**SHREYA DEVNATH REVIEW DETAILS**

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| **S.NO** | **REVIEW DETAILS** | **AUTHOR NAME, MONTH & YEAR** |
| **1** | **Review of Season 2015: By a Rasika** | Review by Report N.Srikumar (Season’s Daily ) dated Jan 01, ‘16 |
| **2.** | **In Sync With her Bani**  (Sri Thyaga Brahma Gana Sabha) | Review by R.Revathi – (The Hindu Friday Review) dated Dec 18, ‘15 |
| **3.** | **Sonorous Violin Solo**  Shreya Devnath Proved to be a perfect disciple to the late Lalgudi Jayaraman | Review by Gudipoodi Srihari - Sonorous violin - Friday Review –Sep 25, ‘15 |
| **4.** | **“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 |
| **5** | **“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 |
| **6** | **“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 |
| **7** | **“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 |
| **8** | **“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 |
| **9** | **“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 game 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 Friday Review - dated Oct 10, ‘14 |
| **10** | **Shreya Devnath brings Lalgudi Jayaraman alive via Violin** | Review by Lakshman Sudar – Newsband – dated Sep 24, ‘14 |
| **11** | **“A Talent to Watch Out for.** The violin concert ofShreya 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 Brochevarevare 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 inspiringly interesting 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 |
| **12** | **Margazhi Musings** | Times of India – dated Jan 1, ‘14 |
| **13** | **“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 Khambodi (‘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 |
| **14** | “**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 |
| **15** | **“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 featureness 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 |
| **16** | **Capturing Hearts** | Review by DC – Deccan Chronicle Chennai – dated Dec 17, ‘12 |
| **17** | **“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 |
| **18** | **“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 |
| **19** | **“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 triputa)...the raga 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 |
| **20** |  | Deccan Chronicle Chennai – dated Dec 10, ‘11 |
| **21** | **“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 swara passages 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 |
| **22** | **Exciting Performance** | Review by B.V.S.Bhaskar – (The Hindu) dated Oct 14, ‘11 |
| **23** | **In Lalgudi’s Footsteps** | Review by V.Balasubramanian (The Hindu Friday Review) dated Sep 16, ‘11 |
| **24** | **Voice of the Violin** | Review by K.N.Murali Sankar (The Hindu Friday Review) dated Feb 4, ‘11 |
| **25** | **Picture of the Day** | Review by Ganesh ( Deccan Chronicle) dated Jan 13, ‘11 |
| **26** | **Showcase of Lalgudi bani Shreya Devnath highlighted the Iyrical beauty of the Kritis** | Review by G.Swaminathan (The Hindu) dated Dec 14, ‘10 |
| **27** | **Techie gives up lucrative career for music** | Review by DC Correspondent (Deccan Chronicle) dated Dec 12, ‘10 |
| **28** | **Her Violin Sings …Violin Shreya Devnath was a picture of poise at her recent concert in Coimbatore** | Review by B.Rama Devi (The Hindu) dated Nov 19, ‘10 |
| **29** | **A Promising recital by Shreya Devnath** | Review by Sudha Jagannathan (Carnatic Darbar) dated Dec 19, ‘09 |
| **30** | **Aradhana at Asthika Samajam** | Review by S.Sivakumar (The Hindu) dated Jan 30, ‘09 |
| **31** | **Pleasing all the way**  **Shreya Devnath’s concert showcased her command over her instrument** | Review by SVK (The Hindu)  dated Oct 17, ‘08 |
| **32** | **Adherence to Classicism** | Review by SVK (The Hindu)  Dated Oct 07, ‘12 |