

## Dr. Rewa Natu

A Profile



**Rewa Natu** was inspired and initiated into Hindustani classical singing by her father **Pandit Vinayak Phatak**, himself a renowned tabla artist. Rewa had an early privilege of hearing and meeting renowned maestros, whom her father accompanied at recitals.

Rewa started learning music at the age of twelve, from **late Shri. Dattopant Agashe** of Gwalior Gharana. She was further groomed by **late Pandit Sharad Gokhale** and **Dr. Digvijay Vaidya**. Having earned a Masters degree in music from the SNDT University, Pune and empanelled with the All India Radio, Rewa has performed in various parts of the country and also abroad and is a regular performer on All India Radio.

During her studies at SNDT University she got the guidance of **Vidushi Dr. Veena Sahasrabudhe**. She completed her doctoral research (**Sangeetaacharya**) under **Dr. Digvijay Vaidya** and completed Sangeetaacharya from the Akhil Bharatiya Gandharva Mahavidyalaya. Presently she is continuing to learn music under **Dr. Digvijay Vaidya**.

Rewa has developed her own distinctive style by imbibing the quintessence of all her Gurus. Rewa has been trained extensively on the various aspects of taals and their application in Bandishes. Apart from khyaal singing, Rewa also presents allied forms such as tarana, thumris and also semi classical forms such as *Natyageets* and *bhajans*. Rewa has also composed and presented thematic programs such as “*Shakti*”, “*Shyam Ghana Chayyo*”, “*Swartrayee*”. In these programs Rewa presents classical as well as semi classical forms of music which relate to the theme.



Rewa is an approved Guru by the Savitribai Phule Pune University and Bharati Vidaypeeth, Pune.

### **Major Awards and Achievements :**



Rewa has received **first prize** at various music competitions such as the ones organized by the Gandharva Mahavidyalaya, Pune (1986), Rotary Club, Pune (1991), Dadar Matunga Cultural Centre (1993) to name a few. Rewa stood **first** in the national level competition of the **All India Radio** and thus received the **National Scholarship** for Classical Music. Rewa scored **highest marks** in the *Sangeetacharya* (PhD) exam and hence she was awarded nine prestigious awards including the **Pandit Vishnu Digambar Paluskar Puraskar**, **Pandit Vinayakbua**

**Patwardhan Puraskar** and seven other.

Rewa won the **first prize in the Discovery of India Contest** held by Nehru Centre in May, 1998. Rewa received the prestigious **Late Pandit Trimbakrao Janorikar Award** for Music. Recipient of the “**Lalkar Puraskar**” for the year 2011. Rewa received **Sudhir Phadke Yuvonmesh Puraskar** given by Indradhanu, Thane for the year 2015. Rewa received Surashree Foundation, Pune’s **SWARBHASKAR PURASKAR** [given in memory of Pandit Bhimsen Johsi] for the year 2016. Received **SWARSHREE AWARD** for the year 2017 given by Pracheen Lalit Kala Prabhodini.



Receiving **Sudhir Phadke Yuvonmesh Puraskar** at hands of **Shri. Shreedhar Phadke**

Appreciation by Former Prime Minister Hon. Late Shri. P.V. Narsimha Rao was more than an award.

## Major Performances :

Having received appreciation from her audiences Rewa has been consistently performing since 1994 at various places in India and abroad. Following are some of the important places / concerts where Rewa has performed –

### National

- Swarbhaskar Mahotsav, Pune, December 2016.
- SAWAI GANDHARVA BHIMSEN MAHOTSAVA 2013, PUNE
- Dadar Matunga Cultural Centre, January 2014
- Dargah Festival, Miraj, 2013.
- Deval Club, Kolhapur, 2013.
- Karnataka Sangh, Mumbai 2013.
- Sawai Gandharva Mahotsava, Kungol (Karnataka).
- National Centre for Performing Arts, (NCPA) Mumbai.
- Yuva Mahotsava, Anantapur (A.P.).
- Licchavi Sangeet Samaroha, New Delhi and Muzzafarpur (Bihar).
- Late Pt. Firoze Dastur Memorial Concert at Miraj, 2011.
- Programs presented on the Doordarshan Kendra at Mumbai and Patna.
- Sakaal Madhurangan Programs at Sangli, Islampur, Ichalkaranji, and Kolhapur.
- Program by Drishti Foundation, Bijapur (Karnatak).
- “Vaibhavshalee Natyageete” program of Natyageets by Late Balgandharva, on occasion of his 125<sup>th</sup> Birth Anniversary, produced by Atul Theaters.
- **Swara trayee** – Program conceived and presented by Rewa, in which she sings Natya-Bhav-Bhakti Geets of Vidushi Kishori Amonkar, Vidushi Manik Verma and Vidushi Jyotsna Bhole.
- Alladiyan Khan Samaroha, Mumbai (2015)
- Setu Program organized by Hindu Help Line in Feb 2016.

### International

- Diwali programs in Australia [*Sydney, Brisbane and Melbourne* in 2009].
- Program at Dubai at the Chitpavan Sammelan, *April 2015*.
- Programs in the USA [*Los Angeles, Phoenix, Houston, Dallas, Philadelphia, New Jersey, Seattle, Austin* in Oct-Nov 2015 and April-May 2016].



Sawai Gandharva Bhimsen Mahotsava, 2013, Pune

SATURDAY SEPTEMBER 6, 2001

Just Jammin'

# HIGHER GROUND

**Harsh Kabra meets Rewa Natu, the young Indian classical vocalist who is creating ripples**

The importance of being Rewa Natu lies in her devotion to music. At an age that the world of Indian classical music would shudder to think of as 'ripe', Rewa is already stationed at the promising confluence of talent and diligence from where she can only scale higher ground. If Indian classical music has matured through thought, experience and expression to its unique standing in the world today, Rewa is indisputably one of tomorrow's enthusing prospects.

Rewa's two recently released albums - Tarang Tarana and Karina, An Ode to Krishna (Tarang Music) - are earning her rave reviews. For Rewa, however, resting on laurels is sacrilegious. "Appreciation inspires greater expectations. To meet them, I must give myself room to evolve and enrich continuously," she says.

Rewa germinated in the rich musical heritage of Pune, inspired and inhaled into Hindustani classical singing by her father, noted tabla artiste Pandit Vinayak Phatak. She was equally fortunate with frequent rendezvous with the musical prowess of maestros her father accompanied at recitals.

"I distinctly remember the day when I heard Kishorilal (Kishori Amornikar) at a concert," she recalls. "Although I understood

very little of music, I resolved to become a classical singer then." Amornikar has since been one of her role models. "I am in love with her Raga Bhoopaa - I endeavour to cultivate a touch of her mastery."

Incidentally, Phatak had trained Rewa earlier on in taals (beats) and their synergy in bandishes (compositions). No wonder then, that Rewa, who has been groomed by late Dattopant Agasthewas, Pandit Sharad Gokhale, Dr. Dipjyoti Vaidya and Madhukar Kaslikar in succession from the early age of 12, has music surging through her arteries. Notably, during her run-up to the masters degree in music from the SNDT University, Pune, Rewa had further honed her vocal skills under the tutelage of noted vocalist Veena



Sahasrabudhee. Rewa has since developed her own style by imbibing the essence of all her estate gurus.

The appreciation she reaped from the legendary Gangubai Hangal at a concert in Hyderabad etched deep on her mind, was sealed in the exhilarating intensity. She then stepped up to the and patied me as had done a splendid job! was great encouragement.

The rich variety of vociferous idioms that Indian classical music espoused in the course of its growth also serves as a musical canvas. Twenty years ago, the essential in the music of India was deemed to be purely ritualistic. Music entertainment is supposed to have evolved much later.

Music has been another Indian music, Indian classical music is said to have evolved out of the mixture of these. Rewa too sets store by constituents of this music, rendering Natya-sar and Bhakti-sangeet with a meritable attention as in the taranas and thurris, and a while composing music (I sang one of her own compositions at the release of her albums to a packed Tiaak Simarak Mandir). She has given vocal accompaniments bharatanatyam dance com

the intensity of passion blues and Jaidev leaves no raking it in and Every Music ner Reporter: Harsh Kabra (left)

## Melodious start to Pt Kaslikar Sangit Samaroh

Staff Reporter

9TH PT Manohar Kaslikar Sangit Samaroh commenced at the Scientific Society Hall, Laxmi Nagar today with city-based Violin exponent Shirish Bhalerao and Dr Rekha Natu, daughter of well known Tabla player Vinayak Bua Phatak presenting impressive violin and Hindusthani Classical vocal recital respectively. Dr Rekha is well versed in Classical as well as 'Natya Geet'.

Shirish Bhalerao, disciple of Vidushi M Rajam displayed his virtuosity on the violin with his well executed 'Raga Rageshwari', that had a vilambit, in 'Ektaal' and a drut in 'Ek taal' and then 'Teen taal'. Bhalerao is an 'A Grade' artist of 'All India Radio' and he showed his class with some fine executions of phrases, that bore flashes of his illustrious Guru, in stylising his essay.

The somberness of the 'raga' was brought out wonderfully with quite a few articulate moves of the bow. Though there was no 'alaap' as such, he straight away set course with the main 'cheez' and went about meticulously building up the tempo. He had his son Atharva providing accompaniment and who also showed his 'Tayari' in a subdued yet com-



Violin maestro Shirish Bhalerao presenting Violin recital in the first half of the 9th Pt Manohar Kaslikar Sangit Samaroh on Friday. Also seen are Rajesh Maudekar on Tabla and Atharva Bhalerao on Violin. (Pic by Satish Raut)

mendable way. Bhalerao concluded his recital with a piece in 'Raga Des' set to 'Madiya teen taal'. Tabla Sangat by Rajesh Maudekar was felt wanting. A more lively percussion accompaniment would have lifted the presentation to greater heights.

Dr Rewa Natu, singing in the second half rendered a pleasing 'Chaya nat' set to 'Joomra taal' in 'Ae re Gunda Laori Malaniya' a traditional 'bandish' composed by Pt Kashinath Bodas, followed by a drut 'Sandesva Piya Se More Kahiyo Ja' set to 'Teen taal'. This was followed by a 'Tarana' in 'Teen

taal'. She then rendered a famous 'Cheez' in 'Raga Sohoni' in 'Jiyara Re' set to 'Roopak Taal' and followed by a 'Natya geet'.

Dr Natu has good command over her rendition and also has a good sizable set of 'taans' in her repertoire, which she unleashed in her Vilambit of 'Chaya nat' and later in the Drut and the piece in Sohoni. She has a soft soothing voice that makes the 'raga' bloom in all its splendor.

Her systematic 'Badhat' of the raga was truly appreciating with the lilting Shadjia topping the soire. Dr Natu was provided good tabla accompaniment by Sandesh Papatkar, melodious Harmonium accompaniment by Shrikant Pise. Tanpura accompaniment was provided by student of Manjushree Soman Shradha Atre.

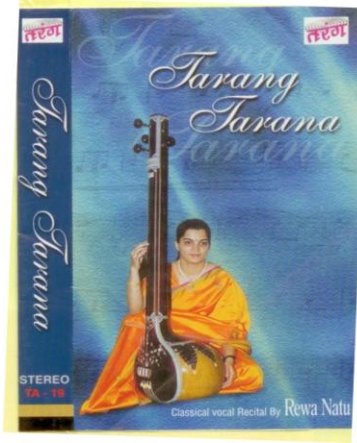
Earlier, the artists were welcomed by Income Tax Commissioner Rajiv Ranade. The lamp was lit by Acharya Vivek Gokhale, Sriram Kane and Rajiv Ranade. Connoisseurs of Hindusthani Classical Music and Renowned Guru's were present. Surprisingly, Scientific Society Hall was almost full to capacity.

**Today's programme:** Vocal recital by Yashasvi Sarpotdar and Sitar recital by Anupama Bhagwat at 6.30pm Scientific Society Hall. Entry to the programme is free.



Dr Rewa Natu presenting Hindustani Classical Vocal recital also is Shradha Atre on Tanpura. (Pic by Anil Futane)

## Published Music

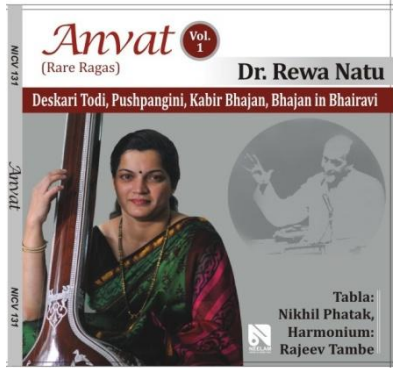


**Kanha** : An ode to Lord Krishna, Rewa Natu has rendered the myriad shades to Lord Krishna's life through classical bandishes and semi-classical compositions like Jhula and Hori.

**Tarang Taranas** : Rewa has presented classical tarana compositions in six ragas.

**Shri Ganesh Sahastranaam** : One thousand names of Lord Ganapati.

All the three cassettes were released by Tarang Music Co., Pune in the year 2001.



**Anvat** : CDs by Neelam Audio & Video, Inc.(2014).

Raag Deskari Todi, Raag Pushpangini (Bandishes by Pt. Manikbua Thakoordas) & Kabir Bhajans (music by Dr. Vivek Khadilkar, Philadelphia).

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