

Madurai N Sivaganesh

CARNATIC VOCALIST



An "A Graded" Carnatic vocal artist from All India Radio (AIR), performing concerts across prestigious global locations. Renowned for a style and performances which are characterized by rich manodharma, technical precision, and a Sonorous voice that traverses multiple octaves with ease

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Awards and Recognitions

- **A-Graded Artist from All India Radio.**
- **India Book of Records Holder (2020):** For "100 Ragas at a stretch".
- **Yuva Kalakar Puraskar (2020):** From Sri Shanmukhanandha Sabha, Mumbai.
- **Times Thyagaraja Award (2016):** From Times of India.
- **MS Subbulakshmi Award (2016):** From Sri Brahmara Trust, Mysore.
- **Sangeetha Mudhra Award (2016):** Hosted by Mudhra.
- **Top Five Voices for the Future (2015):** From Sruti magazine and TAG corporation.
- **AIR National Level Winner (2013):** First Prize in Carnatic Vocal Competition
- **Runner-up in Sankara Super Singer (2020)**
- Top Ten Contestant in **Tanishq Swarna Sangeetham** Season 2

Guru Parampara

- Sangeetha Kalanidhi Padma Bhushan vid. **Madurai Sri. TN Seshagopalan.**
- **Madurai Sri R. Kannan** (Disciple of Sangeetha Kalanidhi Sri T.N. Seshagopalan)
- Sri **C.R. Vaidyanathan** (Disciple of Sangeetha Kala Acharya Sri P.S. Narayanaswamy)
- Madurai Sri **R.N. Sivasailam** (Grandfather)

Critical Acclaim

His "Imaginative Manodharma" (spontaneous improvisation) is described as a hallmark of his style, particularly his ability to traverse rare ragas with "ease and clarity." — **The Hindu / Sruti Magazine**

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Senior/Eminent Co-Artists shared stage with

- Percussion (Mridangam/Ghatam/Kanjira): Mannargudi Sri Eswaran, Trichur Sri Narendran, Sri HS Sudhindra, Sherthalai Sri Ananthkrishnan, Trivandrum Sri Balaji, Sri KV Gopalakrishnan, Palladam Sri Ravi, Sri Ganapathiraman, Sri B Sivaraman, Melakaveri Sri Balaji, Vaikom Sri Gopalakrishnan, Sri R. Ramesh, Sri Sumesh Narayanan, Sri N.C. Bharathwaj, Sri Arjun Ganesh.
- Violin: Sri Nagai Sriram, Sri VL Kumar, Sri B Ananthkrishnan, Sri V.V. Ravi, Sri R. Rahul.

Concert Highlights

Major Sabhas of Chennai:

- ❖ "Madras Music academy" Chennai.
- ❖ "Parthasarathy swamy sabha" Chennai.
- ❖ "Thyagabrahma Gana Sabha" Vanimahal, Chennai.
- ❖ "Brahmagana Sabha", Chennai.
- ❖ "Madhuradhwani" Sabha, Chennai.
- ❖ "Mudhra" T Nagar Chennai.
- ❖ "Bharathiya Vidhya Bhavan", Chennai.
- ❖ "Rasika Ranjani Sabha" Chennai.
- ❖ "Naada Sudha" Velachery, Chennai.
- ❖ "Naada Inbam" @ Raaga Sudha hall, Chennai.
- ❖ "Mylapore Arts Academy" Chennai.
- ❖ Nadhabrahma Sabha, Chennai.
- ❖ "TAG Center" for "Maestros of tomorrow" series.
- ❖ "Parampara" Mylapore Chennai.
- ❖ "Neelakanta sivan cultural academy" Chennai.
- ❖ "Korattur Cultural academy" Chennai.
- ❖ Shakthi Sangeetha sabha, chennai.
- ❖ Kedaram Sabha, Chennai.
- ❖ SMGT trust sabha, Chennai.
- ❖ "Shanmugapriya Arts academy" Chennai.
- ❖ "Mathangi Chamber Music", Chennai.

National Programs: AIR "National Program" for the G20 Presidency fest.

Television: DD Podhigai, Raj TV, Makkal TV, SVBC.

Major Sabhas other locations

- ❖ Northern Tamil Isai Sangam, UK.
- ❖ "Sri Shanmukhananda sabha", Mumbai.
- ❖ "Chembur fine arts" Mumbai.
- ❖ "Dombivli Fine arts" Mumbai.
- ❖ "Sriram Fine arts" Mumbai.
- ❖ Tamil Isai Sangam, Mumbai and Madurai.
- ❖ "Neelakanta sivan sangeetha sabha", Trivandrum.
- ❖ Sangeetha Vidwath Sabha, Kakinada.
- ❖ "Nadabrahma sabha" Mysore.
- ❖ "Palakkad fine arts" Palakkad.
- ❖ "Sri Sadguru Sangeetha samajam" Madurai.
- ❖ "Ragapriya Chamber music club" Madurai.
- ❖ "Edapally Sangeetha sadhas", Kochi.
- ❖ Thulaseevanam Festival, Trivandrum.
- ❖ Kannur Sangeetha Sabha, Kerala.
- ❖ Kalavathi Sabha, Kottakal.

Prominent Temple Festival Concerts:

- ❖ Sri Poornathrayeesha Temple Annual Festival, Kochi.
- ❖ Guruvayur Temple "Chembai Sangeetholsavam" Kerala.
- ❖ Malliyur Ganapathy Temple Festival, Kerala.
- ❖ Ettumanur Temple Festival.
- ❖ Sucheendram Temple, Kanyakumari.
- ❖ Sri Varagar Temple, Trivandrum, Kerala.
- ❖ Sri Durga Temple, Trivandrum, Kerala.
- ❖ Sharkara devi Temple, Kerala.
- ❖ Kazhakuttom Mahadeva temple, Kerala.
- ❖ Kottarakara temple, Kerala.
- ❖ "Sringeri Mutt" Karnataka.
- ❖ Naadhaneerajanam Tirupathi Temple.
- ❖ "Kanchi Mutt and temple" Kanchipuram.
- ❖ "Sabhapathy Sangeetha sabha" Chidambaram Temple "Gananjali"
- ❖ Sri Krishnaswamy Shrine, Chikkumagalur.
- ❖ Sri Rama temple, Shimoga, Karnataka.

Madurai N Sivaganesh

CARNATIC VOCALIST

Reviews and coverage

The Hindu – Friday Review 2022

The TNS nostalgia

Madurai N. Sivaganesh's raga essays had the evident influence of veteran musician T.N. Seshagopal

Sreeraban Thiyadi

Choosing an uncommon melody for his hour-long main suite, Madurai N. Sivaganesh's treatment of Hamsavardini proved the youngster's overall scholarship. The Ragan Tanam Pallavi further displayed the vocalist's capacity to incorporate a school outside of his lineage. Sivaganesh broadened his general allegiance to T.N. Seshagopal to accommodate M. Balaramakrishna. The first half of the detailed alapana was particularly eclectic, adding to the quality of his 150-minute concert for Madurai.

Sivaganesh's introductory phrases stuck closer to Venamakaviya. Shortly after the raga became clear, Sivaganesh unleashed bumps and slides, typical of BMK, whose unique ornamentations have almost given the late maestro the status of Hamsavardini's custodian. The changed singing style made violinist Trucheral Karthik more a listener than follower. His solo reply on the instrument was impressive.

Sivaganesh commenced his Tansen piece, emphasising on the sowlilyam quotient of Hamsavardini. It marked a second exploration of the raga, whose development was as steady as during the alapana. The pallavi, 'Sada nigama sudha vinodini', changed speeds along the 16 beat Adi talam cycles. Somewhat constricted was the vocalist's trip along certain higher portions of the svaragatana.

Nevertheless, the end tract was reworked by three ragas - Varad, Darbar and Valsabharanam. A 12 minute tani avartanam was a neat contribution from Puzosar Aravind Kasabik (uridangam) and D.V. Venkatasubramaniam (ghatam).

Sruti Tirumal's 'Panimatinsudi' in raga Ahiri was the first post tani number, and was rendered as if sustaining the core spirit of the RTP. Not different were the moods from the subsequent Hanthikalyani ('Annamam rakkinar'), Kamba Kanyasulkam and the concluding Sridubbhairavi (Muthiah Bhagavath thillana).

Sivaganesh commenced his concert with a self-composed shrutibheda varnam. The Mohanam base made the Adi tala piece pleasing, though the surring along Madhyamavati, Hindolam, Suddhosuverti and Suddhadharanyasi was momentary, and he risked the chance of sounding merely off-key. Tyagaraja's 'Udadi ramada' was packed with sangatis, often not duly in execution. Yet the niraval (around 'Tannadi gannarabhadra') and the patterns over pacy solas captured Harikambhoji's essence with an evident influence of TNS - mentor of Sivaganesh's main guru R. Kannan.

The TNS signature emerged all the more obviously along the subsequent Gowla. Thoroughly imploring passages defined much of the alapana that paved the way for 'Bhujare manasa' (Venkatarajana Bhagavata).

Contrastingly, Deivanjami lent the kucherai the necessary sedateness. Restraint defined Dikshitar's 'Chattani balarishmani', delivered with bhava-enriching pauses. The 11 minute alapana in sub-main Shammukhagriya was emotionally charged. The niraval ('Sannatanga aree') in 'Mariveru' (Putnam Subramania Iyer) had clearer lower portions vis-a-vis the upper.

Tyagaraja's 'Dinagachata', a TNS hit in Ganasambhi, was the quick bridge to the central Hamsavardini.

TOI - Times Thyagaraja Award



Shruthi Magazine - coverage on India book of record for "100 raagas at a stretch".

Madurai Sivaganesh

prayer for world peace thru singing Bhavantu which is posted in his YouTube channel.

Madurai Sivaganesh presented snippets of 100 ragas within a span of 55 minutes bringing out their essence very eloquently, using key phrases. He was awarded a certificate by the India Book of Records in recognition of his seamless feat. His concert for the 'Times Thyagaraja Awards' also received much appreciation.

Times of India – coverage

MADURAI SIVAGANESH

VOCALIST

In a span of few years, Madurai Sivaganesh has garnered several awards as a Carnatic vocalist.

Hailing from a musical family, Carnatic music came easily to Madurai Sivaganesh. "My family has been into Carnatic music for quite a long time. My grandfather R N Sivasubramanian was my first guru. My uncle is also a musician. Later, I learnt from R Kannan, a disciple of T N Seshagopal for over 15 years," says Sivaganesh. After moving to Chennai, he has been learning from CN Vidyaewathi, a disciple of P S Narayanaswamy.

A chartered accountant by profession, Sivaganesh works in a leading IT firm. He makes it a point to dedicate his time to music on a regular basis. "I think if there is interest, you won't find it tough to manage your time. I want to do justice to both my professions. Thankfully, at home, the culture has been supportive of such multi-tasking. At no point did I stop learning music to focus on my school education. In fact, before exams, I would sing for around 20 minutes to relax."

In the last few years, Sivaganesh has received several awards, such as the Sangeetha Madura Award - 2016, hosted by Madurai, Times Thyagaraja Award 2016 from The Times of India and MS Subbulakshmi Award 2016 by Sri Balakrishna Trust, Mysore. Sivaganesh is also a graded artist at the All India Radio.

The Hindu – Friday Review 2024

Scoring as a team

Vocalist Sivaganesh and the accompanists set the concert on the right path



Annual fest (left) Sivaganesh with Ragat (violin), Ananthakrishnan (mridangam) and Sunil Kumar (kanjira). (Top) Nish and Gauri Chandrasekhar with Sreerajachary and Jaldivee rasman.

Kalyan Gopalan

A well-crafted two-hour concert for Kedaram Trust was presented by a group of unassuming artistes, with a creative bent of mind

Madurai Sivaganesh began his concert with Muthiah Bhagavata's 'Shakti ganapathim' in Nattai. With Ragul on the violin providing the right support, Sherthalai Ananthakrishnan on the mridangam and Sunil Kumar on the kanjira steered the concert like a drive on a German autobahn, setting the right rhythm.

Sivaganesh trod a road less travelled in a vivadi raga Nabhomani singing Tyagaraja's 'Nayadavanchana'. The percussion accompanists' kalapramanam was soothing, providing the right tonal effect to the kriti's mood.

Syama Sastri's 'Ninuvina mari galada' in Ritigowla came next. Sivaganesh was able to touch the lower register with ease and clarity, and his creative space in kalpanaswaras and alapanas were wide. The camaraderie between Sunil and Ananthakrishnan was conspicuous, complementing each other well.

Music and math

In 'Nanu palimpa', Sivaganesh demonstrated loyalty to his lineage by seamlessly shifting the tonic note (grihabedham) briefly from raga Mohanam to Madhyamavati. The niraval chosen by the lead singer in 'Nadaci vacchitvo' was elaborate and exhibited the right blend of music and math. The kalpanaswaras were embedded with intricate math with kuraippu in Tisram.

The tani avartanam was a detailed one, where both Ananthakrishnan and Sunil Kumar demonstrated impeccably their intricate calculations. Unlike other concerts, they launched all their korvais from *samam* to *idam* and they chose kuraippu in Khanda nadai. Overall, the thani was not only cerebral, but also enjoyable with farans and sarvalaghus.

The Shruthi Magazine

Madurai Sivaganesh, disciple of C.R. Vaidyanathan, presented an enthralling concert. After imbuing the rudiments of Carnatic music from his grandfather, he had his earlier training under Kannar, disciple of Madurai T.N. Seshagopalan. The influence of TNS was all pervasive in the music of Sivaganesh. He was the title winner of Mulbra Cutchery Competition in 2016. If the Abhogi varnam lent a bright start to the concert, *Siddhivinayakam* added ebullience and gusto. Imaginative swaras at an unusual *Anantagangasubhagaram* underlined his manodharma. Two ragas, Ravichandrika and Varali were taken up for elaboration. In the alapana of Ravichandrika, the raga contours were clearly brought out without any cross over to Natakurinjii. The kalpanaswaras added sheen to the presentation. The alapana of Varali was detailed and his voice, with its comfortable range, traversed the upper sthayi saucharas with consummate ease. The thanam had nice patterns rendered as ragamalika in the five ghana ragas. The pallavi *Ambikai Jagadambikai varavalo srutyosha layaman taravalo* coined by maestro T.N. Seshagopalan with the name of the raga embedded skillfully, was rendered with perfection, including the elaborate niraval, tikalam and kalpanaswara. In the ragamalika swaras, Sivaganesh sang a rare raga - Trinetrapriya - a janya of Chakravakam.

Violinist V. Deepika exuded confidence throughout and added sheen to the concert by the swagiveness of her bowing. Mridangist Akshay Anand embellished the concert significantly while following the kritis; his playing was marked by variety and clarity in the strokes employed. G. Ravichandra on the kharjira proved a good match to the imagination of Akshay Anand.

Reviews and coverage

Karnataka Journal 2023

Singer with a golden voice



Shree Krishna Gaana Sabha had arranged a fine music concert in memory of Prof. Y.T. Thathachari on the 21st of May. The young artiste was Vidwan Siva Ganesh from Madhurai.

Many senior musicians have groomed Siva Ganesh to become an excellent vocalist. Blessed with a golden voice, Siva Ganesh is a committed classical singer who follows the tradition laid down by his Gurus. A strong base of classicism, perfect shruthi alignment and a rich imaginative manodharma makes his singing attractive.

Siva Ganesh was accompanied by Vidushi C.V. Shruthi on the violin, Vidwan P.S. Shreedhar on the mridanga and Vidwan V.S. Ramesh on the kanjira. Siva Ganesh had planned this concert well with rare compositions and rare ragas. His enthusiastic singing maintained its brightness till the end.

He began the concert with a self composed Varna in Raga Kanakangi 'Gananaatham' set to Adi Taala. The presentation in two speeds was also decorated with a frill of Kalpana swaras. 'Shree Jalandharamashrayanyaham', a fine composition by Sri Jayachamarajendra Wadiyar in raga Gambheera Naata was a majestic piece.

His full throated singing suits well for the vilamba kaala kruthis. He had chosen one more composer of Mysuru, K. Vasudevacharya. **Bhajanaseyaraada Shree**

Ramuni' in Dharmavathi was enjoyable with a clear diction.

A rarely heard Kruthi 'Nandabalam Bhajare' by Bhadrachala Ramadasa in a rare Raga Bhuja-ngini had a prelude of alapana. The perfect gamakas and the apt spirals made it more colourful.

Muthuswami Dixitar's 'Nanda Gopala' in Yamunakalyani literally makes the listener visualise lovely Krishna on the banks of Yamuna. The beautiful raga Yamunakalyani enhances the mood. The fantastic rendering of Siva Ganesh undoubtedly did the magic.

The main raga of the day was Kharaharapriya. The enthusiastic alapana revealed all the subtle beauty of the raga. The perfect pace he opts for either alapana or Kruthi becomes the focal point of his rendering. He can balance both Madhyama kaala and Vilamba kaala equally well. He does not unnecessarily yield to speed. That is a plus point in his singing.

Tyagaraja's 'Nadachi nadachi' was emotionally charged. Young Shruthi did not lag behind in contributing to the success of the Kutcheri. P.S. Shreedhar and senior percussionist V.S. Ramesh lent a strong support to the vocalist.

Kulasekhar Alwar's Pasuram in Hamsanandi was soothing before a dassara Pada Tirupathi Venkata Ramana' by Purandara Dasa. The curtains came down with a Thillana in Hamrikalyani by T.N. Seshagopalan.

— Dr. Rama V. Benuur



Yours truly
Madurai N Sivaganesh