

A REVIEW OF CITY CONCERTS

Classical Recital by Ravi Kiran

Reviewed by R. R. R.

FOR over two and a half hours, Ravi Kiran (six years) sent a huge audience into raptures when he gave a full-fledged recital (including a pallavi) at the Music Academy Hall, performing under the auspices of the Brahma Gana Sabha on Sunday.

He surprised the listeners with an entirely new programme. The ragas were short alapanas, with vital phrases, while the swaras revealed his mastery and grip over laya.

Commenting with the Natukurinj Varna, Chalmela, he rendered the Hamsadwani kriti, Mayaka, by Veena Kuppieter in swaras for Parama Krippeezara, Sarsaruba (Natta) was neat with a sparkling spell on swaras for Samsrati. The Arabian Pancharatna, Suddhichine, was a flawless rendering. The Nalinakanti kriti, Manavala, was a crisp version.

The Navaraha kriti on Rahu, Smaranyaban (Ramanapohari) was a refreshing piece. It was followed by two Tyagaraja kritis in quick succession, Nee Vada (Saranika) and Raminchiva (Suposhini). Like a trained musician, the youngster elated length followed by a brief thannam. The pallavi, Saravama Bahava Gubane, set to Adi tala (two Kalai, Sundu Viral Eduppu) was executed neatly with crisp swaras. A Purandaras padam and a tilana in Kanada (Seshanna) were the end pieces. Kandadevi Alarisswami (violin) played with understanding; Madurai Krishna Iyengar (mridukani), Palenat Sundaram (chaitani) and Kandadevi, Srivivasan (kanjira), provided lively percussion support.

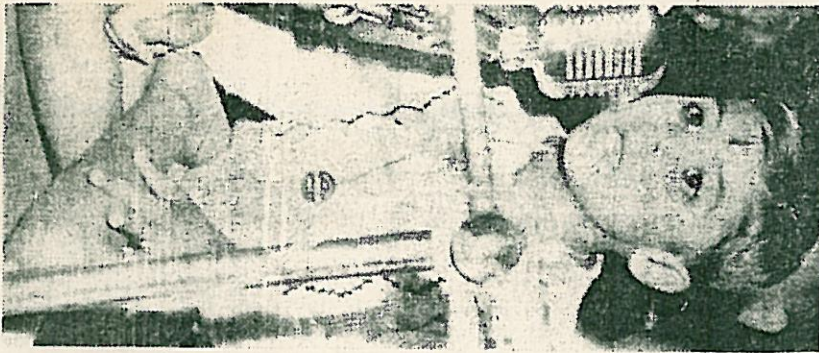
Sober Versions

P. N. Rajnava Rao's concert for the Music Academy on Thursday was marked by ragas in sober versions, though they lacked emotional intensity. It was a painstaking recital, relieved by the padams at the end.

Mandari was a neat analysis with the Patnam Subramanya Aiyar's kriti, Endukithu. The second tempo swaras for Paramabharavathulu, were smudged. Harkambodi, after an ambiguous start, became a lively mode. Dinamanthasa (Tyagaraja) was a bold version.

Secret of its sangathis. The swaras for the pallavi were passable.

Bharavanya (Chandrajoti) was a variant version in the latter half of the pallavi. Sahana had some exquisite phrases with Inkevarunnaru. The Meesu Krishna Aiyar kriti in Ranjani was refreshing. Terabhyakradha in Govilpantu lacked the authentic stamp. Karaharapriya was a detailed analysis. Sankalpanetho (Patnam Subramanya Aiyar) with swaras for



Ravi Kiran

Sarvesudow, was artistic. Endukuthu (Kalyani) and Rama Ranna (Bharavi) were neat renditions in a quiet and unhurried style. V. Thyagarajan's violin was sweet and sensitive with fine raga versions. Coimbatore Ramaswami (mridangam) gave excellent support and his 'thani' was highly imaginative.

The recital by M. N. Subramaniam, who performed for

the Sri Jyotiraja Vaidat Samajam on Saturday grounded in the classical idiom, was gripping throughout.

The Navakurinj Varnam set the pace, followed by Gannayakan (Rudrapriya) and Rama Ni pal (Kedarani). Darzar was delineated with animation. Yochana with sparkling swaras for Kechhana nijabaktha was refreshing. Mariveredikevaru, (Latangi) by Patnam Subramanya Aiyar, was crisp with swaras. A sharp alapana of Banduri preceded Brovabaranta, Patividuvaradu (Marjari) sailed quickly.

Chakravakam was delineated with clarity and incisiveness. Enlabrohuvo had an exhilarating spell of swaras. Vandersuvol (Devamanohari) by Sivan, was a neat rendition. Kalyani revealed his firm grip on the tonal structure. Nidichana was a fine rendition. Kutitaham Viswanatha Aiyar (mridangam) displayed dexterity. Kandadevi Alarisswami provided sustaining support on the violin.

Sensitive

V. Subramanyam, who was featured by the Raja Taranga at the Kalyanagar Association, Mandaveripakkam on Wednesday, gave a neat recital worthy for chaste rendering of ragas and authentic versions of kritis. But his voice was not as full.

Aboli Varnam was followed by Sugunamue (Chakravakam) with artistic swaras. Ni Machisallaga (Ananda bhairavi) was refreshingly sweet. Begada was shapely and sensitive, with a sweet Tirumal kriti, Ni Bakthi Bagya (Jayamanohari), was a crisp version. Varali was full of fine shades and curves and the Dikshitar kriti, Manmaya Meenakshi was lively.

A short alapana of Edukula-kambodi preceded Hechhariga. Yogudranam, the Sanskrit sloka sung as ragamalika had in its chain Karaharapriya, Hamirkalyani, Mohanam and Nattakurinj. Baja Baja Manasa (Sindhubhairavi) was sweet. Lalpudi Jayaraman's (violin) tonal purity and melodious raga versions and swaras, coupled with Vellore Ramabadraris (mridangam) sensitive percussion, enhanced the recital. N.R.B.