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Kartik Fine Arts

A downpour of Poorvikalyani

Delectable package

The varnam in Durbar, "Teliyajaleru Rama" in Dhenuka, a briga studded alapana in Bilahari, rich in moorchhana, gamaka, sangati, and raga lakshana oozing from every pore, followed by an enlivening kriti ("Tuni Chelma") in Khanda chapu — all within 40 minutes from the start — gave the 300-odd listeners at the R. R. Sabha Hall in the early evening hours of December 17 the promise of whatever they were looking for. With Ranjani and Gayathri conducting the concert, H. N. Bhaskar was totally at ease in his repartee to every challenge presented by the singers, without sacrifice in bhava or tonal sweetness. Young J. Vaidyanathan, quiet and confident all through, was giving the appropriate punctuations in his rhythm on the mridangam.

Trivandrum Rajagopal was handling the kanjira.

Poorvikalyani, introduced by Gayathri, commencing with the common sanchara pa-ma-ga, ri-sa, nidha-sa, ri-ga, was painted rich with its vital hues and taken gradually through exquisite emphasis at effective passages till it sky-rocketed to the highest ranges of the upper panchama and dhvaita in most enjoyable sweeps, until Poorvikalyani was executing ecstatic dance steps for the listener.

Bhaskar responded with a matching introduction of pa-ma-gari, gama-ga-ri-sa, sanidha-sa-ri-ga, and explored the raga's richness further, in his own style, tinged with the character of his instrument, and took her on a different course till she was pirouetting as in a ballet.

Vaidyanathan and Rajagopal joined in the project when "Meenakshi Meymudam Dehi" graced the Kartik Fine Arts rasikas again. The two packed a load of pleasant sollus to go with the music and confidently contributed excellent liaisons in the pauses among pallavi, anupallavi, charanam and nerval. Their tani, though restricted to about five minutes, with some 20-25 avartanas of exchange, was charming. The entire 50-minute Poorvikalyani chapter was a delectable package.

The concluding pieces of vrittam in the Tamil kriti, "Teyruvadu Eppo, Nenjey" in Khamas and Abhang — by which time, one noticed, the R. R. Sabha Hall was packed — had the audience raving again. There was one distinct feeling, though. The placement of Nilakantha Sivan's "Nava Siddhi Petraalum" (Kharaharapriya, Misra) within the first 45 minutes of the concert at a slow, deliberate pace, stirred one's sensitivities. It could have succeeded the tani and earned just as much accolade as it did now.

P. S. KRISHNAMURTHY

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