



*Windscaapes*

Presenting

**Dr. B. Vijayagopal**  
Flautist



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## *Profile*

Dr. B. Vijayagopal started learning flute at the tender age of 4 and displayed prodigious talent in music by being able to sing ragas on any given scale and swaraprastharas in various talams for any song he heard, almost instantaneously. He gave his first flute recital at the age of six. Vijayagopal is a qualified doctor and a post-graduate university topper and a gold medalist in the field of Orthodontics.





He first started learning flute from Smt.T.R.Navaneetham for about seven years, later continued learning from Sri. T.S.Sankaran and thereafter under Sri. K.V. Ramanujam and has been mentored by Sri. Ganesh Rajagopalan (of Ganesh / Kumaresh) over the past few years.

He is an '**A**' grade artiste of All India Radio, Chennai and a panel member at **ICCR** (Indian Council for Cultural Relations). It was his great fortune that he came under the guidance of **Padma Vibhushan Sri. Umayalpuram Sivaraman since 2003** and has been blessed with the opportunity to be accompanied by the legend in over 50 concerts.

Being an accomplished singer, he brings about an authentic vocalised style of flute playing. His training and expertise in vocal music have enabled him to blend seamlessly, the intricacies of both vocal as well as flute patterns and gamakas in his instrument. His special finger and transposition techniques allow him to explore above and below the two and a half octaves that a normal flute permits.

### *Awards*

- Vijayagopal won the Best Flautist Award from the Mylapore Fine Arts – awarded by Sangeetha Kalanidhi Semmangudi Srinivasa Iyer - 1998.
- Flute Mali Award from Sriragam Fine Arts - 2002.
- Mali Award from Sri Krishna Gana Sabha for the best artiste in the December Season- 2004.

- Asthana Vidwan of Kanchi Sankara Mutt 2009
- Youth award for excellence-Maharajapuram Viswanatha Iyer Trust 2010.

### *Spectrum of Performances*

- Dr. Vijayagopal has performed in all leading Sabhas in Chennai and at various cities in India and enthralled audience with his performance at the **Sydney Music Festival - 2008 / 2009 & Cleveland festival USA** and concerts in Singapore, Malaysia, Indonesia.
- **All India Radio Sangeeth Sammelan** - Bangalore - 2012.
- **National programme** at Thiruvaiyaru Thyagaraja Aradhana - 2014.
- **Kala Utsavam** - Esplanade Hall, Singapore - 2014.
- Dr. Vijayagopal has collaborated and performed **Jugalbandhi** concerts with leading artistes like **Sri. Ganesh Rajagopalan** (of Ganesh / Kumaresh), **Ustad Shujaat Khan**, **Pt. Rakesh Chaurasia**, **Sri. U. Rajesh**.
- **Sur Banaras - Sangeet Natak Akademi** - a tribute concert for Ustad. Bismillah Khan - Varanasi.
- **ICCR concerts** in Chennai, Bangalore & Trivandrum.

For updated concert information, please visit [www.vijayagopal.com](http://www.vijayagopal.com)





With Shujaat Khan & Guitar Prasanna



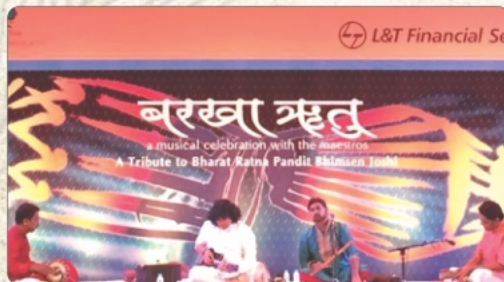
With Ganesh Rajagopalan



With Rakesh Chaurasia



With Mandolin U. Rajesh





## *Accolades from the critics - Excerpts*

*The Hindu*, Friday, January 29, 2016.

### **A Little Flute Therapy**

Through the tiny wind instrument, Vijayagopal created the scent of rain, the fragrances of flowers and the rippling of water in the pond. Listening to his imaginative raga elucidation and inspired rendering of kritis for Rasika fine arts, one would hardly connect him to a medical profession. Dr. B. Vijayagopal is a post-graduate in Orthodontics. The detailed Abheri was a delight because of the ease with which he played the raga. The majesty of 'Nagumomu' the Thyagaraja kriti, came out in full vigour. The kalpanaswaras and the concluding swara korvai showed the artist's firm foundation in laya.

Although Abheri was the *piece de resistance*, Vijayagopal's Kalyani alapana was also an inspired rendering. Swathi Thirunal's 'Pankaja Lochana' in misrachapu was marked by detailed and relaxed sancharas. After a detailed alapana in Keervani, he rendered Patnam Subramania Iyer's 'Varamulosagi' with poise. The Khamas thillana was an ideal culmination to an aesthetic journey.

**H. RAMAKRISHNAN**

*The Hindu*, Friday, December 24, 2004. **Thyaga Brahma Gana Sabha**

The soothing strains of Ramapriya warmed the crisp-cold morning air as Vijayagopal proceeded to enliven his flute recital with a graceful sketch of the raga. The krithi that followed was Patnam Subramania Iyer's "Korinavaramu". The neraval and swaras held one's interest by their competent execution.

Inspired by the invaluable support of M.A. Sundareswaran (violin), Umayalpuram Sivaraman (mridangam) and E.M. Subramaniyam (ghatam), the artiste set the ball rolling with a confidently-paced "Ganapathae" in Kalyani with a clutch of vigorous swara sallies. The stamp of assurance was also evident in the Thyagaraja krithis "Sarasa Samadan" (Kapi-Narayani) and "Yochanaa" (Durbar).

The main raga mohanam, came across as a sensitive portrayal layered with subtle, fluid passages. Thiruvarur Ramaswami Pillai's "Jagadeswari" rendered with neraval and swaras at 3/4 idam crowned by apt poruttams furnished ample proof of the artiste's grip over laya.

**- LALITHAA G.J.R.**





*The Hindu*, Friday, December 21, 2007.

### **Crisp and lively**

The flute recital of B. Vijayagopal was vitally alive based on strong blowing and well coordinated fingering. He gave free rein to his expressional creativity which was not just spur-of-the-moment technique; but a good synchronisation between-manodharma and articulation.

Quality consciousness was clearly visible in his musical make-up. The play conveyed the nuances special to flute both in the matter of raga alaapanas and rendering of kritis. There was organic discipline in the sequences of sancharas in the elaboration of Malayamarutham (Manasa Etulorthune) and Varali (Kaa Vaa Vaa). Their appeal was imaginatively conceived and laid out.

The rendering of kirtanas was meticulous and methodical. The sangatis were shaped with clarity. Besides the two songs mentioned earlier, he played 'Swaminatha Paripalaya' (Nattai) and 'Anupama Gunaambudhi' (Atana). These two were presented with impeccable finish.

The success of the concert was not little due to the accompanists R.K. Sriram Kumar (violin), Mannargudi Easwaran (mridangam).  
- SVK.

### *Buoyant Notes*

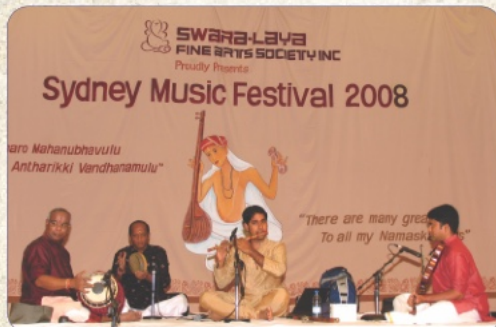
#### **The New Indian Express**

Young flautist B. VIJAYAGOPAL in his concert on Tuesday at Raga Sudha Hall showed himself to be a player of high culture. He seems to be artistically gifted, intellectually assured and without any blinkered vision of classical Carnatic music.

This prodigy was quite at home in the company of veterans-violinist V.V. Ravi and Sangeetha Kalanidhi Umayalpuram Sivaraman. The highlights of the concert were Muruga (saveri) in misrachapu and Balagopala (bhairavi).

The key phrases in both raga sketches had the meticulous patina of classicism while the kritis wafted a gentle aroma instilling a buoyancy of their own. Other items like the Ragam, Talam, Pallavi in kalyani in kandatriputa bore witness to his laya steadiness. His fine handling of the lighter pieces in kavadihindu and tillana (dhanasri) was proof of this youngster's instinct for the beautiful.

Sivaraman's mridangam artistry was not only an embodiment of pure laya but also reflected his own happiness in accompanying such a gifted flautist. In toto, a performance that satisfied the public's hunger for celebrity.  
- K.S. Mahadevan



Vijayagopal performing at Sydney Music Festival 2008, Australia