charm. It, in a way, makes her rendition distinct in its own right lending a measure of ‘soukhyam’ in optimum proportion. The way she worked out soft transitions in switching over to different tempos spoke of her command over the instrument and a feel for the connotations of the composition seems a noteworthy aspect of her exposition.”

Review by Velcheti Subrahmanyam in The Hindu (Friday Review – Visakhapatnam edition) dated July 02, ‘15

“A pleasant recital...Touching the pivotal swaras with powerful phrases raga shanmukhapriya was pleasing, she gradually developed the Mohana raga, phrase by phrase and made it colourful and wholesome... The way she started the swaraprasthara in vilambakaala and gradually moved to Drutha Kaala was admirable. Her “patanthara” is good and presentation lively. No doubt she has a brighter future in the years to come.”

Review by Mysore V Subramanya in Deccan Herald, Bangalore dated June 8, '15

“Perfection of notes and effortless fluid technique marked the solo violin concert of Shreya Devnath...The extensive Poorvikalyani raga alapana stood out for Bhava laden sangathi...This concert was an indicator of her ability to carve a niche for herself, and she would certainly acquire recognition as a solo violinist.”

Review by Narayana Vishwanath in The New Indian Express dated Jan 1, '15

“Flashes Of Antiquity...Shreya Devnath's style is a unique mould impressed on pure classicism...Shreya's evening violin concert illustrated that she has innovative ideas. They enhanced the glitter and thrust of her playing. Her Ritigowla and Thodi alapanas were exuberant and contained flashes of vintage quality which made rasikas sit up. They displayed an original imagination, raga architecture and refined quality. In both elucidations, the tara sthayi phrases and sustained notes were soul-stirring...Shreya Devnath proved through her recital that music is beyond language and is primarily concerned with aesthetics and sweetness of sound. She has a bright future in the realm of music.”

Review by H.Ramakrishnan in The Hindu dated December 30, '14

“Shreya Devnath...hailing from the same school, was a great source of strength to the vocalist...The graham bheda, showing Suddha Dhanyasi, while anchoring on the nishada, was successful with good support from Shreya's long bowing on the same note.”

Review by T.T.Narendran in The Hindu dated December 19, '14

“The Lalgudi bani intact...Shreya Devnath held the mirror to the Lalgudi legacy of parampara, perfection and precision. She has not only inherited the unique technique of violin play but also the basics of what constitutes quality music. Shreya's fingering dexterity, especially in the raga alapana, and her clear bowing technique came to the fore in her exposition of ragas Anandabhairavi and Kalyani...Her happy coordination of fingering and bowing was seen in the Ragam Tanam Pallavi. The arrangement and progress of sancharis in Anandabhairavi, brought out the peaceful emotion of the raga. The kriti 'Marivare' was marked by richness and subtlety. The Kalyani elaboration for the kriti 'Kamalambam Bhajare' presented the picturesque facets of the raga and kirtana. These two kritis formed the core of her performance, which was inviting and musically satisfying.”

Review by S.V.K. in The Hindu dated Oct 10, '14

“A Talent to Watch Out for. The violin concert of Shreya Devnath at Bharathiya Vidya Bhavan for Kartik Fine Arts, made it evident that she had inherited the legacy of her guru Lalgudi Jayaraman. With a good grip over technical aspects, conveying authentically the diction of the kriti chosen, she will soon reach greater heights in the field of music...She adeptly brought out the contours of the raga with copious elan and imagery. The zeal and enthusiasm shown by her in elegantly presenting the traditionally well known kriti of Thyagaraja Brochevare in raga Sriranjani, revealed her innate consciousness in bringing out the best. What was interesting was her display of swaras played with poruttams, according to different sangathis of the pallavi. The highlight of the concert was raga Dharmavathi, a Ragam-Tanam-Pallavi in khanda jati tirputa talam...With bewitching raga contours, the harmony was evident. What was inspiring was her seamless reversal of the ragas,

back to Dharmavathi and the final korvai, when all the ragas appeared within the korvai itself. On the whole, the concert was wholesome, appealing and reposeful with emphasis on the clarity of sahitya bava.”

Review by Narayana Vishwanath in The New Indian Express dated Jan 6, ‘14

“**There is a significant difference** between the violin solo of Shreya Devnath a few years ago and now. When instrumentalists practice and gain experience, they invariably become tempted to profligate. But Shreya comes from the school of high discipline. It was evidenced through her greater consideration in playing and exploring the beauty and nuances of the ragas and kritis. Her delineations of Suddha Dhanyasi (‘Subrahmanyena’ of Dikshitar) and Kambodi (‘O Rangasayee’ of Tyagaraja) were replete with powerful yet poignant phrases and stops. The swaras she had appended for Ninnunera Namminanu’ in Pantuvarali (Tyagaraja), ‘Subrahmanyena’ and the streams that flowed for ‘Bhooloka Vaikuntam’ in Tyagaraja’s oeuvre were delightfully sequenced. The finale was gracefully built and rounded off. A knowing smile on her face, an appreciative nod to the percussionists and the attentive bowing during fast swara passages showcased the musically matured Shreya Devnath throughout the concert.”

Review by G.Swaminathan in The Hindu dated Dec 24, ‘13

“**Confident Strokes.** Young Shreya Devnath was a picture of poise as she played some peace-evoking music...Her guru’s bani came alive in her alapanas as the swara phrases were soaked in raga bhava. Her selection of ragas had many hues. Chandrajyothi tugged at the heart strings. Begada and Kharaharapriya were regal.Latangi which she elaborated for RTP...was fresh and flowing. ‘Pakkala Nilabadi’ by Tyagaraja was dealt with elaborately with rich Swarakalpanas...As she took the rasikas deeper and deeper into the ragaswarupa, it appeared more like an offering than a display of talent.”

Review by Smt B Ramadevi in The Hindu (Friday Review – Coimbatore edition) dated Oct 18, ’13

“Enjoyable RTP... It was a rare opportunity for the rasikas in Tiruchi who enjoyed the violin concert of Shreya Devnath, who mixed both the conventional and innovative ideas in her presentation, at Raska

Ranjana Sabha, Tiruchi, recently. It was simple but majestic. With an effortless strategy, she was able to mesmerise the audience.”

Review by M. Balaganessin in The Hindu (Friday Review – Coimbatore edition) Oct 4, ’13

“**A graceful and racy rendition...**with unremitting practice, Shreya Devnath seems to have inherited the style and rendition of her mentor violin maestro Lalgudi Jayaraman, with good grip over technical aspects. Her skill in handling the kritis with a clean perception of the musical mood was evident. The performance was certainly illustrative of her skill to dwell expressively on the featurefulness of emotive aspects (as well as) highlighting the rhythmic complexities. In the Ragam Tanam Pallavi, where Shanmugapriya was explored in all three octaves...what was exhilarating was the precise execution of Anulomam, Pratilomam and the kalpanaswaras which had an abiding effect on the listeners.”

Review by Sri Narayana Vishwanath in The New Indian Express dated Dec 29, ‘12

“**Played with Effortless Ease...**Shreya Devnath’s pleasant rendition exuded liveliness and maturity. Her fingers effortlessly translated her imagination during the delineation of Sankarabharanam. Enthralling Thodi...Shreya welcomed Thodi with intoxicating Gamaka laden swara phrases and presented ‘Thaaye Yashodha’ as a tribute to Madurai Mani Iyer. This immortal kriti by Oothukkadu Venkatakavi gave her excellent opportunities to exhibit her skill in portraying emotions.”

Review by Smt B Ramadevi in The Hindu (Friday Review – Coimbatore edition) dated Nov 2, ’12

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“The Kruti Saareya saareya in Kharaharapriya was taken for detailing. The Alapana, Neraval and Swara Prasthara all had the shades of Lalgudi. The day being Thursday, her rendering contained the Muthuswami Dikshitar Kruti, Bruhaspate, one of the Navagraha krutis dedicated to the planet Guru. Interestingly, being the third day of Navaratri, she rendered one more Kruti Sri Kamalambikaya, which is the third Navavarana Kruti of Muthuswami Dikshitar. Such minor things reflect abundantly, on the ability of the musician, to rise to the occasion...I would like to hear her concert once again...the young girl has very good potential, the rendering of whom resonates Lalgudi Bani.”

Review by Sri Krishnamurthy in the Star of Mysore dated Oct 19, '12

“Well-chosen songs and a relaxed pace were the highlights of Shreya's violin concert. Shreya Devnath's solo violin concert proved that she has the skill and the potential. At a time when many artists of the younger generation (even rasikas) think speed thrills, it was surprising to note that she chose to present the raga alapana in (ati) vilamba kalam with long, drawn out phrases. The characteristics of both Vasantha and Mohanam were showcased in abundance in the aesthetically structured rendering...Tyagaraja's 'Mohana Rama' was played beautifully and the first and second speed swaras were well structured and contained all the beauty that can be brought out in the violin. An emotional

'Jagadodarana' a Dasar Nama in Karnataka Kapi was preceded by an out of the world sketch of the raga in just a few seconds.”

Review by Smt Uma Krishnaswamy in The Hindu dated Jan 13, '12

“Bearing the stamp of Lalgudi school...Sowkhyam coupled with deft and in-depth handling of ragas marked the concert of Shreya Devnath...Flagging off her session with a Lalgudi Varnam in Garudadhwani bringing out the refreshing aspects of the raga, then following it up with Papanasam Sivan's composition, 'Gowri Manohara' in Gowrimanohari with a rich tapestry of kalpanaswaras was aesthetic...The highlight of the concert was the RTP in Shanmukhapriya (khanda jati tripata)...theraga was given an elaborate treatment touching the nuances of harmony. 'Brocheva' (Khamas) and 'Nadaloludai' (Kalyanavasantam) were rendered in all their grandeur.”

Review by Sri T K Ganapathy in The Hindu (Coimbatore, Madurai editions) dated Jan 13, '12

“A scintillating performance. Shreya Devnath...disciple of Lalgudi Jayaraman who performed at Bharat Kalachar recently, impressed both audiences and exponents. It is not merely the knowledge of the theory of music nor long and arduous training and practise with manodharma that sustains an individual in the music arena. There is something beyond this, an exceptional feeling for music that places an individual in the top slot. This came to my mind after hearing violinist Shreya Devnath....Vivacious music of classical tempo, was large in her violin recital...opening with a varnam...she moved onto raga Bilahari (Paridhanamichite) of Patnam Subramania Iyer, when she gave free rein to her artistic instincts with an unwavering kalapramanam to back her. She rendered the raga Shanmugapriya, delineating the kriti (Kumara Guruguham) of Lalgudi, revealing the confluence of good training and her own inner coiled spring of latent ability...But it was in the raga Karaharapriya alapana that her imagination rose to a peak, particularly the distinctive enunciation of the swarapassages in the vibrant creation of Thyagaraja, Samanamevaru, with sweet and resonance sound reflecting her explorative instincts. Certainly her presentation with brisk and lively approach, along with her knack of imparting tonal colour, indeed proved her tutelage. “

Review by Sri Narayana Vishwanath in The New Indian Express dated Nov 30, '11

“Shreya Devnath of Chennai gave an exciting performance in Saraswati Gana Sabha during the Navratri Festival...Seethamma Mayamma is popular and melodious and on Shreya's violin, it transported the audience to another world, it thrilled, excited and soothed in turn...It is a tremendous showpiece, given the 69/1 Chamiers Road, Raja Annamalai Puram, Chennai - 600028 Ph: (044) 2434 7331 Email: shreya_devnath@yahoo.co.in

fabulous microtonal fiddle playing...and ought to bring the house down anywhere...Shreya's concerts conform to the highest standards, note and tone are perfect...Shreya's concert balanced melodic exposition with multi-noted cascades within the context of a sinuous elegance that made her improvisation seem exceptionally coherent. She then sang Gandhiji's favourite prayer Raghupati Raghava Rajaram as the finale to the concert. The vocal rendition was delightful surprise to the audience and organisers."

Review by Sri BVS Bhaskar in The Hindu (Visakhapatnam Edition) dated Oct 14, '11

"In Lalgudi's footsteps..." The hallmark of Lalgudi's school of music is disciplined approach to music and Shreya Devnath proved a worthy disciple in her violin solo concert...The erect posture indicated poise and Shreya showed vishranti that belied her age...It had the Lalgudi stamp throughout...Sri Jakandara saw her weaving kalpanaswaras with ease...It was heartening when the youngster took up Dhanyasi next for detailing. The attempt was praiseworthy...Sankarabharanam, the evening's main, was built slowly and steadily. The kalpanaswaras at Veda Sastra in Enduku Peddala had all the ingredients of Lalgudi's style...Perfection was the bedrock of this well-rehearsed concert."

Review by Sri V Balasubramanian in The Hindu dated Sept 16, '11

"Voice of the violin..." Shreya Devnath's concert showed her devotion to her guru...Shreya Devnath of Chennai held the audience spellbound with her violin recital at Sri Venugopala Swamy temple...during the Thyagaraja Aradhanotsavam organised by Sri Sangameswara Sangeetha Samakhya...The audience which included veteran musician Peddada Surya Kumari, enjoyed the concert and gave a big round of applause at the end of every item...There was pin drop silence in the auditorium when she was reciting the kriti Ninne nammitinayya...After enthralling the audience for about three hours, Shreya concluded her concert with a thillana."

Review by Sri K.N. Murali Sankar for The Hindu (Hyderabad edition) dated Feb 4, '11

"Showcase of Lalgudi Bani..." Shreya Devnath highlighted the lyrical beauty of the kritis...After a swift 'Entani Vina' in Urmika with several cycles of captivating swaras, Shreya touched upon the emotive alapana of Charukesi. The raga's subtle pathos and wonderful melody were evident in her presentation, which was sans artificiality...The raga of the evening was Mohanam. Shreya revealed its beautiful features—soft, slow, fast and flexible with proper punctuation at the right places adding extra charm and depth to the alapana. Tyagaraja's 'Nannu Palimpa' took the audience on an endearing trip with engaging swaras. Shreya's swaras and raga treatises bore the Lalgudi school stamp...'Nadaloludai' in Kalyanavasantham, 'Unnai Thuthikka' in Kuntalavarali, 'Sollavallayo Kiliye' in ragamalika and a Vaasanthi Thillana were the other inclusions of Shreya's remarkable violin solo concert."

Review by Sri G Swaminathan for The Hindu dated Dec 14, '10

"Her violin sings..." Shreya Devnath exuded warmth and confidence...Her repertoire was soaked in devotion and she presented them with total involvement...Shreya's delineation of Kalyani was leisurely and authentic...Her fertile imagination and grasp over layam were brought to the fore during the swaraprastaras...The composer's wonder and admiration at Yashoda's good fortune were brought out beautifully in the innumerable ways in which the lines 'Ammam Endrazhaikka' were played for the kriti 'Enna Thavam Seithanai'."

Review by Smt B Rama Devi for The Hindu (Coimbatore edition) dated Nov 19, '10

"There were no rough edges in the presentation..." Shreya Devnath's violin solo was testimony to the meticulous learning she had undergone...it is necessary to reproduce kritis and sangatis without rough edges and to know how to maintain the tempo in a concert tempo in a concert format. These were significantly

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admirable in Shreya's presentation...Her expositions of a minor sketch of Anandabhairavi and the main Simhendramadhyamam reiterated that she had comprehended the musical forms of these ragas in the proper perspective and was equipped to present o the violin without blemish."

Review by Sri G Swaminathan for The Hindu dated Jan 1, '10

"She was classy. She sported that unmistakable Lalgudi brand. Young Shreya Devnath showed lot of promise...Anandabhairavi was exquisite and she did full justice to the Syama Sastri kriti "Marivera Gati". The Lalgudi style was out clearly and quickly. She did well to vocalize the violin."

Review by Smt Sudha Jagannathan in Carnatic Durbar.com in Dec '09

"Her swaras for Brova Barama (Bahudhari – Tyagaraja) showed sharp reflexes as she presented all kinds of variations with a streaming continuity that gave the impression that one was listening to a violin duet. The alapanas for Charukesi (Matal Adamodi – Tyagaraja) and Kharaharapriya (Rama Nee Samanamevaru – Tyagaraja) had long drawn-out phrases which she probably relishes the most and the swaras were flawless."

Review by Sri Sivakumar in The Hindu dated 30th Jan '09

"Shreya Devnath's concert showcased her command over her instrument... In the two vital aspects of bowing and fingering essential for a violinist, she revealed flexible technique to translate her need into a song or a raga. In her cautious raga essays of Kiravani and Madhyamavathi, she showed that she had been well-trained to touch the salient morchanas to bring out their swaroopas. In the rendering of songs,patantara was high in scale to give them pleasing presentation. The raga sancharas... diligently eschewed obesity."

Review by Sri SVK in The Hindu dated 17th Oct '08

"A new addition to the Lalgudi Violin Bhani is Shreya Devnath, whose solo recital at the well-attended Krishna Gana Sabha Gokulashtami series was discipline and patantara suddham to the fingertips. The heightened resonance of the kirtanas was a happy blending of musical instincts and intensity of practice. Bowing and fingering felicity moved in harmonious coordination...There was fullness of appeal in the rendition of kirtanas and unfolding of the ragas, based on a fine balance of gana and naya... The patantara was impeccable and interpretation precise. The Lalgudi culture formed the fabric of her kutcheri. Atana and Simhendramadhyamam were taken up for raga elaboration. The exposition moved in the direction of the moorchanas of ragas composed with poised restraint. The raga lines were carefully guided. In swara exercise she displayed well-controlled gentle rhythm."

Review of Debut Concert by Sri SVK in The Hindu dated 12th Oct '07