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PRIZES SECURED:

1. SRI SATHGURU SANGEETHA SAMAJAM,MADURAI

Junior Vocal
Senior Vocal
Compositions of Sri Swathi Tirunal

2. THE MADRAS MUSIC ACADEMY, MADRAS

Sri Tyagaraja compositions
Sri Dikshidar compositions
Sri Shyama Sastri compositions
Modern compositions
Sri Swathi Tirunal compositions

3. TAMIL ISAI SANGAM,KARAIKUDI

Junior vocal

4. THE INDIAN FINE ARTS SOCIETY,MADRAS

Sri Tyagaraja compositions
Sri Dikshidar compositions
Sri Shyama Sastri compositions
Sri Papanasam Sivan compositions
Nowka charitram compositions of Saint Tyagaraja
Ragam, Tanam, Pallavi

5. Prize in the **ALL INDIA RADIO MUSIC COMPETITION** in 1979.

6. Recipient of '**VIPANCHI**' scholarship for music instituted by Mrs. Padma Varadan of Bombay in memory of her father Sri Rangaramanuja Iyengar.

AWARDS IN MUSIC CONCERTS(DECEMBER ANNUAL SERIES)

7. Was conferred the title of '**Sangeetha Rathna**' by Dubai Tamil Family on Jan 6, 2007.
8. **Excellence Award at the Golden Jubilee Celebrations of Trichy Sri. Sankaran** in Chennai, Dec 2005.
9. **Sarada Krishna Iyer memorial award** for senior vocalists at Madras Music Academy in Dec 2000.
10. **Best Sub-Senior vocalist award** from the Indian Fine Arts Society, Chennai in December 1999.
11. **NYAYAPATHI RANGAMANNAR AWARD, RAMASWAMY IYER SASHTIAPTAPURTHI AWARD & PANKAJAM RAJAM AWARD** at Madras Music Academy in Dec 1998.
12. **MUSIRI SUBRAMANYA IYER AWARD** for niraval singing at Madras Music Academy in December 1996.
13. **V.R.SAMBASIVA IYER MEMORIAL AWARD** for concert at Madras Music Academy in December 1983.
14. Talent promotion concert prize at Sri Krishan Gana Sabha, Chennai in 1982.
15. **NYAYAPATHI SRIRANGANAYAKAMMA AWARD** for concert at Madras Music Academy in December 1981.
16. Prize in **DIKSHIDAR BICENTENARY CELEBRATIONS, RAMESWARAM.**

CONCERTS in Countries Abroad:

Has rendered concerts

1. in Melbourne, Sydney and Canberra (Australia) in 1986.
2. Extensively in USA, Sultanate of Oman and
3. In UAE. Also gave a concert under the auspices of the Indian Consulate, Dubai,UAE to mark the fiftieth year of India's Independence and the fiftieth anniversary of Indian Republic.

- ❖ As an A-grade artiste, gives regular broadcasts in AIR and Chennai Doordarshan.
- ❖ Audio cassettes released by Sangeetha cassettes & Kalavardhini.
- ❖ Runs a music school styled as 'THE TRINITY ACADEMY OF FINE ARTS' in USA since 1993 and is teaching classical music. His wife Padma assists him in teaching.

There was a surprise packet in the afternoon concerts at Vani Mahal. Young R Sundar , an IIT (Madras) product, swept the audience of its feet, by his remarkable scholarship and power of execution. His 'Kiravani' was of a high professional standard....

Sri Subbudu (Indian Express, Dec 22, 1980)

He revealed himself to be well aware of the essentials of carnatic music. There was a happy blend of voice and vidwat...

VSV (The Hindu, Dec 26,1980)

Young R Sundar's concert at the Music Academy was gripping....an extremely well-delineated Todi and remarkably fluent tanam ushered in an effortlessly and flawlessly manipulated 'pancha nadai pallavi'...

Ranjani Swaminathan (Indian Express, Dec 29,1981)

Sundar gave a classical touch to Bilahari in his intricate swaraprasataras. Dikshidar's composition 'Kamalamba' in Kalyani was not only to please and surprise, but to elevate the mind. We are sure to remember the evening we spent with him.

Indian Express (Ahmedabad, Oct 19,1982)

... was an enlightening classical delight. The alapana (of Dharmavati), his manodharma (extempore improvisation), uncanny mental concentration on the 'Mukyanga swara groups' bringing out the correct Bhava were brilliant.

M.G.Diggavi (Times of India, Ahmedabad, Jan 30,1984)

... was an outstanding example of how tradition could be dextrously combined with popular appeal and classical excellence. The highlight of the evening was Ragam-Tanam-Pallavi in Shanmukhapriya...

KRG (Indian Express, Dec 28,1984)

... The Nattakurunchi raga essay displayed imaginative skill and the pallavi (Adi-Tisra) showed methodical training and adequacy. One was glad that he sang on classical lines and never settles for the merely slick.

K.S.Mahadevan (Indian Express, Madras,Aug 15,1986)

.... Kalyani was taken up for detailed rendition for Tanam and pallavi and Sundar negotiated the kanda jati triputa (4 kala) with utmost ease and perfection...

M Rajagopalan (Indian Express, July 22,1988)

... he has an amazingly intuitive understanding of the sookshama of sangita – the nuances that make the raga or sangati in a kirtana sparkle, hooking the listener’s heart to its melody. The voice moves in speed like a meteor leaving mellifluous trajectory and at the end when it settles in karvai in perfect alignment with sruthi, he opens out a world of tranquility...

VSV (Indian Express, Dec 30,1988)

... Sundar’s depiction of ‘Kirvani’ followed by a few lines of felicitous tanam drew praise. The pallavi finale for this phase presented by Sundar with a well-designated rhythmic setting was tidy.

R.V (The Hindu , Dec 11, 1992)

... He rendered the rarely sung Dikshidar kriti ‘Santhana Manjari’.. a very creditable effort...

K.S. Mahadevan (Indian Express, Dec 13, 1992)

... there can be few examples of Nattakurinji being presented in such a scintillating form as he sang...

DVV (The Hindu, Dec 24,1993)

...Abhayamba Jagadamba (Kalyani) was rendered with a lot of ease and good control over talam. His ‘Madyamavathi’ alapana came next with nice intricacies....

CHAPU (News Today, Dec 24,1993)

... in his execution of Ninnuvina gati of Subbaraya Sastri (Kalyani) he earnestly endeavoured to reveal the emotive substance of its swara sahitya lines with remarkable feel for finer aesthetics....

(The Hindu, Dec 31, 1993)

... his pallavi in three ragas Hamsadwani, Begada, Shanmukhapriya was noteworthy for the ease with which he glided through the ragas in succession....

(The Hindu, Dec 31,1993)

.... the alapana of Sankarabharanam was studded with emotional ripples in tara sthayi. His tonal manipulations illuminated the passionate phrasing and the raga swarootpa was vivaciously inspirational..

SVK (The Hindu, Dec 20,1994)

... his Hamsanadam had all the grandeur and touched all the facets of the raga....he sang Kalyanarama of Uthukkadu. Swaras flowed like cascade..

Tha Ra Ra (News Today, Jan 1, 1995)

... a musically mature artiste...

(Indian Express, Dec 26, 1995)

... he is endowed with a melodious and resonant voice...the elaborate raga alapana of Hemavathy was thrilling ...

Tha Ra Ra (News Today, Dec 1996)

...his concerts are always stylish and stately.. the Nayaki song ‘Ranganayakam’ was captivating...

DVV (The Hindu,Dec 27,1996)

... his trained voice influenced his creative instincts and the model of his musical aspirations was equally inspiring by the way he started with ‘Mathe’ in Khamas...

SVK (The Hindu, Dec 27,1996)

... Sundar’s dedication and aesthetic sense are beyond question...alapana in Simmendramadyamam was spontaneous, uncontrived, deep and effortless...

PSK (Indian Express, Dec 25, 1997)

... Sundar obviously wants to dish out a flawless fare. The Nattakurinji RTP was of a very high order.....

K Sundar Rajan (The Hindu, Jan 2, 1998)

... he has a clear diction and is endowed with an enviable voice which is sweet and malleable..even as his raga sense is intuitive – he hits the raga even in the very first syllable...

K Sundar Rajan (Trinity Mirror, Jan 3,1998)

..Kedaragowla, relatively a minor raga, could be treated with the trappings of almost a major raga, was provided in his 45-minute exposition. 'Saraguna Palimpa' which was rendered with a rich neraval and swara extension...

Mayuram G. Swaminathan (The Hindu, Dec 25,1998)

...Hemavathy raga was replete with attractive sancharas executed with clarity, doing grahabedam and also including some charming phrases in the upper sthayi.

S.R.Giridhar (The Hindu, Dec 25,1998)

...the notable feature of his concert was the meticulous planning that had gone into each and every item selected for singing... .. Clarity of sahitya is another remarkable feature of Sundar's music...

The New Indian Express (Dec 28,1998)

... Sundar's rolling brukas, without a flaw or slip, and bhava-laden gamakas, turned every musical component into one composite homage to 'nadabrahma'

The New Indian Express (Dec 19,1999)

...the spell of neraval and swara patterns suffixed to 'Mahalakshmi Jaganmatha' in Sankarabharanam reflected his eagerness to engage the audience with his lucid exposition of the raga's features expressive of its stately shapeliness.

The Hindu(Dec 24,1999)

...the author's plea for compassion was portrayed (in 'Endukudayaradura' - Todi) with fervor by Sundar. The neraval and swara at the last charanam with emphasis on words would have received the nod from the Thiruvayyar saint.

Trinity Mirror(Dec 25,1999)

... was in top form and rendered an intricate pallavi in Dharmavathi in tisra triputa (4 kalai)....

The Hindu (Jan 12,2001)

.. an accomplished vocalist with 100% commitment to his art... his delineation of Poorvikalyani with his voice in fine fettle negotiating tara sthayi with felicitous prayogas, was a versatile effort...his pallavi in khamboji in an intricate tala structure (Chanda talam with 35 aksharams) was truly praiseworthy in terms of laya exactitude in neraval and swara prastharas...

Smt. Sulochana Pattabhiraman, a correspondent of the Hindu

... Sundar sang 'Vatapi Ganapathim/ with swaras that were scholarly.. The vocalist was able to hold the grip throughout the rendition of Dikshidar's Todi masterpiece 'Sree Krishnam Bhaja' inspite of the slow tempo. It was evident that Sundar was fully sensible to the kriti's beauty

Sify review on Music Academy concert dated Dec 17,2001

... Sundar has got a clear voice with tonal richness and perfect tunefulness. With anulomam, neraval and swara kalpana he build the RTP in Keeravani (Sankeerna jati Jampa) to grandeur...

Sify review on Narada Gana Sabha concert dated Dec 26,2001

... To review Sundar's concert is like painting a lilly! He always provides a balanced diet to his rasikas. There is no dull moment in his concerts. His brief mohana alapana had all nuances packed into it...

Sify review on Hamsadwani concert dated Dec 27, 2001

..aesthetically sung 'Kadaikkan' in Begada had both sukhabhavam and clear diction. Natakurinji had beautiful rhythmic sancharas...

M.N. in the 'The Hindu' dated Dec 28, 2001

.. has a resonant voice that moves fluently over all the ranges, a remarkable mastery of laya and sensitivity to words which enable him to evoke moods without striving after them. The result is fulfilling music which does not allow the rasikas to be distracted.

ENS in the 'Indian Express' Madurai Edition Dec 2001.

.. his portrayal of Kambodi raaga and the rendition of 'Ratnakanjugadharini' with brilliant sancharas showed his evocative character

Narayanan Viswanath in the 'Indian Express' Feb 3,2002

... he is developing a uniform excellence on the method of rendering kirtanas.. the sonorous passages cruising with tidiness..

The New Indian Express Dec 2002

Endowed with a pleasing voice and range, Madurai R. Sunder's concert stood out for his total involvement with sruti and bhava. Opening with "Ganapathe," Muthiah Bhagavatar's composition in Janaranjani, Sunder lucidly sketched Vagadeeshwari (not often featured in present day concerts), followed by Koteeswara Iyer's "Nadanusantana". His exposition of Varali was scholarly with the nuances brought out well. His neraval in Dikshitar's masterpiece, "Mamava Meenakshi" was spirited and assertive. The highlight of the concert was the RTP in Nattaikkuranji. Shades and the moods of the raga were showcased delightfully in the alapana and tanam, while the pallavi in kanda triputa tala was rendered competently.

BB (The Hindu, Dec 19, 2003)

What a glorious Sankarabharanam Madurai R. Sundar presented! There was deep delicacy and tenderness of vocal modulation with visranti spread all over the alapana tempting acceptance as top class. His attention was all along on the aesthetics of light and shade, the movement of the sancharas satin-smooth, soft and flexible. The neraval pattern for the line "Naa-Tharamu-Telisi" in the kirtana "Edutanilachite" was built up with delicious flourishes delightfully first rate. This one song was enough to stabilise his stature as a seasoned musician. "Kanchadalaayadaakshi" (Kamalamanohari) and "Emamma-Naa-Manavi" (Suruti) were the other noteworthy items.

SVK (The Hindu, Dec 24, 2004)

Ninnukori, the familiar Varna, gave him a flying start. Instead of the usual invocatory piece in Hamsadwani, he chose Giriraja Sutha in Bangala. The Thyagaraja Keerthan was rendered with brief swara also. The Angarakamashrayam suited the occasion, as it was a Tuesday. His talent and musical accomplishment were vindicated in the pleasant presentation of Kalyana Rama and Sri. Kamalambikaya.

A detailed Alapana preceding the Thyagaraja composition Enduku Dayaradu, proved to be a measure of the artistic insight of a seasoned singer. With his resonant voice, the presentation Kaadiruvenu Naanu and Tillana - were also lively.

Mysore V Subramanya (Deccan Herald, March 27, 2006)

.. the concert was decorated with RTP in Saveri set to kandajati triputa thalam. It was an attractive exposition backed by imagination, scholarship and vision...

B.R.C. Iyengar (Hindu, Dec 22, 2006)