

WHOLESONE CONCERT: Ravikiran.

Chitraveena casts a spell

Ravikiran's chitraveena and Umayalpuram Sivaraman's mridangam provided an aural treat for the discerning audience.

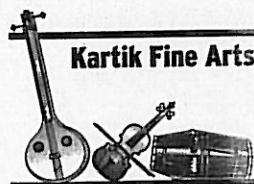
M. S. JAYARAM

At P.S. High School, Ravikiran performed on the chitraveena for a sizeable audience, accompanied by Mysore Nagaraj on the violin, Umayalpuram Sivaraman on the mridangam and E.M. Subramanian on the ghatam.

Three brilliant artists on the dais, complementing one another and giving their best are sufficient to make a concert wholesome. It was nothing short of a great concert.

Ravikiran started the concert with the lovely Sahana Varnam of Tiruvottriyur Thyagayer, "Karunimpa," in Adi talam. Before starting the Varnam, Ravikiran merely intoned his instrument with the phrase 'Ri Ga Ma Pa' with such sruti and bhava 'pakuvam' that it immediately transported the connoisseur to a realm of rich, dignified Carnatic flavour.

One or two simple sangatis at Dhaivatam gave a total picture of Sahana within seconds of the start



Kartik Fine Arts

of concert. Such was the spell cast by Ravikiran with his first few strokes. Be it the Varnam, Tyagaraja's "Tera Tiyaka Rada" in Gowlipanthu or Dandapani Desikar's "Arula Vaendum" in Saramati, Umayalpuram Sivaraman simply stole the show by 'singing' on the mridangam, avartanam after avartanam, with tremendous anticipation, clarity and variations of strokes. Ravikiran played just two raga alapanas — Darbar and Kiravani. Darbar was an epitome of sobriety. Ravikiran leisurely perched himself at Sadjamam and Rishabham and explored the raga bhava touching the oscillating Nishadam with love and care, producing a peaceful and soul stirring effect.

The Tyagaraja masterpiece "Narada Guruswamy" was rendered

with great feeling for its musical depth and grace. The sahitya, when played with a good patantaram and total involvement, clearly shows up word for word and disproves the belief that only a vocalist can do justice to it. Kiravani was much more catholic in its appeal as played by Ravikiran. The entire gamut of the raga was traversed at a very comfortable pace. Each of the solfa notes was decorated with poignant sangatis rendered with love and care, like a devotee offering flowers to his 'Ishta devata'. Mysore Nagaraj's version of Kiravani was captivating and the dexterity with which he blended the slow and fast prayogas was a treat to the ears.

Tyagaraja's "Kaligiyunte," the magnum opus of the saint composer, got its due treatment from the maestro and the audience was treated to a rich musical feast both during the rendering of the song and the swara avartanam. The tani avartanam by Umayalapuram K. Sivaraman was poetry in rhythmic art. E. M. Subramanian on the ghatam was Sivaraman's able ally.