**SHREYA DEVNATH REVIEW DETAILS**

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| **S.NO** | **REVIEW DETAILS** | **AUTHOR NAME, MONTH & YEAR** |
| **1** | **“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 Subrahmanyamin The Hindu (Friday Review – Visakhapatnam edition) dated July 02, ‘15 |
| **2** | **“Young violinist floors students…**Music is universal and a good performance carries the listener into another plane. The fortunate group of engineering students who heard the violin demonstration by Shreya Devnath were left awe-struck. Their adoration was visible in the way they mobbed her after the lecture-demonstration programme just to listen to her talk and of course many also wanted selfies with her. The lecture demonstration was organised by the Visakha Music Academy in association with the Chaitanya Engineering College, Kommadi, in an effort to popularise Indian classical music among the next generation. The felicity with which she played the violin received tremendous applause from the students who had not seen a live concert up close. Reaching out to the students as one among them Ms.Shreya tried to demystify the language of the Carnatic music. She explained the origin of the Octaves and how the scales vary and how the pitch varies. She was accompanied on the mridangam by Palayamkottai B. Guru Ragavendra.” | Review by G.S. Subrahmanyam in The Hindu, Visakhapatnam dated June 29, ‘15 |
| **3** | **“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 |