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PRIVILEGED TO BE GLOBAL

BHILWARA SUR SANGAM 2019



COVERAGE DOSSIER

Date	March 29, 2019
Publication	The Times of India



THE TIMES OF INDIA



Kabir Antarman ki awaaz

Kabir – Antarman ki Awaaz, The Stein Audi, IHC, Lodhi Road, March 30, 7 pm, Tickets: ₹ 500, 350, 200; A musical based on Kabir that is a rich confluence of poetry, music and dance to drench the audience with his spirit and aura. Live rendition by Vidhi Sharma will be accompanied with choreography, narration and visuals.

Bhilwara Sur Sangam 2019, Kamani Auditorium Marg, Copernicus Marg, March 30–31, 6 pm, entry by passes to be collected from Kamani Auditorium, IHC,

Lodhi Road, Cottage Emporium, Janpath, Mercury Music Centre, Khan Market; This year Bhilwara Sur Sangam is honored to present Anupama Bhagwat (Guest Artiste); Pt Shiv Kumar (Santoor); Kalapini Komkali (Vocal); Raghunandan Panshikar (Vocal); Kaushiki Chakraborty's Sakshi Music Ensemble.



MUSIC & DANCE

Boom & Nat, OddBird Theatre & Foundation, Dhan Mill Compound, 100 Feet Road, Chattarpur, March 31, 6.30 pm, Tickets: ₹ 500;

Two artistes with diverse training and influences

come together to present an evening of rich melodies. For Mexican flautist Nathalie Ramirez, her interest in Hindustani Classical Music brought her to India. She has learned Hindustani vocals and the Indian Bansuri (bamboo flute) along with the traverse flute. Conversely, Shyamant Behal learned the Classical Guitar while in Delhi and went to France to deepen his

Tarannum Choir Concert, Stein Audi, IHC, Lodhi Road, Apr 1, 7 pm; Tune into classic melodies — old and new — devotional, patriotic, folk and semi-classical group songs conducted by Ravi Raj Sagar. Tarannum Choir mainly renders old classics from films, along with a few contemporary classics consisting of gems of our great composers like Naushad, Salil Chowdhary, S D Burman, Hemant Kumar, Roshan, Shanker Jaikishen, Prem Dhawan, O P Nayyar, and others.

training in the instrument.

The Maestro and his Music, IHC, Lodhi Road, Apr 2, 7 pm; A tribute to rudra veena maestro Ustad Asad Ali Khan. Hindustani classical vocalist Madhumita Ray renders compositions in rare raagas, elaborating a gayaki inspired by Khansaheb. Accompanied by Utpal Ghoshal (Tabla), Bharat Bhushan (Sarangi), Damodar Ghosh (Harmodium), Shivani Sen and Deeksha Haldar (Vocal support).



Bhilwara Sur Sangam

Date	March 30, 2019
Publication	Hindustan Times

hindustantimes

▶ LISTEN



BHILWARA SUR SANGAM

Performance by Kalapini
Komkali and Pt Shiv Kumar
Sharma at Kamani
Auditorium, Copernicus
Marg, Mandi House. 6pm.

Date	March 30, 2019
Publication	The Hindu



THE HINDU

Music: "Bhilwara Sur Sangam", a 2-day festival of Indian classical music. The event will feature Kalapini Komkali on vocal and Pt. Shiv Kumar Sharma on santoor at Kamani Auditorium, Copernicus Marg, 6 p.m. - 9 p.m.

Date	March 24-27, 2019
Publication	The Asian Age

THE ASIAN AGE

■ LNJ Bhilwara Group's annual classical music festival "Bhilwara Sur Sangam" comes up with legendary Indian classical artists every year and spread love of Indian classical music. Anupama Bhagwat, Pt. Shiv Kumar, Kalapini Komkali, Raghunandan Panshikar Kaushiki Chakraborty's Sakshi Music Ensemble would be performing.

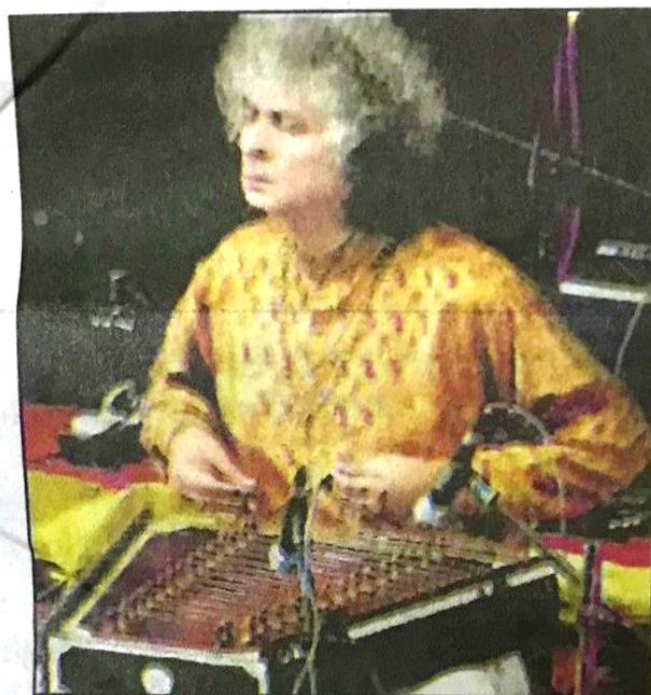
March 30-31

Kamani Auditorium, Mandi

Date	March 29, 2019
Publication	The Indian Express



The Indian **EXPRESS**
JOURNALISM OF COURAGE



Classical Tour

THE ANNUAL classical music festival Bhilwara Sur Sangam in its eighth edition will feature santoor player Shiv Kumar (*pictured*) and classical vocalists Kalapini Komkali and Pt Raghunandan Panshikar, among others. At Kamani Auditorium, Copernicus Marg, 6 pm onwards, on March 30 and 31. Entry by passes.

Online

S No.	Portal	Link
1	Insider	https://insider.in/bhilwara-sur-sangam-2019-new-delhi/event
2	Delhi Events	https://www.delhievents.com/2019/03/music-Inj-bhilwara-group-sur-sangam-kamani-mandi-house.html
3	Sangeet Nama	https://sangeetnama.com/events/bhilwara-sur-sangam/
4	All Events	https://allevents.in/new%20delhi/bhilwara-sur-sangam/80003031220542
5	Events High	https://www.eventshigh.com/detail/Delhi/43fdd5e4d5b5aae9e08679c37f6e956f

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Bhilwara Sur Sangam

March 30 & 31 | 6 PM

Kamani Auditorium, Delhi

Free

Sorry, this show is already over but head [here](#) for other fun events!



FIN.



About

Bhilwara Sur Sangam is an annual classical music festival organized by LNJ Bhilwara Group with a dedicated mission to advance India's rich legacy and culture in music.

LNJ Bhilwara Group, one of the nation's leading business conglomerates is commending the 8th edition of Bhilwara Sur Sangam, a celebration of traditional music uniting one of a kind mix of performers and their distinct styles to accomplish the conversion of tune and happiness with an entrancing assortment.

Performing Artist:

- Pt. Shiv Kumar (Padma Vibhushan) (Santoor)
- Kalapini Komkali (D/O Padma Shri Winner, Vasundhara Komkali) (Vocal)
- Raghunandan Panshikar (Sangeet Kala Ratna Puraskar) (Vocal)
- Kaushiki Chakraborty's Sakshi Music Ensemble

Events High

MEET YOUR CITY



Bhilwara Sur Sangam



By Aditya Tiwari

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Sun, 31 Mar 6:00PM - 10:00PM

Kamani Auditorium, Delhi [Check Estimated Time](#)

₹ Free

22 people viewed this event.

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Details

LNJ Bhilwara Group, one of the nation's leading business conglomerates is commending the 8th edition of Bhilwara Sur Sangam, a celebration of traditional music with a committed mission to advance India's rich legacy and culture.

Started in 2012, LNJ Bhilwara Group has dependably united one of a kind mix of legendary performers and their particular conventions to achieve the juncture of music and jubilation with a hypnotizing assortment.



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Bhilwara Sur Sangam

TIME ⌚ Sat Mar 30 2019 at 06:00 pm to Sun Mar 31 2019 at 09:00 pm

VENUE 📍 Kamani Auditorium, 1, Copernicus Marg, Opposite Doordarshan

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Saturday, March 30, 2019	Sunday, March 31, 2019
Kalapini Komkali Vocal	Pt. Shiv Kumar Santoor
Raghuveer Panthikar Vocal	Kaushiki Chakraborty's Siddhi Music Ensemble

Venue: Kamani Auditorium, Copernicus Marg - 6 PM Onwards

30th March 2019 31st

Bhilwara Sur Sangam

LNJ Bhilwara Group, one of the nation's leading business conglomerates is commending the 8th edition of Bhilwara Sur Sangam, a celebration of traditional music uniting one of a kind mix of performers and their distinct styles to accomplish the conversion of tune and happiness with an entrancing assortment.



MUSIC : LNJ Bhilwara Group presents "Bhilwara Sur Sangam" > 6pm-9pm on 30th & 31st March 2019

Advertisement (BT) :

Venue : Kamani Auditorium, Copernicus Marg, Mandi House

LNJ Bhilwara Group
Invites you to
Bhilwara Sur Sangam

Saturday, March 30, 2019
Kalapini Komkali - Vocal
Pt. Shiv Kumar - Santoor

Sunday, March 31, 2019
Raghunandan Panshikar - Vocal
Kaushiki Chakraborty's Sakhi Music Ensemble

Promotion at DelhiEvents.com

Venue:
Kamani Auditorium, Copernicus Marg : 6 PM Onwards

30th March 2019
31st March 2019

Time : 6:00 pm - 9:00 pm  [Add to Calendar](#)

Entry : by Free Invitation Cards only, Available at :
Kamani Auditorium, Copernicus Marg
Cottage Emporium, Janpath
India Habitat Centre, Lodhi Road
Mercury Music Centre, Khan Market

Date	April 02, 2019
Publication	The Times of India



THE TIMES OF INDIA

Classical music symphonies bring together maestros at this festival

Pics: Ajay Kumar Gautam



Vocalist Kalapini Komkali

Pandit Shiv Kumar Sharma



LN Jhunjunwala, founder, LNJ Bhiwara Group

Riya.Sharma@timesgroup.com

With the aim to promote and celebrate Indian classical music, LNJ Bhiwara Group organised the eighth edition of Bhiwara Sur Sangam in the capital which started on March 30. The two-day festival brought many maestros together under one roof at the Kamani Auditorium.

On Saturday, the festival was inaugurated with the performance of celebrated vocalist Kalapini Komkali. Before concluding her performance, Kalapini said, "This music festival has fallen between Holi and the month of Chaitra. *Isliye jo Holi ja chuki hai, usko thoda yaad karke hatn*," and sang two compositions on Holi.

The evening concluded with a soulful per-

formance by santoor maestro Pandit Shiv Kumar Sharma. The Padma Vibhushan recipient, who did the soundcheck in front of the audience, shared a story behind it and said, "Ustad Vilayat Khan *sahab ka kehna tha ki soundcheck audience ke saamne hona chahiye*. Earlier, people used to do the soundcheck before the audience would be seated. *Par Vilayat Khan sahab kehte thay ki audience aa jaye toh system change ho jayega aur khaali jagah mein alag sound hoti hai aur logon ke beech alag hoti hai, toh soundcheck audience ke saamne hi hona chahiye*."

The final day of the event featured performances by vocalist Raghunandan Panshikar and Kaushiki Chakraborty, who performed with her Sakhi Music Ensemble, an all-women's classical band.



Bina Kak, actor and politician



Ustad Shujaat Husain Khan



Ravi Jhunjunwala, Chairman, LNJ Bhiwara Group

Date	April 05, 2019
Publication	The Hindu

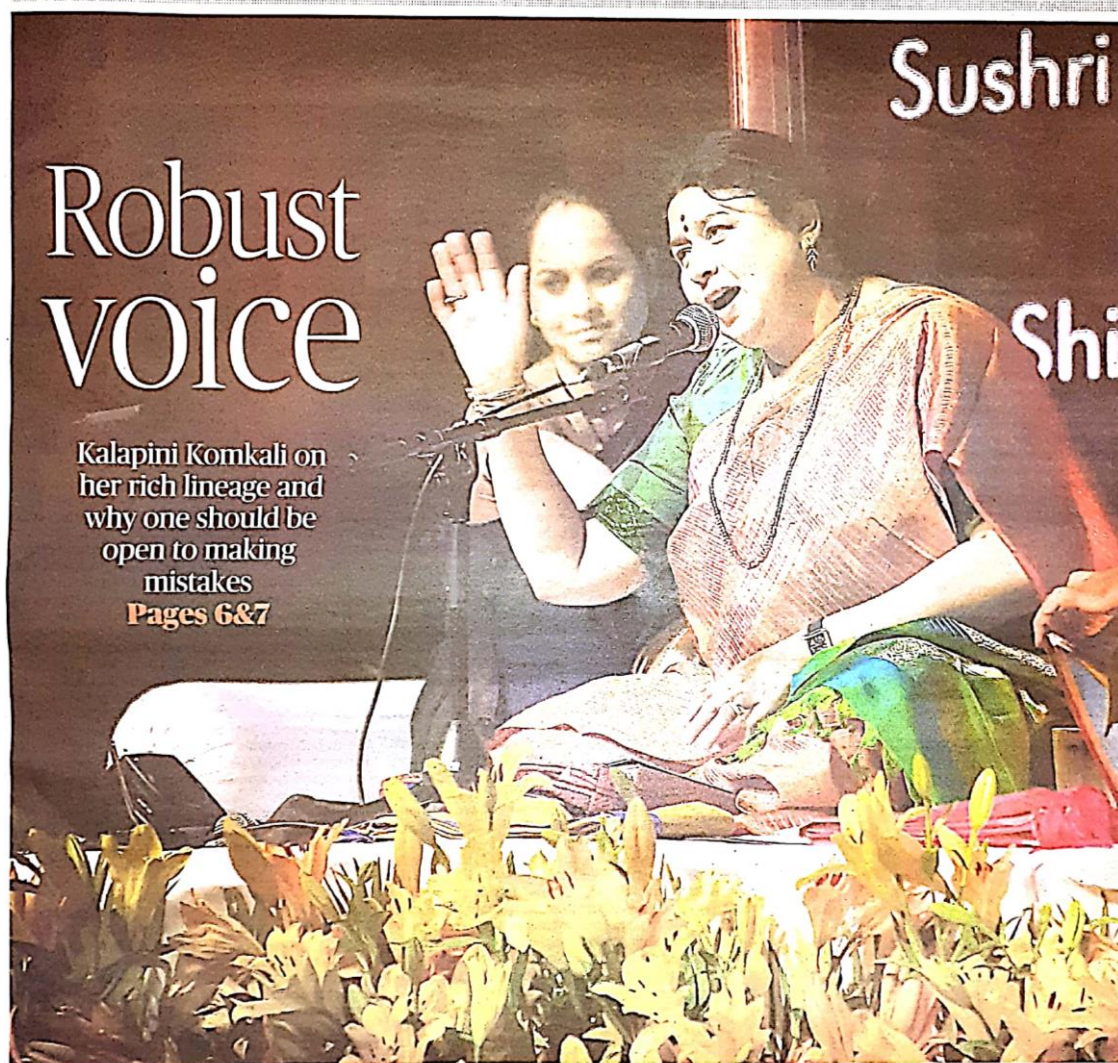
Cover Page



THE HINDU

FRIDAY REVIEW

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Robust voice

Kalapini Komkali on
 her rich lineage and
 why one should be
 open to making
 mistakes
Pages 6&7

Sushri

Shi

PREETI MANN

Date	April 05, 2019
Publication	The Hindu



THE HINDU

67. COVER STORY

Emerging from the shadows of giants

With strong memories of her parents Vasundhara Komkali and Kumar Gandharva, Kalapini Komkali quietly voices equally strong opinions

VANMAYI PARAKALA

She was the opening act at one of Delhi's popular spring-time classical music concerts. Kalapini Komkali inaugurated the Bihwara Sur Sangam Festival this past Saturday – her act a fitting opening for santoor maestro Pandit Shivkumar Sharma. Not a stranger to walking in the shadow of giants, Komkali is a picture of restrained abandon the next morning. She orders a cold iced-tea ("It's fine, the concert is over now," she quips), and settles down for a free-wheeling chat on her relationship with parents-and-gurus, legends Kumar Gandharva and Vasundhara Komkali, her observations of Hindustani classical today, and how young people ought to engage with the tradition.

Edited excerpts:

A lot of times even today, we find parents forcing their children into learning classical art forms. Given your parentage, did this ever happen to you?

My father never forced me. But he would very cautiously notice little things – whether I was listening, whether I was liking what I heard. And when I started showing small signs of interest, it made him happy. In Hindi we say *kautuk* – he praised me, but it was like how you'd encourage a child. It was my mother who was very keen that I start singing. When I was in middle school, she'd try to get me to sit in her classes. I'd go, even if a little reluctantly.

Were you at a mature enough age to understand the transition from a parent-child relationship to a guru-shishya dynamic?

I was about 15 years old at the time. It was quite hard in the beginning. It's natural – I used to consider them my mother and father more than anything else. Initially, I couldn't comprehend sitting in front of Kumar ji (her father) to learn and to sing. I hadn't ever dreamt of it. And even when I started taking lessons formally from my mother, I wouldn't treat her like my guru. Perhaps she indulged me there a bit, so that I'd continue to keep my interest in learning. Sometimes, when she'd correct me or chastise me for not getting something right, I'd get irritated and talk back. "You're no good a teacher, you can't even get me to sing," I'd say. It took a little time for me to adjust, understand and draw that distinction.

What were your lessons with them like?

With my father, it was never a structural thing. It was like very loosely woven scenarios of a particular *rang* or *bandish*. But at the same time, he'd go to such depths of high-brow concepts, that I'd



Meticulous in her craft: Kalapini Komkali in performance; Pt. Kumar Gandharva. BY V. GANESAN, THE HINDU ARCHIVES

have to go my mother to follow up and clarify. I never had the courage to cross-check with him directly. He was like a god for us.

Given this background, what do you think about training in mainstream music colleges? With the internet, there are now online lessons too. You have said earlier that guru-shishya parampara is the only right way to learn classical music.

To create interest in Indian classical music, up to a certain point, channels like Youtube are great. As for formal music schools, they too are necessary in that they can get you ready with the nuts and bolts of grammar and theory. But there's a difference between knowing grammar and understanding literature – or even better, writing a poem. There's also the matter of individual inclination – you need to let yourself be soaked in the es-

sence of this art, to have that flow inside of you. It takes all this and more. And that step, without doubt, comes only through the guru-shishya parampara.

Finding a guru isn't as easy as finding a teacher though...

True. I consider myself very blessed that I had my gurus – and of what renown! – in my parents. I didn't have to go elsewhere or search. They're no more, but the vast sky they've opened up for me

– I don't think I'll be able to even fly through a quarter of it, even if I were to keep flying in it my whole life.

Do you think that quest to find the right guru, and the amount of commitment, rigour and discipline needed to be able to practice the art, is a barrier for young people to stay on and understand the nuances of it?

I don't think so. With our contemporary lifestyles, we all have to manage a

Date	April 05, 2019
Publication	The Hindu



THE HINDU

Pitch perfect

Some of the best known voices of Indian Classical music showcased their range at the Bhilwara Sur Sangam Festival

SHALAJA KHANNA



In father's footsteps

Kalapini is currently particularly interested in keeping alive the extensive research her late father did in tracing the classical roots of many folk songs of the Malwa region (Indore, Dewas, Ujjain and Mandu). In reverse, he also incorporated many folk songs into his classical music presentation.

"Khari boli, and 'braj' are the main languages used in several compositions, but Pt. Kumar Gandharva also composed many new compositions in Malwa which have added to our classical tradition. Kalapini shares her late father's love for the Malwa dialect. To present these, she has started collaborating with her nephew Bhuvanesh Komkali in joint concerts, where they both sing the Malwa compositions. Due to the difference of pitch, singing together presents a challenge but her strong desire to keep alive this unique tradition is a big propellant.

tussle between different things. But this is just a part and parcel of the times.

There are efforts in Carnatic music to contemporise its literatures – artists are infusing socio-religious issues to ragas. This been commended and criticized. Do you see any such trends in Hindustani in a bid to make it more relevant?

Inherently, I think Hindustani classical as a platform is very liberal. We've had various vaageyaakars (singer-composers) contributing widely, and they do even now. This allows for compositional experiments and additions at every stage. But I don't think we're moving into the socio-religious realm in that sense – at least I'm not aware of any such developments.

You've had Hindustani music all around you since as far back as you can remember. Have you then noticed any shifts or changes in the larger fraternity in the last two decades?

I do wonder sometimes if we value melody less nowadays, in favour of rhythm. With the new generation of young singers, even many of my contemporaries, I see that there's a lot of stress on perfection, on the grammar of things. And they're all very good.

But I sense that there's a spontaneity that's missing. We must be open to making mistakes. It's very important to me that we are able to improvise well. Instead of just focusing on returning to the sam correctly each time, with the right taan, or singing different patterns of the taal – the demand of perfection with all of this feels a little dangerous to me sometimes.

Kalapini Komkali has a ringing, robust voice and a carefully-cultivated singing style of her illustrious father. Starting with Bhimpalasi, she presented two compositions of her father and an old khayal in Punjabi, "dholan mende ghar aao", possibly composed by Shah Sadarang and attributed it to his ruler, Mohammed Shah Rangile.

Kalapini's singing style is one of quick progression, without lingering, and perhaps a judicious use of pauses would be welcome. But without doubt, this was one of her better concerts, she sang on her mettle singing with passion, her next piece in Dhani (incidentally, a very old composition in Punjabi) which is very close to Bhimpalasi underlined her skill, as the "shakal" of Dhani is compact and can easily stray into unwanted territory.

The piece in Hameer, "Tu kaun kaun te aayi abeli naar", which followed, was lyrical, composed by Pt. Ram Ashrey Jha. The next drut teen taal khayal, "Ja re ja ranga reja re", again in Hameer was composed by Pt. Kumar Gandharva. Her own creativity came to the fore in her two Holis, in which in the first she unusually sang a lovely "aachar" preceding the percussion accompaniment. This was based on raga Tilak Kamod, and its unhurried presentation was a delight. The second Hol, racy in gait, was equally



Showing the way Kaushiki Chakravorty; (below) Raghunandan Panshikar

attractive. Her singing is enhanced by her evident feel for the lyrics she sings, an attribute acquired no doubt from her father. The evening ended with the recital of santoor maestro Pt. Shiv Kumar Sharma.

The next day started with Jaipur Atrauli exponent Raghunandan Panshikar. Born into an erudite family of scholars and musicians, Raghunandan has trained under the late Kishori Amonkar for 20 years. His beautifully practised baritone, measured singing in the authentic Jaipur Atrauli tradition with the slow meticulous use of notes, in raga Marwa was a real treat. Keeping his vilambit exposition to over half an hour, which for him was shorter than usual due to time constraint, Raghunandan then expertly used the time he had in singing two compositions in Marwa, displaying not only "Raagdaari" but also vocal virtuosity. His "taans" in the "drut ek taal" khayal (amended by himself from an older composition) had both "wazan" and "daana", were in patterns using differing divisions in "laya", and were breathtaking, reminding one of his great guru. The familiar Basant Bahar composition,

"Maan re" was appropriate given the spring season (Basant and Bahar both are spring ragas). The concluding Mishra Des Meera bhajan, the "mukhra" of which again he amended, perhaps lacked "bhaav".

It was a true pleasure to listen to the well-rounded singer, undoubtedly, one of the finest in his generation. The last concert sung by his guru was at the Bhilwara Festival in 2017, so no doubt singing there must have had poignant memories. There was a standing ovation.

All-female band

The festival concluded with the performance by Kaushiki Chakravorty and her classical music group "Sakhis". Friends off-stage too, the all-female band is one of a kind and performs purely classical music only. Kaushiki sings, Nandini Shankar (younger granddaughter of the legendary Dr. N. Rajam) is on the violin, Debopriya plays the flute (she is a disciple of Pt. Hari Prasad Chaurasia), Bhakti Deshpande dances kathak (disciple of Pt. Birju Maharaj and Shaswati Sen), Savani Talwalkar is on the tabla and Mahima Upadhyay on pakhawaj. This time there was the addition of another "sakhi" – Anupama Bhagwat on sitar (disciple of Pt. Bimalendu Mukherji of the Imdadkhani gharana).

The act has been structured with care; having some pieces showcasing only the instruments, only percussion, two with all of them together, some with the dance included, one only with Kaushiki singing. The Sakhis have received musical inputs from their gurus – Pt. Ajoy Chakravorty composed one piece, Pt. Birju Maharaj another, Pt. Suresh Talwalkar a third. Technically, the difficulties of performing in unfamiliar pitches have been overcome seamlessly by the instrumentalists.

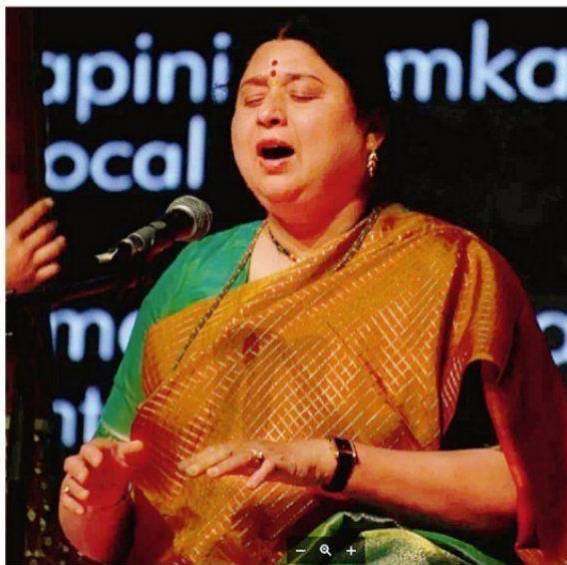
Anupama shared that she had to play the sitar tuned in "e-scale", and then also had to use her "Ma" as the "Sa" in two pieces to play; a very difficult task as she had to adjust to different frets. Nandini too had to tune her violin to a different pitch. One felt the need for editing, as there was repetition. Maybe, it could be an hour's performance only; however, it was received very well by the appreciative audience, who rose for a standing ovation.



Date	March 31, 2019
Publication	Mail Today

MAIL TODAY

A musical confluence



Celebrated vocalist Kalapini Komkali singing at the Bhilwara Sur Sangam on Saturday.

By Antara Raghavan

SPRING has always been the season to celebrate and listen to traditional music, and this season is no different.

The Bhilwara Sur Sangam Festival, one of the most popular events in the Indian classical music calendar in Delhi, was inaugurated yesterday by acclaimed vocalist Kalapini

It is an annual celebration to welcome spring

Komkali. This is the eighth edition of the festival, and today will be the second and final day.

The Bhilwara Sur Sangam Festival is traditionally held for two days at the Kamani Auditorium at the end of March or at the beginning of April.

As Ravi Jhunjhunwala, chairman of the festival explains, "I am very happy with the success of this festival. We always have a full house. We have been very for-

tunate to attract some of the top names in the region for the past eight years." In addition, Jhunjhunwala says that the talented ensemble of musicians would be sure to give a truly remarkable performance at the festival.

Komkali also rendered the first performance at the festival yesterday, mesmerising the audience with her voice, which was accompanied by noted player Mandar Puranik on the tabla, and Suyog Kundalkar from Pune, on the harmonium.

She says, "I was so honoured to be asked to perform at this festival, and that I was asked to inaugurate it. It has always been put together so beautifully, and they do it very sensitively as well."

She went on to say, "Holi was last week, and the Hindu New Year, Chaitra, is to take place on April 6, so it's wonderful that this festival is happening exactly between Holi and Chaitra. This is a beautiful confluence of these two festivals. The music of both these times of the year must also be heard and celebrated".

Pandit Shivkumar Sharma, winner of the Padma Shri and Padma Vibhushan, ended the evening with an outstanding performance on the santoor. There could not have been a better way to welcome spring.



Date	April 01, 2019
Publication	Dainik Jagran



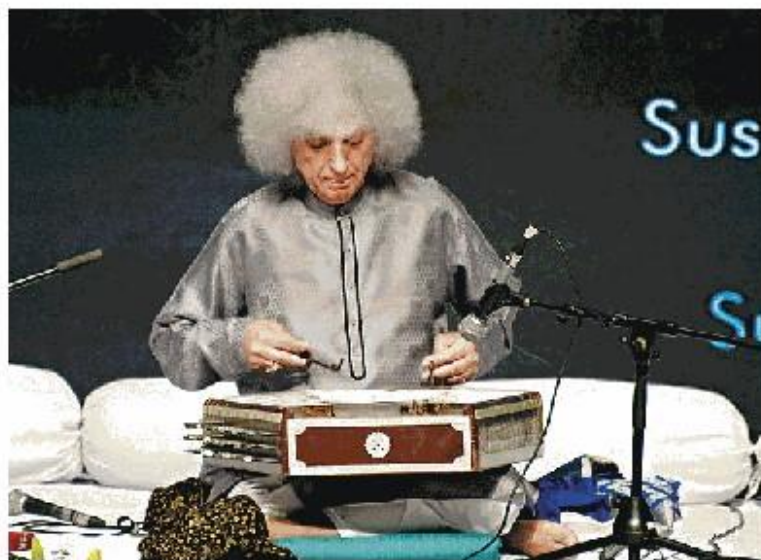
दैनिक जागरण

श्रोताओं पर पंडित शिवकुमार का छाया जादू

जागरण संवाददाता, नई दिल्ली: मंडी हाउस स्थित कमानी सभागार में देश के प्रतिष्ठित संगीतज्ञों की प्रस्तुति ने ऐसा समां बांधा कि श्रोता झुमने पर मजबूर हो गए।

मौका था आठवें भीलवाड़ा सुर संगम समारोह का जिसमें शनिवार को वोकल पर शास्त्रीय गायिका कलापिनी कोमकली व प्रख्यात भारतीय संतूर वादक पंडित शिवकुमार शर्मा और रविवार को गायक रघुनंदन पणशीकर और पटियाला घराने की प्रसिद्ध गायिका कौशिकी चक्रवर्ती ने अपनी प्रस्तुति से श्रोताओं को मंत्रमुग्ध किया।

पहले दिन महान संगीतज्ञ कुमार गंधर्व की बेटी व शिष्या कलापिनी कोमकली ने शास्त्रीय गायन की प्रस्तुति से समारोह का शुभारंभ किया। उन्होंने जहां राग मारू विहाग का चयन करते हुए बड़ा खयाल व मध्य लय की बंदिश पेश की। वहीं, संतूर वादक पद्मविभूषण पंडित शिवकुमार शर्मा का श्रोताओं पर जमकर जादू चला। दूसरे व समापन



मंडी हाउस स्थित कमानी सभागार में आयोजित भीलवाड़ा सुर संगम समारोह में अपनी प्रस्तुति देते प्रख्यात संतूर वादक पंडित शिवकुमार शर्मा • जागरण

दिवस की पहली संगीतमय प्रस्तुति रघुनंदन पणशीकर ने दी। सांस्कृतिक संध्या का समापन खयाल और ठुमरी में खास महारत हासिल करने वाली गायिका कौशिकी चक्रवर्ती ने राग मधुवंती खयाल से अपनी पेशकारी शुरू

करके शास्त्रीय गायन के साथ किया। आयोजन को लेकर एलएनजे भीलवाड़ा ग्रुप के अध्यक्ष रवि झुनझुनवाला ने कहा कि आठ वर्षों से इस उत्सव की मेजबानी करना गौरवपूर्ण रहा है। इससे गायन की संस्कृति भी समृद्ध हो रही है।

Date	April 02, 2019
Publication	Dainik Bhaskar



दैनिक भास्कर

महिला कलाकारों ने भी संगीत
समारोह में बिखेरीं सुरलहरियां



भीलवाड़ा सुर संगम ने कम्पनी ऑडिटोरियम, नई दिल्ली में अपना 8 वां संस्करण मनाया। साल के महोत्सव में प्रदर्शन के लिए दस विभूषण सम्मानित पंडित रवि कुमार शर्मा, कलापिनी कोमकली, पंडित रघुनंदन पारोकर और कौराकी चक्रवर्ती जैसे मशहूर संगीत कलाकारों को शामिल किया। उद्घाटन गणिका कल्पिनी कोमकली, उस्ताद शुबत हुसैन खान और भीलवाड़ा समूह के अध्यक्ष रवि शुनसुनवाहा ने एकसूत्र किया। कल्पिनी कोमकली ने अपनी मधुर अवाज से पूरे सभागार में उपस्थित दर्शकों का दिल जीत लिया।

Date	April 02, 2019
Publication	Dainik Navajyoti, Bhilwara, Rajasthan



दैनिक नवज्योति

भीलवाड़ा सुर संगम

नई दिल्ली। भीलवाड़ा सुर संगम ने हर साल प्रसिद्ध भारतीय शास्त्रीय संगीत कलाकारों और उनकी प्रतिभाओं कि एक निरंतर यात्रा को एक मंच पर प्रदर्शित किया है। इस साल एलएनजे भीलवाड़ा ने नई दिल्ली में अपना 8 वां संस्करण मनाया। भारत की समृद्ध विरासत और संस्कृति को संरक्षित करना और बढ़ावा देने के लिए एक समर्पित मिशन के साथ एलएनजे भीलवाड़ा समूह हर साल संगीतकारों और उनकी संबंधित परंपराओं का एक अनूठा मिश्रण पेश करता आ रहा है, जोकि वर्तमान समय में खास लोकप्रिय हो चुका है।

Date	April 01, 2019
Publication	Punjab Kesari

पंजाब केसरी

गायन-वादन-नर्तन से 'सखी' ने जीता दिल

■ 'भीलवाड़ा सुर संगम' की अंतिम निशा में कौशिकी के समूह का बेहतरीन प्रदर्शन

नई दिल्ली, 31 मार्च (डॉ. अश्विनी शर्मा): देवी भगवती के विभिन्न रूपों का चित्रण जहां दुर्गा, काली, भवानी, चंडिका, कालिका इत्यादि के रूप में होता है वहीं ममता, वात्सल्य, स्नेह, सद्भावना के प्रतिरूप भी नारी में विद्यमान हैं जिन्हें वह समय-समय पर प्रस्तुत करने में भी अग्रसर रहती है और जब बात गायन, वादन तथा नर्तन की हो तो विदुषी कौशिकी चक्रोवर्ती तथा उनके 'सखी' समूह को यह श्रेय जाता है कि रविवार देर रात तक 'भीलवाड़ा सुर संगम' के कार्यक्रम में अपनी शानदार आठ प्रस्तुतियों से उन्होंने भरे सभागार में सबका दिल जीत लिया।

मां गंगा तथा भारत की पुण्य सलिला मातृभूमि तथा अपने गुरुओं को नमन के पश्चात कौशिकी की छः अन्य महिला कलाकारों,



नृत्यांगना भक्ति देशपांडे, बांसुरी पर देबोप्रिया चटर्जी, वायलिन पर नैदिनी शंकर, सितार पर अनुपमा भागवत, तबले पर सौम्या तलवलकर, पखावज पर महिमा उपाध्याय ने खयाल, ठुमरी, तराना, दादरा, चैती, लोक संगीत और भजन के द्वारा 'उड़ान', 'सामंजस्य', 'चतुरंग', पं बिरजू महाराज द्वारा विरचित 'छेड़ो ना मोहे नंद के छैला' तथा 'जय मां, जय जगजनी, जननी देवी माता' जैसी बेहतरीन बंदिशें पेश कीं। दो घंटे की उन सबकी प्रस्तुतियों में

कौशिकी के तीनों सप्तकों की लयकारी, भक्ति की कथक शैली में विषयानुरूप भिन्न-भिन्न वेशभूषाएं तथा आभूषण, तबले और पखावज पर हाथ की जोरदार थापें, सितार, बांसुरी एवं वायलिन की समन्वयता प्रशंसा, कौतुहल, आनंद की पराकाष्ठा, अनवरत तालियां और वाहवाही की चरम सीमा पर पहुंच चुकी थीं। इसी कार्यक्रम की एक कड़ी में पं रघुनंदन पनशिकर का शास्त्रीय गायन राग मालवा, बसंत बहार तथा मीरा के भजन रूप में निरूपित

हुआ जिसमें उनका मधुर कंठ, अभूतपूर्व लयकारी, सरामों एवं अलंकारों का सम्मिश्रण, हाई रेंज इत्यादि का कमाल हारमोनियम और तबले के साथ दृष्टिगोचर हुआ। सभी कलाकारों को रवि तथा अंबिका झुनझुनवाला, माला सेखरी, ज्योति, काकुली सेनगुप्ता, पद्मलता इत्यादि द्वारा सम्मानित किया गया। दो दिवसीय इस कार्यक्रम का संचालन साधना श्रीवास्तव ने अपने चिरपरिचित अंदाज में किया।

Date	March 31, 2019
Publication	Navodaya Times

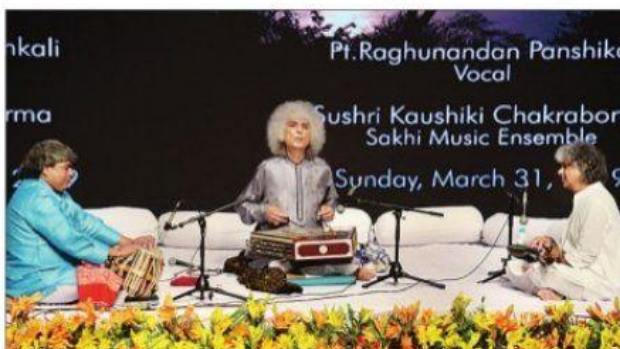
नवोदय टाइम्स

**‘भीलवाड़ा
सुर
संगम’
का
आगाज**

पंडित शिव कुमार शर्मा ने सजाई शानदार ‘संतूरी’ शाम

नई दिल्ली, 30 मार्च (डॉ. अश्विनी शर्मा): संगीत-नृत्य, संस्कृति-साहित्य, कला-दर्शन इत्यादि के क्षेत्र में कुछ नाम उसी विधा के पर्याय बन जाते हैं जिसे कलाकार ने अपनी मेहनत, लगन, रियाज और उपलब्धियों से पाया होता है। पद्मविभूषण से सम्मानित तथा अनेक पुरस्कारों द्वारा विभूषित संतूर का दूसरा नाम बन चुके पं शिव कुमार शर्मा उन्होंने में से एक हैं। शनिवार देर रात तक मंडी हाउस स्थित कमानी सभागार में ‘भीलवाड़ा सुर संगम’ उनकी शानदार प्रस्तुति की गवाही दे रहा था जिसे सुनने-देखने को कई नामी-गिरामी सुधिजन अंत तक भारी तादाद में मौजूद रहे।

चमकते हुए बटनों वाला स्टील ग्रे रंग का कुर्ता पहने उन्होंने अपना संतूर वादन आरंभ करने से पूर्व दर्शकों-श्रोताओं को कहा कि संगीत को महसूस कीजिए और मेरे साथ जुड़ जाइए। पंचम वर्जित मधुरतम रागों में एक बागेश्वरी से आलाप की शुरुआत करते हुए संतूर के सौ तारों पर तैरती उनकी स्टिक्स ने उत्तरोत्तर जोड़ और झाला रूप तक पहुंचते हुए सुधिजनों को एक चरम आनंद की अवस्था में पहुंचा दिया। शास्त्रीय पद्धति को कायम रखते हुए अपनी कुशलता द्वारा राग का निरूपण, एक ही स्वर को विभिन्न सप्तकों में बजाना तथा पं रामकुमार मिश्रा के तबले की सामंजस्यता का निर्वहन करते हुए उनकी प्रस्तुति का स्वरूप अभूतपूर्व था। अपने डेढ़ घंटे के वादन का समापन उन्होंने राग पहाड़ी की मधुर धुन से किया जिसमें कुछ विकृत स्वरों को बड़ी चतुराई और कुशलता से बजाते हुए भरे सभागार का स्पष्ट समर्थन,



संगीतमयी प्रस्तुति देते पं. शिव कुमार शर्मा और कलापिनी कोमकली।
फोटो : रमाकांत कुशवाहा

अनवरत तालियां और वाहवाही हासिल करने से वह नहीं चूके।

पिछले आठ वर्षों से संयोजित हो रहे इसी कार्यक्रम में स्व. कुमार गंधर्व की सुपुत्री कलापिनी कोमकली का अपने मधुर कंठ से राग भीमपलासी में विलम्बित, मध्य और द्रुत गायन बेहतरीन लयकारी, लम्बी तानें, सुंदर अकार और तीनों सप्तकों पर समान नियंत्रण उनकी विशिष्टता को दर्शा रहा था। राग हमीर के पश्चात होरी गायन में उन्होंने ‘होरी के खेलैया’ से अपने गायन को 90 मिनट बाद विराम दिया। माला सेखरी द्वारा सभी कलाकारों

को पुष्पगुच्छ, अंगवस्त्र इत्यादि द्वारा सम्मानित किया गया तथा कार्यक्रम का संचालन साधना श्रीवास्तव ने किया। संगीतमयी प्रस्तुति के दौरान प्रसिद्ध सितार वादक उस्ताद शुजात खान तथा परवीन खान, स्पिक मैके की रश्मि मलिक, रमा पाण्डेय, रुद्राणी मिश्रा, काकुली सेनगुप्ता, पद्मलता इत्यादि कई गणमान्य अतिथियों की उपस्थिति कार्यक्रम के अंत तक देखी गई। रविवार रात इस दो दिवसीय सुर संगम का समापन विदुषी कौशिकी चक्रोवर्ती तथा उनके समूह की प्रस्तुतियों द्वारा होगा।



Date	April 02, 2019
Publication	The Times of India
Link	https://timesofindia.indiatimes.com/city/delhi/classical-music-symphonies-bring-together-maestros-at-this-festival/articleshow/68670676.cms

Times of India has published a 01:33sec video of the event. Please find attached link and Screenshot of the Story.



THE TIMES OF INDIA

Classical music maestros perform at Bhilwara Sur Sangam in Delhi

Riya Sharma | TNN | Apr 2, 2019, 01:00 IST

✉ 🖨 A- A+



Vocalist Kalapini Komkali

With the aim to promote and celebrate Indian classical music, LNJBhilwara Group organised the eighth edition of Bhilwara Sur Sangam in the capital which started on March 30. The two-day festival brought many maestros together under one roof at the Kamani Auditorium. On Saturday, the festival was inaugurated with the performance of celebrated vocalist Kalapini Komkali. Before concluding her performance,

Kalapini said, "This music festival has fallen between Holi and the month of Chaitra. Isiliye jo Holi ja chuki hai, usko thoda yaad karte hain," and sang two compositions on Holi.

Date	March 31, 2019
Publication	The Times of India
Link	https://timesofindia.indiatimes.com/videos/entertainment/events/delhi/pandit-shiv-kumar-sharma-performs-at-bhilwara-sur-sangam-2019/video/68654186.cms

Times of India has published a video of both the performance of First day of the festival. Please attached link and Screenshot of the Story.



THE TIMES OF INDIA

Pandit Shiv Kumar Sharma performs at Bhilwara Sur Sangam 2019

Updated : Mar 31, 2019, 12:20 IST

The recipient of Padma Vibhushan performed on the first day of the festival.

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Date	March 31, 2019
Publication	The Times of India
Link	https://timesofindia.indiatimes.com/videos/entertainment/events/delhi/kalapini-komkali-performs-on-the-first-day-of-bhilwara-sur-sanga/videoshow/68654298.cms



THE TIMES OF INDIA



Kalapini Komkali performs on the first day of Bhilwara Sur Sanga

SHARE



Updated : Mar 31, 2019, 12:33 IST

Kalapini Komkali enthralls audience on the first day of Bhilwara Sur Sanga

Date	March 31, 2019
Publication	India Today
Link	https://www.indiatoday.in/mail-today/story/a-musical-confluence-1490450-2019-03-31

A story from India Today on their Web Portal.

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Home / Mail Today / A musical confluence

A musical confluence

The Bhiksha Sur Sangam Festival, one of the most popular events in the Indian classical music calendar in Delhi, was inaugurated yesterday by acclaimed vocalist Kalapini Komkali.

ADVERTISEMENT

Antara Raghavan
New Delhi
March 31, 2019 UPDATED: March 31, 2019 06:52 IST



Celebrated vocalist Kalapini Komkali singing at the Bhiksha Sur Sangam on Saturday.

Spring has always been the season to celebrate and listen to traditional music, and this season is no different.

The Bhiksha Sur Sangam Festival, one of the most popular events in the Indian classical music calendar in Delhi, was inaugurated yesterday by acclaimed vocalist Kalapini Komkali. This is the eighth edition of the festival, and today will be the second and final day.

The Bhiksha Sur Sangam Festival is traditionally held for two days at the Kamani Auditorium at the end of March or at the beginning of April.

As Ravi Jhunjhunwala, chairman of the festival explains, "I am very happy with the success of this festival. We always have a full house. We have been very fortunate to attract some of the top names in the region for the past eight years." In addition, Jhunjhunwala says that the talented ensemble of musicians would be sure to give a truly remarkable performance at the festival.

Komkali also rendered the first performance at the festival yesterday, mesmerising the audience with her voice, which was accompanied by noted player Mander Purank on the tabla, and Suyog Kundalkar from Pune, on the harmonium.

She says, "I was so honoured to be asked to perform at this festival, and that I was asked to inaugurate it. It has always been put together so beautifully, and they do it very sensitively as well."

She went on to say, "Holi was last week, and the Hindu New Year, Chaitra, is to take place on April 6, so it's wonderful that this festival is happening exactly between Holi and Chaitra. This is a beautiful confluence of these two festivals. The music of both these times of the year must also be heard and celebrated."

Pandit Shivkumar Sharma, winner of the Padma Shri and Padma Vibhushan, ended the evening with an outstanding performance on the santoor. There could not have been a better way to welcome spring.

Date	April 05, 2019
Publication	The Hindu
Link	https://www.thehindu.com/entertainment/music/emerging-from-the-shadows-of-giants/article26743549.ece

THE HINDU


Emerging from the shadows of giants

MUSIC

Emerging from the shadows of giants


Vangmayi Parakala

APRIL 05, 2019 13:10 IST
UPDATED: APRIL 05, 2019 13:10 IST

SHARE ARTICLE







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Metigalous in her craft: Kalapini Komkali in performance; Pt.Kumar Gandharva | Photo Credit: V. Ganeshan

With strong memories of her parents Vasundhara Komkali and Kumar Gandharva, Kalapini Komkali quietly voices equally strong opinions

She was the opening act at one of Delhi's popular spring-time classical music concerts. Kalapini Komkali inaugurated the Bhilwara Sur Sangam Festival this past Saturday — her act a fitting opening for santoor maestro Pandit Shivkumar Sharma. Not a stranger to walking in the shadow of giants, Komkali is a picture of restrained abandon the next morning. She orders a cold iced-tea ("It's fine, the concert is over now," she quips), and settles down for a freewheeling chat on her relationship with parents-and-gurus, legends Kumar Gandharva and Vasundhara Komkali, her observations of Hindustani classical today, and how young people ought to engage with the tradition.

In father's footsteps

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FRIDAY REVIEW



Kalapini is currently particularly interested in keeping alive the extensive research her late father did in tracing the classical roots of many folk songs of the Malwa region (Indore, Dewas, Ujjain and Mandu). In reverse, he also incorporated many folk songs into his classical music presentation.

"Khari boli, and 'braj' are the main languages used in several compositions, but Pt Kumar Gandharva also composed many

new compositions in Malwai which have added to our classical tradition. Kalapini shares her late father's love for the Malwai dialect. To present these, she has started collaborating with her nephew Bhuvanesh Komkali in joint concerts, where they both sing the Malwai compositions. Due to the difference of pitch, singing together presents a challenge but her strong desire to keep alive this unique tradition is a big propellant.

Date	April 05, 2019
Publication	The Hindu
Link	https://www.thehindu.com/entertainment/music/pitch-perfect/article26743572.ece

THE HINDU


Bhilwara Sur Sangam Festival features a range of classical music voices
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MUSIC

Bhilwara Sur Sangam festival features a range of classical music voices


Shailaja Khanna
APRIL 05, 2019 13:14 IST
UPDATED: APRIL 06, 2019 13:57 IST

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Showing the way: Kaushiki Chakravorty | Photo Credit: S. Shiva Rao

MODERN
ENTERTAINMENT

Some of the best known voices of Indian Classical music showcased their range at the Bhilwara Sur Sangam Festival

Kalapini Komkali has a ringing, robust voice and a carefully-cultivated singing style of her illustrious father. Starting with Khimpalasi, she presented two compositions of her father and an old khayal in Punjabi, "Sholan mende ghar saar", possibly composed by Shah Sadarang and attributed it to his ruler, Mohammed Shah Rangila.

Kalapini's singing style is one of quick progression, without lingering, and perhaps a judicious use of pauses would be welcome. But without doubt, this was one of her better concerts, she sang on her mettle singing with passion, her next piece in Dhami (Incidentally a very old composition in Punjabi) which is very close to Khimpalasi underlined her skill, as the "shakai" of Dhami is compact and can easily stray into unwanted territory.

The piece in Mameer, "Tu laun lahen te sayi albeli naar", which followed, was lyrical, composed by Pt Ram Ashray Jha. The next drut teen taal khayal, "Ja re ja rangs reja re na", again in Mameer was composed by Pt Kumar Gandharva. Her own creativity came to the fore in her two Molls, in which in the first she unusually sang a lovely "saucha" preceding the percussion accompaniment. This was based on raga Tilak Ramod, and its unburied presentation was a delight. The second Moll, very in gait, was equally attractive. Her singing is enhanced by her evident feel for the lyrics she sings, an attribute acquired no doubt from her father. The evening ended with the recital of santoor maestro Pt Shiv Kumar Sharma.

Date	April 06, 2019
Publication	Rajya Sabha TV
Link	https://www.youtube.com/watch?v=L77PAn38_yY&feature=youtu.be



YouTube

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LNJ Bhilwara Group Presents Bhilwara Sur Sangam

Sushri Kalapini Komkali
Vocal
Pt. Shiv Kumar Sharma
Santoor
March 30, 2019

Pt. Raghunandan Panshikar
Vocal
Sushri Kaushiki Chakraborty's
Sakhi Music Ensemble
Sunday, March 31, 2019

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