

Alapanas that shone with beauty



MUSIC

WITH PERCEPTIVE, persuasive manodharma, the Ranjani-Gayatri cutcheri took on a breezy complexion. They sang on the inauguration day of the mid-season music marvel organised by Balaganamrutham jointly with the Karnataka College of Percussion (Bangalore).

To their felicitous expressiveness the sisters brought the weight of their planned programming, in which the alapanas of Begada and Bhairavi helped to uplift the performance to a memorable level. Marked by passion, zest and self-confidence there was not only professional charm but equal merit in their interpretative effort.

It was rather difficult to say which of the two alapanas — Begada by Gayatri and Poorvikalyani by Ranjani — shone with manifold beauties. Dexterous in vocal manipulation and politely pleasing in execution, the phrasings in the vinyasa of Bhairavi raga, shared by Ranjani and Gayatri, were put in place with great solicitude.

The kirtana session included "Bhuvindaasudane" (Sriranjani), "Aparaadamula-maanpiyaadukovayya" (an unfamiliar kirtana in Durbar), "Tanivaaritanamu" (Begada), "Ananda Natamaduvar" (Poorvikalyani) and "Sari Evvare" (Bhairavi). The songs were rendered in such a way as to cater to the finer expectations of discerning rasikas. Particularly, the Durbar kirtana in jampatala with its structural beauty different from the other famous kirtana "Munduvenga", lilting in effect, was

zestfully presented. Similarly the Bhairavi item, "Sari Evvare," in slow tempo was interpreted with great respect to its raga bhava.

Akkarai Subbulakshmi was the violinist. She steered the raga flights of Begada, Bhairavi and Poorvikalyani with distinction and aesthetic direction and her musical pasture was very fertile. Her musical statements gave primacy to violin melody. She touched the salient moorchanas in Begada and Bhairavi to reveal the beauteous niches of the ragas. She did not countenance any light-heartedness in her accompanying job. Being young, both the vocalists and the violinist seemed to be nudged by haste in unloading their ability. They have reached a stage when they have to consciously pay attention to that elusive quality of good music namely visranti.

Manoj Siva, handling the mridangam, framed his percussive pattern with firmness of beats embroidered with lustrous fast-phrased korvais. He fastened the rhythm tightly moved by a desire to give his laya interpretation a ring of virtuosity. The Kanjira vidwan Bangalore Prasanth was literally in the background during the songs, but revealed his capacity in the tani avartanam.

SVK