



On a journey to discover music

Music ensembles mainly comprising of laya instruments are more enticing when there is a viable balance of textures and timbres in them and when there is an ideal interplay between the members of the ensemble. The participating musicians must work as equal individuals and also as part of a harmonious whole. If this is done, the concert would be an acoustically and artistically enthralling experience.

Recently, young and talented flautist L.V. Mukund, B. Raghuram (violin), Chandramowli (mridanga and konnakkol), Dhruvaraj (mridanga), ASN Swamy (khanjari),



Tirumale Srinivas performing at the event

Samaja on the second day of the annual 2nd Taalavadhyotsava under the auspices of the Percussive Arts Centre.

Sunaada Vadya Vaibhava was directed by veteran mridangist B.K. Chandramowli and led by Mukund. There was musical coherence between the flautist, violinist and the rhythmic instrumentalists.

The concert began with the *Bhairavi atatala varna* rendered in two speeds. A short *alapana* in *Hamsadhvani* by Mukund and Raghuram augured well for the rendition of *Gajavadana beduve*.

Presentation of *Marivere* (*Reetigowla*) and *Enthamuddo* (*Bindumalini*) made the concert a success.

The prime item

vibrant. There was a keen sense of intimacy among the instrumentalists and individual expression also often got exposed. Here they demonstrated what can also be gained in the process. Though a small orchestra, their performance was a powerful one.

ART ARENA

Dr M SURYA PRASAD
dmsuryaprasad@gmail.com

Picture of ease

A seasoned mridangist turned vocalist and composer Tirumale Srinivas, popularly known as Chami in the music circle, captivated the audience on the first day of the Taalavadhyotsava-2013 here. His powerful music was well projected. Srinivas wove a complex yet interesting and enjoyable rhythmic

T. Rajakesari (mridanga) and B.N. Chandramowli (khanjari), his recital opened with a tut singing of Ponnaiah Pillai's demanding *atatala varna* in *Kamavardhini* raga. A rare *Dosara pada* by Venkataswami Bhujaga Bhusana (*Kedaraga*) was beautified by *suavis*. The vocalist rightly emphasized the *bhava*, with slow pace and the clarity of lyrics while rendering Dikshitar's *Hiranmayam Lakshmi* (*Lalitha raga*). He dealt the *alapana* of *Reetigowla* raga with ease. The vital positions of the raga endeared the raskas. Swati Tirunal's *Pri paalaya maam* was ornamented with scholarly *kalpanasvaras*.

A quintal raga *Naganandini* and an equally stypical *Krupa* by Thyagaraja *Sattalai dinaku* was delightful. The main exposition of the recital came in the form of a *raga tana* and *padaset* to *Dharmavathi* raga. The succinct *alapana* and impressive *tana* was followed by the *vilavi* Janaka raga *Dharmavathi* *jeethu* soft bound in *Khatra tripata tala*.

He was brilliant in the *ragamalika* *suvaravinyasa* which had four janya ragas of *Dharmavathi* (*Ranjini*, *Hamsadani*, *Madhavanthi* and *Shivaranjini*). His rich baritone voice portrayed his creativity, clear enunciation and inventive phrasing.

Threaded to faultless technique and professional confidence, Srinivas' recital had all

Spirited Bharatanatyam

Young and enthusiastic practitioner of Bharatanatyam, Divya Ramesh of Singapore regaled the lovers of dance at the Seva Sadana, Malleshwaram with her spirited and flawless exhibition of talent. She is the proud disciple of Guru Minal Prabhu of Bengaluru and an expert exponent of Bharatanatyam Gayathri Sriram of Singapore. She gave a creditable account of her grasp of *bhava* and *laya*.

Inspiringly supported by her Gurus Minal Prabhu and Gayathri Sriram (*nattuvanga*), Balasubramanya Sharma (vocal), Dayakar (violin), Vivek (flute) and Harsha Samaga (mridanga), she came out with flying colours in the demanding opening *Mallari* (*Gambheera Nata*). Her art of story telling was meaningfully enriched by a refined *abhinaya* as was evident in the portrayal of Lord Ganesha's tale on the basis of *Gajavadana karuna sadana* (*Sriranjini*).

The *ragamalika varna* *Neela Megha Shyama* in Kannada not only surprised me but also projected Divya's artistic and technical abilities. The *varna* addressed to Lord Krishna has the *nayika* beseeching her Lord to accept her.

Sharma's excellent singing made Divya's *abhinaya* more captivating. The dancer's understanding of the lyrics and the communication of varying *bhavas* and *navarasas* was of a high order.

The Tamil *pada* *Natana manohara* was beautifully explored by Divya. She enacted the various forms of Lord Shiva like *Gangadhara*, *Ardhanareeshwara* and *Neelakantha* with expertise.

The depiction of his embodiment in *Sapta Swaras* and *Panchabhootas* drew special attention.

Before concluding with a *Poornachandirka tillana*, she showcased her talent in the delineation of *Valli kanavan perai* and *Mogadochi pilachedu* (*Shahana*).

Krishnamurthy (pakhawa), Sriyela (ghata), Anur Ananthakrishnasharma (tabla), Arunkumar (drums), Bhagalakshmi Krishna (morsing), Bhaskar (dolu), Kartik Mani (rhythmpads), Somashekar Jois (konnakkol) and Sriharsha (Shahana).

of the evening was the delineation of a *pallavi* in *vilamba aditala*. The *pallavi* was rendered in three *kavalas* and *trishra* was done in each *kala* ultimately leading to a crown-

presentation. The agenda of his *cutcheri* was marked by an intelligent choice of compositions one after another.

Spirited Bharatanatyam

Young and enthusiastic practitioner of Bharatanatyam, Divya Ramesh of Singapore regaled the lovers of dance at the Seva Sadana, Malleshwaram with her spirited and flawless exhibition of talent. She is the proud disciple of Guru Minal Prabhu of Bengaluru and an expert exponent of Bharatanatyam Gayathri Sriram of Singapore. She gave a creditable account of her grasp of *bhava* and *laya*.

Inspiringly supported by her Gurus Minal Prabhu and Gayathri Sriram (*nattuvanga*), Balasubramanya Sharma (vocal), Dayakar (violin), Vivek (flute) and Harsha Samaga (mridanga), she came out with flying colours in the demanding opening *Mallari* (*Gambheera Nata*). Her art of story telling was meaningfully enriched by a refined *abhinaya* as was evident in the portrayal of Lord Ganesha's tale on the basis of *Gajavadana karuna sadana* (*Sriranjini*).

The *ragamalika varna* *Neela Megha Shyama* in Kannada not only surprised me but also projected Divya's artistic and technical abilities. The *varna* addressed to Lord Krishna has the *nayika* beseeching her Lord to accept her.

Sharma's excellent singing made Divya's *abhinaya* more captivating. The dancer's understanding of the lyrics and the communication of varying *bhavas* and *navarasas* was of a high order.

The Tamil *pada* *Natana manohara* was beautifully explored by Divya. She enacted the various forms of Lord Shiva like *Gangadhara*, *Ardhanareeshwara* and *Neelakantha* with expertise.

The depiction of his embodiment in *Sapta Swaras* and *Panchabhootas* drew special attention.

Before concluding with a *Poornachandirka tillana*, she showcased her talent in the delineation of *Valli kanavan perai* and *Mogadochi pilachedu* (*Shahana*).

The New Indian Express,

July 22, 2013

Dr.M.Surya Prasad