



## Aishwarya Vidhya Raghunath

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Aishwarya Vidhya Raghunath is among the popular musicians of her generation and holds great promise in the field of Carnatic Music. Born into a family of connoisseurs of classical music, Aishwarya was initiated into the world of music at the age of three. Her style is an amalgamation of classicism and spontaneity, laced with a touch of elegance. Each of her concerts is an experience.

An A-graded artiste of the All India Radio and Doordarshan, Aishwarya has the honour of being the disciple of musical stalwarts - Sangita Kalaacharya (Late) Smt Seethalakshmi Venkatesan, Padma Bhushan Sri P S Narayanaswamy and Sangeetha Kala Sagaram Smt Vegavahini Vijayaraghavan, thus being moulded into the Semmangudi bhani and the Veena Dhanammal bhani. She is hence among the few performing musicians accomplished in the rendition of Padams and Javalis – a rare offering in today's concerts. Aishwarya was awarded the Government of India scholarship (Ministry of Culture) between the years 2008-2010.

Aishwarya spent her childhood soaking in the music of the masters. She would wake up to Smt. MS Subbulakshmi's music, which was one of her greatest influences as a child. As her guru, Smt. Seethalakshmi Venkatesan once remarked, "This child is like camphor! She grasps music like the camphor does fire!". Aishwarya would pick up smatterings of music from various recordings and burst into song at every opportunity.

Her first performance was at the age of 13 and there was no looking back. Some of her noteworthy performances include those at The Madras Music Academy, Shanmukhananda Sabha (Mumbai), The Cleveland Tyagaraja Utsavam (USA), Narada Gana Sabha (Chennai), Krishna Gana Sabha (Chennai), Bharati Kala Manram (Toronto), The Senbaga Vinayaka Temple (Singapore), The Bangalore Gayana Samaja, to name a few. Aishwarya has presented Carnatic Music to a variety of audiences, including many national and international academic forums.



To her credit, she has had her concerts recorded and released by Rajalakshmi Audio and Charsur. Aishwarya has also had the distinction of accompanying her guru, Smt Seethalakshmi Venkatesan for the AIR National Programme in 2012.

She has had numerous write-ups, reviews and articles in the country's leading newspapers and magazines, namely, The Hindu, The Deccan Herald, Know Your Star, Sruti, Femina, Dinamalar and Rajasthan Patrika. By virtue of her penchant for writing, Aishwarya has also written articles and contributed to different magazines.

Academically, Aishwarya is a Biotech Engineer. A merit scholar and among the toppers throughout her engineering course, she worked as an Executive at Biocon, and is now a full-time music professional.

Aishwarya is also a talented artist; she is proficient in oil painting, acrylic painting, water colours and charcoal drawings. In April 2017, Aishwarya's art was recognized by Karnataka Chitrakala Parishath through the exhibition, Akanksha. She was among 50 working women chosen from different walks of life with considerable interest in art & painting.

Aishwarya is an ardent traveller. Her natural talent for art has since blossomed into a passion for photography. And the gamut of her photography encompasses her interests in art, travel, music, nature and wildlife.

## **AWARDS**

### **Best Vocalist**

The Madras Music Academy | Dec 2016

### **Best Concert Prize**

The Madras Music Academy | Dec 2015

### **D.K. Pattammal Award**

Kartik Fine Arts, Chennai | Dec 2015

### **Best Concert Prize**

The Madras Music Academy | Dec 2014

### **M.S. Subbulakshmi Award**

Narada Gana Sabha, Chennai | Dec 2013

### **Best Performer**

Parthasarathy Swamy Sabha, Chennai | Dec 2013

### **Meena Srinivasan Award**

Indo-Canadian Shastri foundation | Nov 2013

### **Seerkazhi Govindarajan Award**

Krishna Gana Sabha, Chennai | Aug 2013

### **Best Vocalist**

Ramana Kendra, Chennai | Dec 2012

### **R.M.K.V. Award of Excellence**

Rasika Fine Arts, Chennai | Dec, 2011

### **Best Vocalist**

Bangalore Gayana Samaja | April, 2005

### **Yagnaraman Endowment Prize**

Krishna Gana Sabha, Chennai | Aug, 2005

### **Govt. of India Scholarship**

Ministry of Culture | 2004 - 2006



## CONCERT LINKS

### [Ranjani Hebbar Memorial Concert 2016](#)

*Nada Inbam, Raga Sudha Hall with Shri. R. K. Shriram Kumar, Shri. K. Arun Prakash*

### [Nada Inbam Annual Music Festival 2016](#)

*Nada Inbam, Raga Sudha Hall with Smt. Kalpana Venkat, Shri. J. Vaidyanathan and Shri. B.S. Purushottam*

### [Nada Inbam December Music Festival 2016](#)

*Nada Inbam, Raga Sudha Hall with Shri. M. Rajeev, Shri. K. Arun Prakash and Shri. N. Guruprasad*

*Videos courtesy Parivadini.*

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Soundcloud : <https://soundcloud.com/aishwarya-vr>

YouTube : <https://www.youtube.com/user/AishwaryaVRaghunath>

## IN THE PRESS

### Built on Patanthara

*"Through her rendition of heavyweight compositions firmly rooted in patanthara, backed by a conservative yet exuberant approach to manodharma elements, vocalist Aishwarya Vidhya Raghunath ensured **an absorbing recital.***

*...a well-rounded alapana that testified to the vocalist's classical moorings."*

*- Lalithaa Krishnan, The Hindu, Feb 2<sup>nd</sup>, 2017*

### Refined rendition

*"It was, ... (a) peaceful experience. Added to the innate endowment of artistic quotient, sound grounding in the syntax of Carnatic classical idiom of music has crafted her into **a consummate vocalist** ... With an eye for detail and cadence, variations in presentation of the emotive lines, her rendition was refined on several counts... With a grasp of the nucleus of ragas, she softly churned out its distinct flavours in a big way..."*

*-Velchetty Subramaniam, The Hindu, 7th Feb, 2014*

### Committed Classicism

*"The main raga of the evening, Todi, was taken up for a fairly detailed alapana, adorned with beautiful and spontaneous sancharas around the madhyama and panchama, notable for the elongated and perfectly sruti aligned pause at the thara shadja and the complex sancharas beyond, attesting to **commendable voice control and range.***

*Technical soundness and abundant powers of improvisation were evident in the leisurely and gamaka laden neraval..."*

*-Madhavi Ramkumar, The Hindu, 3rd May, 2013*

