



Malini Srinivasan

## A veritable delight

**T**HE SYLLABLES rang out in combinations of nine as the alarippu in Sankirnam blossomed on stage, a veritable delight masking its complexity. Malini Srinivasan, the young dancer from the U.S. breezed through the tricky passages that could trip up a veteran. Not surprising, as she only had to follow her guru, the doyen C. V. Chandrasekhar, who wielded the cymbals and recited the solkattus.

The keynote of the whole recital on January 7, under the auspices of Bharat Kalachar was the dedication of the teacher and the taught to the art of Bharatanatyam. Chandrasekhar's choreography of the varnam, "Nathanai Azhathithu Vaa Sakhiye," a classic in Kambodhi, called for every ounce of physical and mental resources to do justice to its grand design. Light

on her feet, Malini executed the nritta with precision, power and grace.

The mandi adavus, sarukkadavus, the leaps and twirls packed in every sequence were performed with effortless ease and were received with rounds of spontaneous applause. The traditional format of the abhinaya was revitalised by the conviction and sincerity of the dancer. The emphasis was on subtlety rather than the dramatic.

The Valli episode presented often with melodrama and buffoonery on stage shone by contrast with its deliberate underplaying. The padam, "Indendu Vachithivira" in Suruti and the javali, "Cheli Nenetlu" in Paras further showcased Malini's prowess in abhinaya.

As an irate nayika showing the door to her unfaithful lover

and as the young maiden pining for her Lord respectively, Malini gave convincing portrayals of diametrically opposite emotions. The delightful recital was rounded off by a tillana in Hamirkalyani on Kasi Visalakshi, a composition of the guru himself. Tastefully attired in the rare 'pon vandu' shade, a shot colour of olive green and mustard, the dancer with a petite figure and a pretty and expressive face, was like a painting come to life.

The musical ensemble of experienced artistes like Vanathi Raghuraman (vocal), T. K. Padmanabhan (violin) and the father and son team of Adayar Balu (mridangam) and Muthukumar (flute) under the expert guidance of the guru took the concert to great heights.

SUJATHA VIJAYARAGHAVAN

## Deep an

**T**HE VIOLIN duet of Sriramkumar and Varadarajan for Nada Inbam was pleasingly conceived and cost presented. Though their style of play was different, it could be seen only in the raga alapana. Sriramkumar revealed himself as an artiste who has realised the total unity of sangita and sukham combining depth and delicacy. Varadarajan's play sought to glide smoothly over the strings. The raga vinyasas by Varadarajan of Varali ("Az Mazhai Kanna") and Kalyani ("Pankaja Lochana") were delicious.

On the other hand, the delicate rendition of Sriranjani ("Sogasaga") by Sriramkumar was a poetic piece with stunning resonances.

Poise, grace, elegance and Carnatic propriety all made the form and vision of the alapana. The way they rendered the kirtana was a reflection of the sahitya and structural aesthetics.

The Sriranjani raga and so happened to be the diadem of the concert. The violinists were wise in not tampering with the aura of the song with swaras.

All that makes Todi majestically packed in the Syama Sastri swarajati, "Raave Himagiri Kammari" was interpreted presenting all the solid emotional contours.

The main item was Kambhoji. The alapana was shared by both followed by the kirtana, "Eva maata". The regular procedure of neraval and swara exchange was gone through.

Arun Prakash on the mridangam linked his laya patterns soft and vigorous to suit the occasion — to the true purpose of an accompanist. His touch marked by refinement was beauty in brevity.

### Aesthetic

Aesthetic appeal in musical expression has to be appreciated in terms of the repose it confers. In the case of some artists, vidwat is deified to such a level as to make it appear that music is all grammar with very little

## Resonant voice of Haridas C

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"KALAU SANKEERTHYA Kesaram" says the Vishnupuram. Meditation in Krutha

the Sri Gnanananda Hall and remained in an exalted state of devotion, rapture and ecstasy for hours together. The songs of the above mentioned saints in these two volumes, sung with a remarkable, rich resonance by Swami Haridas

of commitment. The ragas employed by Veeramani Kannan are mostly classical - Nattai, Kalyani, Keeravani, Rasikapriya, Charukesi, Sahana, Chakravaham, Amritavarshini, Karnatakadevagandhari, Mohanam, Anandabhairavi, Sriragam

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