

# THE HINDU

Date:19/12/2003 URL:

<http://www.thehindu.com/thehindu/fr/2003/12/19/stories/2003121901990500.htm>

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Narada Gana Sabha

## Reverence for tradition

Ranjani and Gayatri satisfied in every department, but what lingered in the mind was the haunting viruttham. Every word was enunciated clearly, with a feel for the import. The melodic swirls around the phrases, whether in Hamsanandi or Sindhubhairavi, were rendered in a manner that belonged exclusively to this specialised genre. Such was the sisters' unswerving reverence for the grand tradition that they did not allow a single anuswara to fall into tawdry, alien or gimmicky terrain.

This discipline was not confined to rakti ragas Harikhambhoji ("Entara Nitana") and Madhyamavati ("Palinchu Kamakshi"). In Gayatri's Subhapantuvarali no Hindustani Todi was needed to create the mood. The singer's emotion, imagination and intelligence combined in right proportions to delight and move listeners. "Sri Satyanarayanam" continued the effect. The voices blended to strengthen the kriti. Individual improvisations showed a grasp of not just the form, but the essence of the raga. Good programming made for contrasts in melody and pace, with a sparkling "Saravanabhava guhane" (Kannada) and a sweet Ramabhirama (Darbar) adding variety as did tailpiece in Kapi ("Jagaddhodharana").

H. N. Bhaskar did a fine job on the violin. Manoj Siva (mridangam) and Tiruchi Murali (ghatam) did not have to proclaim their presence through loud mikes. Their considerate support was evident right through, with a tani that did not cross the bounds of the pleasing.

GOWRI RAMNARAYAN

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shape, peeling layer after layer of the raga's Vakti.

The depth of exposition carried the richness of the deep sensitiveness of her manodharma. The sisters saw to it that the kutcheri was made intense, glowing and exceptionally exquisite.

Mysore Srikanth (violin) was complement but needs to impart softness to his bowing. Mannargudi Srinivasan's mridangam accompaniment was delightful with exemplary tekas