



Music Academy

A veteran's largesse

Seniors Sankaran and Chandrasekaran encouraged young Jayanth to display his talent.

CHARUKESI

It was a nice combination of young J.A. Jayanth and senior T.S. Sankaran, joining hands to present an absorbing flute recital. The latter, however, has not been seen on the concert platform for quite some time. That made the concert all the more interesting. The opening piece, Adi tala varnam, 'Chalanola' in Natyanajali, set the pace for a lively recital.

Mathuravani Dikshitar's Gowla raga kriti 'Sci Mahaganapathi Bhavahmani' was preceded by the duo. Jayanth took over the main passages in the charama line, while Sankaran gave all the moral support to the youngster.

The violin accompaniment by veteran M. Chandrasekaran was more by way of appreciation of the youngster for each phrase and passage than providing his unique version of raga-regurais. That, perhaps, bolstered the junior to launch the solo alapana of Panchamali. Though it was brief, it had all the churning ingredients to get the approval of the audience.

The Tyagaraja kriti, 'Narasara Namamastara,' was the choice of the flautists. The unapollari line 'Ani-kalalanochu' was taken up for niraval and varnapanthas that provided the artists a chance to dwell on the raga's finer elements more elaborately. Chandrasekaran, a Sangita Kalanidhi, did not dominate the show with his vibrant, if not such a modest accompanist in the whole performance that he was only passing appreciation remarks intermittently, encouraging the flautists to give their best.

The alapana of raga Bahurageya by Sankaran was fresh. This was fol-



FINE PARTNERSHIP: T.S. Sankaran and T.A. Jayanth. PHOTO: K.V. SANKARAN

lowed by "Anbhayavaharini," with more improvisations that added weight to the kriti rendering on the whole. The most important sequence, however, was the joint exercise of playing raga Madhyamavati by Sankaran and his junior associate Jayanth. Manodharma was in full flow and the senior yielded a lot of space to the youngster to showcase his talent. A magnanimous gesture indeed.

Chandrasekaran openly lauded

the flautists while responding with his raptures on the violin. The kriti was 'Kamakshyamudi' of Tyagaraja and the unapollari line of 'Tharamani Janaki Soman' were taken up for detailed niraval and varnapanthas, where the duo displayed their respective imaginative skills. The violin reply, no doubt, was matching.

The mridangam accompaniment by Madiramanathan Srinivasathan, an experienced veteran who has ac-

companied many instrumentalists, was calm and soothing throughout the concert. While his portion of the flauti stood out for its variety of 'nadais,' Tiruvanduram D. Rajagopal's gajala support was adequate.

In the Ragam-Tanam-Pallavi, the raga chosen was Bhairavi and Sankaran did justice to the task of shouldering the main responsibility of rendering not only the raga alapana, but also the tanam portion. 'Yelara, Kolakalasa, Uthala Padana

Thozhi' in khanda triplet talam was played by both Sankaran and Jayanth. There was perfect synchronisation of the melodic flow, revealing the mastery of the flautists.

Post-Thani, it was the Pann raga Jerali 'Chelkaranethi', Tiruppugal, Thillana and the ever popular Jerali 'Nabhigrama' in Chenchuruti at the request of the accompanying violinist M. Chandrasekaran.

Chelkaranethi
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