

Of harmony and melody

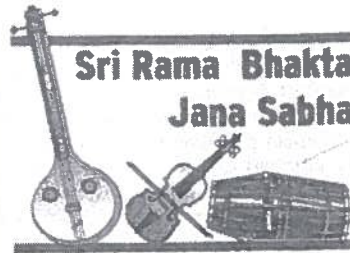
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Krishnan's team work and interface with his percussionists was interesting.

G. SWAMINATHAN



RHYTHMIC: T. N. Krishnan and Viji Krishnan
PHOTO: R. SHIVAJI RAO



A review or remark on T.N. Krishnan's violin performance is perhaps preposterous. Time tested and popular compositions like 'Chalamela' Natakuranji varnam, 'Vathapi Ganapathi' in Hamsadhwani and 'Entaro,' the Sriraga pancharatnam figured in his violin concert with his daughter Viji Krishnan Natarajan.

Swaras in Hamsadhwani, alternating between fast and slow track in the varnam, a succinct alapana of Sri, a lingering Khamas preface and a leisurely 'Brochevarevarura' (Khamas) were some of his offerings. The accent on Krishnan and Viji's violin recital alternates between harmony and melody, with harmony dominating more. Krishnan's team work and interface with his percussionists (Tiruvidaimarudhur S. Radhakrishnan and Vaikom Gopalakrishnan on the mridangam and ghatam) was interesting. He provided deliberate breaks and pauses to fill the gaps, and allowed them to play in slow, soft and fast rhythmic cycles.

Rich in bhava

THE HINDU
21-
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VOCAL Emotion came to the fore in the vocal recital of Tiruvidaimarudur Radhakrishnan.

V. BALASUBRAMANIAN



DEDICATED TO TYAGARAJA: Tiruvidaimarudur Radhakrishnan.

Sri Sadguru Sangitha Samajam has been organising for the past 53 years concerts on every Bahula Panchami day dedicated to Tyagaraja. The forum featured mridangam vidwan Tiruvidaimarudur Radhakrishnan, who presented a vocal recital at Sankara Mutt, West Mambalam.

Copy book style

Known for his Tyagaraja bhakti, Radhakrishnan first sang 'Sree Ganapathine' (Sourashtram-Adi) copy book style. Though his voice was not at its best, Tiruvi-

daimarudur did well to overcome it and presented sangitham that was touching. Throughout the concert, it was athma bhavam came to the fore rather than vidwat.

'Kana Kana Ruchiraa' (Varali-Adi) was the next. The Sriranjani alapana was brief yet authentic. 'Sogasuga' (Rupakam) was a faithful rendering with minimal kalpanaswaras.

Sankarabharanam's essence was brought out impressively before 'Emi Naramau' (Adi) was chosen for rendition.

The swaras again were sans any frills. 'Maravairi Raman' (Nasikabhushani-Rupakam), kriti without the Tyagaraja mudra, 'Entha Muddo' (Bindumalini-Adi) and the concluding song Pahi Rama Dhootha (Vasanthavarali-Rupakam) were rich in emotional content, an inherent quality of the saint's kritis.

Veteran Lakshminarayana was a tremendous support on the violin, while Thanjavur Ramdoss gave the needed impetus to the concert with his superb playing on the mridangam.