

KAVITHA JAYARAMAN

Musician, Educator, Philanthropist
Founder, Kalaadhaanam

Kavitha is an award-winning Vocalist and Veena player, a passionate analyst, performer, teacher, and curator who regularly performs in the USA, Singapore, and India. As a philanthropist and educator, Kavitha has raised over USD 95,000 through her arts academy, Kalaadhaanam. She is a Voting member at The Recording Academy (GRAMMY®) - one of the few Indian Classical musicians on the prestigious panel. Her debut Album 'Varnams Reimagined' won multiple laurels at international music festivals. Her debut solo 'Rara Rajeeva Lochana' was featured on Rolling Stone India's 'Top 10' playlist.

Kavitha has performed over 300 concerts at some of the world's most prestigious venues, including Esplanade Singapore and Music Academy - Chennai, India. At the age of 10, she was one of only 15 children nationwide to receive a prestigious 10-year 'Cultural Scholarship' from the Government of India for specialized training in Carnatic Music. Kavitha holds a double Diploma in Carnatic Vocal and Veena from Singapore Indian Fine Arts and was awarded the title 'Sangeetha Visharad' from the institute. In the last few years, with a Master's in Music Business from the prestigious Berklee College of Music, USA, Kavitha has evolved from a stage artist to a digital content creator with over 1 million reach across her social media platforms. In addition to core classical performances, she regularly collaborates with musicians from different genres worldwide.

 1.4M streams  650k views  + 7k followers



CONTACT

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THE UNBOUND VERSE - BARATHIYAR'S LEGACY



REVIEWS

"The Unbound Verse - "Every detail in this production feels intentional, from the pacing to the arrangement, creating a smooth experience that encourages repeated listening and deeper emotional exploration."

-Vgzbz FM

"Veera Sudandiram" is a powerful reminder of how music can carry history, identity, and resistance—all in one breath. It's not background music. It's a call to listen, to feel, and to remember.

- GD Records Music

"The Unbound Verse is a rare and inspiring fusion of Carnatic classical and jazz, carried effortlessly by the power of Bharathiyar's poetry. Each raga is chosen with care to mirror the mood of the poem, whether it speaks of patriotism, romance, or defiance. The artistry is exceptional, with Kavitha Jayaraman's deep-rooted musical heritage and contemporary vision, Charu Suri's sensitive jazz touch, and Shreya Devnath's vibrant Carnatic expression blending into a unified sound. The production is polished yet warm, preserving the beauty of tradition while making it freshly inviting for today's listener."

-New Music Alert

My second studio album, released in Aug '25, is a 25-year dream actualized. This project features original compositions in the Carnatic music style, deeply rooted in the profound poetry of the great Tamil poet, Bharathiyar. What makes this album truly unique is a groundbreaking collaboration: I've teamed up with the brilliant Grammy-nominated jazz pianist Charu Suri and acclaimed violinist Shreya Devnath to forge an unprecedented fusion, aiming to transcend traditional boundaries.

Earning rave reviews and dominating the airwaves, the album has become an instant hit, garnering significant radio play worldwide.

ACCOLADES FOR THE ALBUM:

- Three Silver Medals at Global Music Awards '25 - Best Indian Classical Album, Best Song, and Best Female Vocalist
- Nominated as the Best Original Song - 'Veera Sudandiram' at World Film Festival at Cannes - Sep' 25
- Two singles from the album were also ballot at the 68th Grammy Awards under the 'Best Global Music Performance' category.

LISTEN HERE



VARNAMS REIMAGED

DEBUT ALBUM



"Varnams Reimaged" is a real musical treasure any passionate lover of Carnatic Music will adore and will like to preserve for future listening, and in fact over multiple repetitions. The album has also helped surface the masterly expertise of Kavitha Jayaraman in Carnatic Music, which she has put to use in resurrecting a few rare Ragas of the heritage. I feel this rare kind of mission is most likely to inspire many such endeavors in the future that will play a pivotal role in enriching the school of Carnatic Music."

- NEW MUSIC ALERT - Full review [here](#)

The album casts a spotlight on a rare treasure - the 'Varṇam'. This compositional gem, inherent to the Carnatic music system, embodies the essence of ragas and serves as a cornerstone in learning. What makes this album particularly special is its resurrection of lesser-known Varnams, many of which have seldom, if ever, been captured in digital recordings. By merging the traditional with the new, the album encapsulates the spirit of innovation while honoring the roots of this time-honored art form.

ACCOLADES FOR THE ALBUM:

- 'Best Song' at '[World Film Festival at Cannes](#)' in Mar'24
- Two Silver Medals at '[Global Music Awards](#)' USA in Nov'23
- Best Song at '[Parai International Music Awards](#)' in Jan'24
- Best Album, Best Artist, and Best Song at [Clef Music Awards '24](#)
- Best Classical Vocal at the [Indian Music Awards '24](#)
- Excellence in Audio Engineering at [Indian Recording Arts and Academy Awards](#)
- Earned 'Best Traditional Album' nomination at '[World Entertainment Awards](#)' in Feb'24
- Nominated for 'Best Song' at the [International Singer-Songwriters Association Awards](#) in August '24
- The album was also submitted at the [66th Grammy Awards](#) under the 'Best Global Music Album' category.

[LISTEN HERE](#)



MUSIC

VEENA SINGLE - Naan Oru Vilayattu Bommaiya

“Naan Oru Vilayattu Bommaiya,” is a popular Carnatic music piece composed by 18th Century composer Shri Papanasam Sivan elegantly recreated using India’s national instrument, the Veena. Released on October 8, 2024, this ambient classical piece is my genuine attempt at preserving India’s rich musical heritage and building a new audience for this ancient art form

AWARDS

- Best 'Cultural Music Fusion Artist' at [Clef Music Awards 2025, India](#)
- Bronze Medal at [Global Music Awards '24](#) - Best Instrumentalist
- 'Best Instrumentalist' at Intercontinental Music Awards, [USA 2025](#)
- Semi Finalist at World Film Festival at Cannes Mar'25
- Earned 'Best Traditional Album' nomination at 'World Entertainment Awards' in Dec'24
- Female single of the Year Finalist at [ISSA Awards](#)



[LISTEN HERE](#)

VOCAL SINGLE - Rama Ninne Namminanu

A Classic 17th-century composition by the prolific Carnatic music composer Saint Thyagaraja, this song captures his devotion to Lord Rama as he says "Believe me, Rama, I have reposed my faith in you and you only, as you are the essence of everything in the world." The song has been recreated with modern musical elements keeping the composer's emotions and helping it reach new audiences not accustomed to listening to this artform.

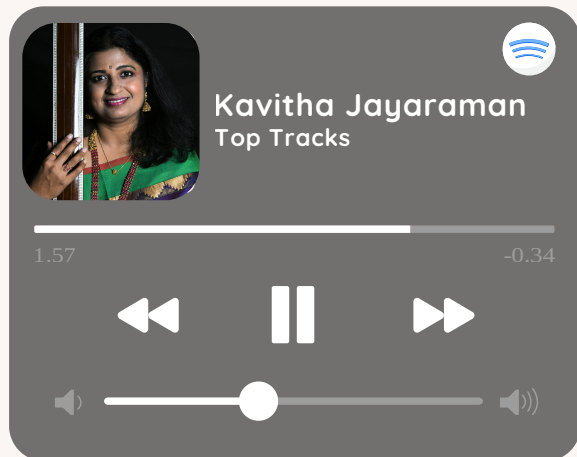
AWARDS

- Two Bronze Medals at [Global Music Awards'24](#) - Best Indian Classical Album & Best New Release
- Best Vocalist at [Intercontinental Music Awards '24](#)



MUSIC

SPOTIFY



YOUTUBE



RECENT PERFORMANCES

- **Performances in the temple in Singapore on the occasion of Navratri festivities - Oct'25** - Invited to perform multiple Vocal and Veena concerts along with senior disciples of her Guru on the occasion of Navratri festivities.
- **Virginia Center for Creative Arts (VCCA), Virginia, USA - June '25** - Selected for a week-long residency program at the prestigious VCCA in Virginia. During my time at VCCA, I immersed myself in a week-long residency focused on music creation and album development.
- **Appreciation Dinner for Singapore's ex-Prime Minister Mr Lee Hsein Loong, Singapore - Jan '25** - Invited to perform at a special event curated by Mediacorp and all Indian organizations in Singapore, honoring the legacy and service of former Prime Minister and Senior Minister Lee Hsein Loong at Marina Bay Sands Convention Center for an audience of over 2500 special guests.
- **Mysore Vasudevacharya's residence, Dec '24**- Invited to perform a solo at the residence of Carnatic music's prolific composer Mysore Vasudevacharya's heritage residence in Mysore, India.
- **Namaste Florida - Dec'23 & 22** - a special thematic presentation of an original blend of Indian classical with jazz, western classical, Celtic, Middle Eastern, and other world music genres, two years in a row.
- **Fusion Fest, Orlando FL - Nov'23 & 22** - Presented a specially curated Vocal and Veena ensemble two years in a row
- **American Tamil Medical Association, Miami, FL, USA, Aug'23** -Performed a specially curated Veena concert for USA's esteemed medical community as a part of their biennial conference
- **Music at the Monastery - The Spanish Monastery, Miami, USA Feb'23** - Invited to perform at Latin Grammy Nominee Daniela Padron's specially curated series featuring Grammy nominee Alemor and Pianist Antulio Mora

HONORS & ACHIEVEMENT

- **Voting Member of The Recording Academy / Grammy (since 2023)** - Selected as an official Voting Member of The Recording Academy / Grammy in June 2023, recognizing her contributions to the global music industry.
- **Academic Background** - Kavitha has a Bachelor's in Accounting & Financial Management from Mumbai University and a Master's in Music Business from Berklee College of Music, USA.
- **Bespoken Fellow (2022)** - Kavitha was selected as a Spring & Fall 2022 fellow at Bespoken, a highly selective mentorship program for women and non-binary musicians. As one of 19 global artists, she participated in this program to develop creative projects and goals.
- **IndianRaga USA Fellow (2018)** - As a fellow of IndianRaga USA, Kavitha has collaborated on 15 online music projects with global artists, garnering over 1 million views across YouTube and Facebook.
- **National Indian Music Competition Winner (2008)** - Kavitha won awards at the National Indian Music Competition organized by the National Arts Council, Singapore.
- **Sangeetha Visharad' Title (2010)**- Awarded the prestigious title of 'Sangeetha Visharad' by the Singapore Indian Fine Arts Society (SIFAS) for completing an eight-year double diploma in Carnatic Music (Vocal and Veena) with distinction.
- **Outstanding Achievements in Veena (2007)**- Recognized as the best student in Veena (5th year) by the Singapore Indian Fine Arts Society (SIFAS)
- **Cultural Talent Scholarship Recipient (1993)** - Awarded the Cultural Talent Scholarship by the Center for Cultural Resources & Training, Ministry of Human Resource Development, Government of India. Kavitha was one of only eight students nationwide to receive this prestigious scholarship for specialized training in Carnatic music.
- **Most Outstanding Student (1998)** - Named the Most Outstanding Student of her school among 250 students for her overall achievements in academics and the arts.
- **Principal's Special Award and 'Lights of Podar' (2003)** - Recognized with the Principal's Special Award and 'Lights of Podar' for her exemplary accomplishments in literary arts and academics at R.A. Podar College of Commerce and Economics.
- **Awards from Various Organizations** - Kavitha has been recognized with numerous awards from esteemed organizations such as Shanmukhananda Fine Arts & Sangeetha Sabha, Mulund Fine Arts, Lions Club, Rotary Club, and Chinmaya Mission Mumbai, celebrating her exceptional talents in music and fine arts. Beyond her musical pursuits, she excelled as a representative of her school in district-level chess tournaments, earning several accolades. Additionally, she played a key role in her college's Youth Festival team, contributing to multiple state-level victories in group singing competitions.

PRESS

English

The GLOBAL INDIAN



Global Indian / story / Corporate Life to 300 Concerts and the Grammys Circle: Kavitha Jayaraman's global Carnatic journey

COVER STORY, INDIAN MUSIC



Corporate Life to 300 Concerts and the Grammys Circle: Kavitha Jayaraman's global Carnatic journey

WRITTEN BY: AMRITA PRIYA

(November 10, 2025) The 2026 Grammy nominations have just been announced, and among the flurry of excitement and anticipation stands Kavitha Jayaraman, a Singapore-based musician whose life beautifully intertwines continents, careers, and causes. "It's Grammy season now, and I've been busy with my latest album release, submissions, voting, and travel," she mentions while connecting with [Global Indian](#).



Best Americana Album: SHADES OF LIGHT
www.kemholmusic.com



Best New Age, Ambient or Chant Album
www.shirleycason.com/outtherightthere

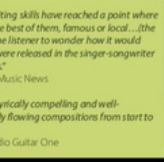


Best Regional Roots Music Album
Best Album Cover
www.rhondahead.com/fyc



"Linda Hurler's songwriting skills have reached a point where she is among the best of them, famous or local... (the album) forces the listener to wonder how it would have fared if it were released in the singer-songwriter era of the 1970's."
—Bill Copeland Music News

"The songs are lyrically compelling and well-executed... nicely flowing compositions from start to finish."
—Luke Work, Radio Guitar One



Best Folk Album: THE SILENCE OF THE STARS
Record of the Year - Best Americana Performance "Pain Changes Everything"



Best Children's Music Album
andyz.com/myvoice



Best Children's Music Album
www.danasmusicplayground.com/fyc



Best Global Music Performance:
"Neen Sudandram" & "Chandiran Oliyi"
www.kavithajayaraman.com/fyc



Best Contemporary Blues Album
hitmanbluesband.com/fyc



Best Spoken Word Poetry Album
copusmusic.com/fyc-the-assignment-copus



Best Alternative Music Album
www.ngutierrezmaymusic.com



Sandy Hall • Full Circle
For complete FYC categories, visit:
www.sandyhallmusic.com/fyc-2025

Billboard Grammy special
edition - Oct '25

The Global Indian - Nov '25

PRESS

VoyageMIA

LOCAL STORIES MAY 25, 2023

Life & Work with Kavitha Jayaraman

LOCAL STORIES



Today we'd like to introduce you to Kavitha Jayaraman.

Hi Kavitha, thanks for joining us today. We'd love for you to start by introducing yourself. Music has always been a huge part of my life since childhood. I trained in Indian classical music for over 25 years (both on the voice and as an instrumentalist) and have performed at various

Voyage Miami, May '23



were evident in the ultimate output of the programmes.

This year the vainikas had the freedom of dispatching a video recording of their presentation that facilitated error-free rendering with aesthetic appeal. Participants could be seen in traditional attires, seated in front of tastefully decorated backgrounds and performing with élan.

The short yet impressive signature tune in the pattern of a traditional mallari in Gambheera Nata, played by Kannan formed the 'ring tone' for veena lovers to get ready to watch their gurus, themselves or peers in recitals of not more than 25 minutes. The names of artists, gurus and details of the compositions were clearly displayed. The events on weekdays were scheduled from 4 pm to 7.20 pm and the programmes on weekends billed as *Akhandam*, from 9 am to 3 pm (three weekends

thoughtfully scheduled to cover maximum number of artists from abroad)—were accommodated during the period of the event. And, the streaming would end well before the timings of the IPL T20 cricket series that crossed the calendar!

While the traditional Saraswati veena had the maximum number of participants, a variety of plucked stringed instruments generally classifiable in the veena family were also permitted. This included chitraveena, gotuvadyam, mandolin, sitar, rudraveena, sarod, santoor, mohaveena, chandraveena, hamsaveena, shankaraveena, navtar and electric guitar. The mandolin and chitraveena seemed to attract several young aspirants playing classical Carnatic music. The usefulness of electronic gadgets for sruti (drone) and e-percussion was notable. However, several slots did have live percussion accompaniment in

miridangam, ghatam, morsing and kharjira.

Each participant played two or three compositions. Quite a few followed the format of a varnam followed by a kriti (with raga, tanam, and swaras), and tukkada. Core compositions like the 'vaara kritis' of Dikshitar, swarajatis of Syama Sastry, rare kritis of Tyagaraja also found place in some recitals. While a varnam in raga Mand came in as a pleasant surprise from a senior vidushi, a catchy number from Chintu Babu's famous album *Wedding Bells*, by another leading professional offered rich contrast. Two young boys enchanted with their mandolin concert. Groups had come out with very well organised renderings.

The performances, generally of very good standard, saw freshers, amateurs, up-and-coming musicians and several professionals, men and women playing with verve and enthusiasm. Individuals.

A sitar-sarod jugalbandi



12 • SRUTHI December 2020

Sruthi Magazine, India, Dec'20

POP

Kavitha Jayaraman Redefines Carnatic Classical Music For Today

October 20, 2024
By Erick Yvonne



Tradition and innovation are intertwined when you listen to the mystical and exotic tunes of **Kavitha Jayaraman**. Her noble mission to bring Carnatic classical music into the digital age and redefine it is seriously impressive!

You can see this in her debut album, **'Varnams Reimagined,'** where she shows she's a trailblazer in her field, making the musical style accessible to a wider audience. Not to mention, the material has snagged top honors at international music festivals, like the Global Music Awards and even the Cannes World Film Festival, among others.

Electro Wow Oct'24

Music

'Naan Oru Vilayattu Bommaiya': A Serene Veena Masterpiece by Kavitha Jayaraman

By: Vera Date: October 22, 2024



Korli Blog Oct'24

SHOUTOUT MIAMI

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The NO FAKES Act would create a nationwide property right in your image, voice, or visual likeness, allowing an individual to sue anyone who produced a "newly-created, computer-generated, electronic representation" of it. Unlike many state-law systems, that right would not expire at death and could be controlled by a person's heirs for

A tricky balancing act for any publicity rights legislation is the First Amendment and its protections for free speech. In Thursday's announcement the NO FAKES Act's authors said the bill would include specific carveouts for replicas used in news coverage, parody, historical works or criti-

"Congress must strike the right balance to defend individual rights, abide by the First Amendment, and foster AI innovation and creativity," Coons said.

The draft was co-authored by Sen. Marsha Blackburn (R-Tenn.), Sen. Amy Klobuchar (D-Minn.), and Sen. Thom Tillis (R-N.C.).

The RIAA Wants AI Voice Cloning Sites Added to the Government's Piracy Watchlist

BY KRISTIN ROBINSON

The RIAA has asked to have AI voice cloning added to the government's piracy watch list, officially known as the Review of Notorious Markets for Infringing Intellectual Property. The RIAA typically writes in such, requesting forms of piracy like torrenting, stream ripping, cyber lockers and file music sharing. The RIAA also has a list of AI. All of these categories of piracy are still present in the RIAA's letter to the U.S. Trade Representative. The RIAA's first time in the trade organization, which represents the interest of record labels, has added a form of generative AI to their recom-

The RIAA noted that it believes AI voice cloning, also referred to as 'AI voice synthesis' or 'AI voice filters,' infringes on their members' copyrights and the artists' rights to their voices and calls out one U.S.-based

According to the letter, Voicify.AI's service includes voice models that emulate sound recording artists like Michael Jackson, Justin Bieber, Ariana Grande, Taylor Swift, Elvis Presley, Bruno Mars, Eminem, Harry Styles, Adele, Ed Sheeran, and others as well as political figures including Donald Trump, Joe Biden, and Barack Obama.

The RIAA claims that this type of service infringes on copyrights because it “stream-rips the YouTube video selected by the user, copies the acapella from the track, modifies the acapella using the AI vocal model, and then provides the user unauthorized copies of the modified acapella stem, the underlying instrumental bed, and the modified remixed recording.” Essentially, some of these AI voice cloning sites train its models on stolen copyrights.

It additionally claims that there is a violation of the artists' right of publicity, the right that protects public figures from having their name, likeness, and voice commercially exploited without their permission. This is a more tenuous right, given it is only a state-level protection and its strength varies by state. It also becomes **more limited after a public figure's death**. However, this is possibly the most common legal argument against AI voice cloning technology in the music business.

Meet Kavitha Jayaraman |
Musician, Educator,
Philanthropist

September 13, 2023

○ Leave a reply



HOME > ARTICLES > my planet is a colorful and joyful as their dreams as I left off the music.
music" - Kavitha Jayaraman

“My plan is to record and publish as many albums as I can on Carnatic music” – Kavitha Jayaraman

ANDREW MCDONALD*



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X TV

Over the last several years, **Kavitha Jayaraman** has managed to strike a fine balance between her dual careers in finance and music. Trained in Carnatic classical music, Kavitha always had a soft corner for this genre and has consistently worked towards making it reach out to a larger number of listeners across the globe. A while back, Kavitha released 'Varnams Reimagined', an album featuring five original tracks weaved around Carnatic music.

In this interview, Kavitha talks about her journey as a musician, the process of putting together her album, her music school *Kalashikshana*, the ebullient *insubard* in *drum & air* and more...

Shoutout Miami, Sep '23

Planet Bollywood, Feb '24

RollingStone

[Features](#) [News & Updates](#) [Reviews](#) [Kron](#) [Columns](#) [Merchandise](#) [Lists](#) [Upcoming GIs Calendar](#)

Rolling Stone India, Aug'22



Star of Mysore Dec'24



Deccan Herald, Dec '24

PRESS

TUESDAY 10 JULY 2001

Vibrant vocalist

Bhanu Kumar profiles Kaviitha Jayaraman, a second year student of commerce and an award-winning classical Carnatic vocalist

The youth today amaze you with their varied interests and achievements, all handled with such ease and casualness. A typical representative teenager of the new millennium is Kaviitha Jayaraman. Aged 18 and a second year B Com student at Podar College, she has chalked out her course — a career in commerce, co-curricular activities, chess, and chiefly classical Carnatic vocal music.

Kaviitha started learning music at the tender age of five from Mrs Sridevi Ram at Mulund Fine Arts Music school. When kids her age were listening nursery rhymes in incomprehensible accents, she won the best singer award from Kala Kendra, Thane, at the age of seven. Since then it has been a non-stop story of success in singing. In all music competitions held by her alma mater, other sabhas in Mumbai, Shanmukhananda, Music Triangle, Bombay Tamil Sangham, Kala Mandal, Lions Club, Talent Search award for classical music, inter-school, BMC ward and zonal level competitions both in music and to permit a little deviation, in chess too. No wonder she was adjudged the best student of Vani Vidyalaya in the year 1994 and 1998. She has won prizes in inter-collegiate events and

youth festivals like Malhar. Winning, for her, is a refusal to take a second place.

Kaviitha received the Cultural Talent Search Scholarship from Government of India, HRD Wing, for specialised training in Carnatic music in 1994, for a period of 10 years. She is training under Smt. Saraswati Subramaniam in Carnatic vocal and Veena under Smt. Jayashree Aravind. And Kaviitha does not feel crowded at all.

To excel in any field you need caring parents, the right kind of training and a planned, intelligent approach towards your goal. Kaviitha has the divine gift of a mellifluous voice, nurtured with relentless practice and sincere commitment. The mini stage performances she has given over last two years have elicited wide appreciation and are evidence of the high quality of training she has received, both in theoretical soundness and performing tradition. She is

adept at both levels — faithful rendering of compositions and the creative side demanding impromptu presentations... a judicious blend of training discipline and individuality. She is a sure-shot star performer in the classical Carnatic scenario in the years to come.

WATCH

KARAN THAPAR

INTERVIEW

BENAZIR BHUTTO

ON

HARD TALK

mulundPLUS

In memory of the Mahatma

■ Bhanu Kumar

TWO girls from Mulund were fortunate to be invited to participate in an august function at Tata Theatre, organised by Sarvodaya International Trust (Maharashtra chapter), in collaboration with NCPA.

The function "Anaaht Naad" on October 2, was a celebration of the still vibrant legacy of pluralism of our country, through an evening of time honoured tradition of Indian music. Our music has always emphasised truth, love and the triumph of the human spirit.

In today's scenario of conflict and discord, more so in Gandhi's mother state, people who really care for India's unity and development must come together in affirmation of these objectives. "We have the strength and relevance of Mahatma Gandhi's perennial messages of peace, tolerance and non-violence," is the message.

Many high profile artistes like Shubha Mudgal, Kelucharan Mahapatra, Shrutti Sadolikar, Ravindra Sathe, Keshav Bedge, Aruna Sairam, Coomi Wadia and a few others participated in the function. Vijaya Mehta coordinated the arrangements.

"We consider ourselves very lucky to be selected for singing with such stars,"

says Savita Sharma, from Mulund. She is a commerce graduate, working for ICICI, and a multi-faceted youngster.

She has learnt singing for ten years and won many awards and accolades. She is also a trained Bharatanatyam dancer and has participated in the university skit competition. She has been the secretary of the Rotaract club for two years. Her powerful imagination has penned poems. A finalist in the international library of poetry, Maryland USA, her poems have been published in their journal.



(L-R) Savita Sharma and Kaviitha Jayaraman with Shubha Mudgal

The other girl who participated in "Anaaht Naad" is Kaviitha Jayaraman, an undergraduate in commerce at Poddar college, a computer wizard, a debator, speaker, dramatist all rolled into one. Her

strong point however is Carnatic Veena and Carnatic vocal training that she has received. She is the recipient of the National Cultural Talent Scholarship by the Ministry of Cultural Affairs, New Delhi and has to her credit many prizes and medals in competitions. She has also performed on many prestigious stages including the Music Academy of Chennai.

"It was an enlightening experience for me," says Kaviitha. The evening commenced with a procession of singers singing Vashnavra Jena To, Narsi Mehta's composition so well popularised by the Mahatma. The lead singer was Shubha Mudgal with Shrutti Sadolikar and Ravindra Sathe.

The experiment of "surround sound" was attempted at the theatre with singers rendering the songs from different places of the fan-shaped theatre. Coomi Wadia conducted a chorus, followed by a song on Allah written by immortal Tannu Parthi, sung by Aruna Sairam. An abhang by Keshav Bedge, a gawli, nirgun bhajans by Shubha Mudgal, a tarana by Aslam Khan and to top it all an excellent rendering of odyssey by Kelucharan Mahapatra, an odyssey maestro.

The presentation "Anaaht Naad", in short, a tribute to the cause of national plurality, so well timed.

The Times of India, Mumbai '01

The Times of India, Mumbai '01

DHWANI: VOICES OF YOUTH

■ Bhanu Kumar Mulund

CURIOSITY kindled by the cleverly worded program notice, "Dhwani" — a musical journey from Madurai Mani to Madonna, From Beatles to Baba, "led to a capacity crowd audience of all age groups at the orchestra on October 27, 8 pm at Kalidas auditorium.

Synergy members had earlier auditioned aspiring entrants from Mulund and its suburbs. The aim was to discover and show case talents from among common people. "The selection was very difficult," says Sreenivas, one of the members. The youngsters spent four Sundays selecting the singers and arranging the sequence.

In all, 15 singers were selected, most of them young with four exceptions, a senior lady and three young girls. The president of the MFA, N Rajagopal welcomed the audience and introduced the Synergy team. The onus, he said was to provide a suitable berth for youth. From then on, the youth took over. A traditional beginning with a bhajan of Tulsiadas by Savita Sharma was followed by

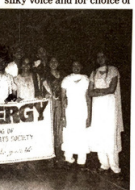
Shridhar's soulful rendering of A R Rahman's super hit song in Tamil immortalised by Rajnikant's histrionics. Lakshmi Nair entertained the audience with a melodious number from "Anari".

A solo song in tune by Kaviitha Jayaram was fol-



lowed by Sanjana Raman's free flowing rendering of a difficult number from "Jeans". The little girl did full justice to the song with her effortless range. Their teacher Saraswati Subramaniam had come all the way from Vashti to hear them sing and was beaming with proud smiles. A medieval melody with

classical base immortalised by Madurai Somu was rendered with full-throated emotion by Harish. Duets by two Kaviitha Jayarams and Sujal Ravi and Akshaya Mohan were quite in tune. Radha Ramnath deserves a special mention for her silky voice and for choice of



toe tapping numbers in tune with popular taste. A harmony session by five youngsters was well received. Prakash, Sreenivas, Kanchana, Freet, Abhila provided rest of the fare. The members took turns in introducing the songs. No program is complete without proper competing. Charavan Raj regaled the

audience with his well-worded introductions and intrusions. A subtle undercurrent of humour added good cheer. The orchestra by Sandeep and his friends provided the required support on the various instruments. At the end, Priya Venkat and Shiva sang a popular duet, on public demand. The sequence of the songs was the right mix of evergreen melodies, medieval hits and modern, popular numbers.

"We wanted to please the palate of each of the audience," says Charavan, one of the Synergy members. It was for the young a link with the past and for the old a breath of fresh air. With experience, more professionalism would definitely come in. Synergy members profusely thanked their sponsor, "Gold Plaza" Rishabh Jewellers, who were generous enough to offer discounts to the members for the festival season.

The mood was upbeat, with the seniors proud of the youth, their vivacity and vigour. When the youngsters set their mind on something, they do not rest till they do their best.

Kaviitha Jayaraman Ravi



Kaviitha began her concert with a rare Varnam in Amrithavarshini. Narasimha in Arabhi and Kamakshi in Lalitha were

well rendered. Her raga alapana in Saveri and swara singing for Sankari was commendable. The highlight of her concert was Nidhi Chala in Kalyani in which I particularly enjoyed her swara singing patterns. N N Ganeshkumar and Satish Chandra Sista provided able accompaniment on the violin and mridangam.

Ganesh

The Times of India, Mumbai '01

Singapore Indian Fine Arts Magazine, '05

The Times of India, Mumbai '03