



Lalgudi GJR Krishnan and Vijayalakshmi with Umayalpuram Sivaraman (mridangam) and Giridhar Udupa (ghatam). PHOTO: K.V. SRINIVASAN



Padma Sugavanam with Bombay Anand (violin) and V.S. Raghavan (mridangam). PHOTO: M. MOORTHY

# Typical Lalgudi fare

The term 'Lalgudi' has become synonymous with melody. The school stresses on this particular aspect of Carnatic music in no uncertain terms. In the present day scenario, someone in the position of G.J.R. Krishnan can easily try and push the envelope, especially with his experience and years of practice. But, like his father, Krishnan chooses restraint and exhibits musical wisdom.

Since it was an instrumental music concert, Krishnan provided a proper introduction to every piece with clarity, from the starting varnam in Bahudari to the final thillana in Misra Sivaranjani (Lalgudi Jayaraman).

Time management was another laudable facet. The raga essays or swara surges were limited to the levels of absorption.

The Bilahari exposition was taken up by Vijayalakshmi for Tyagaraja's 'Na Jeevathara.' The sangatis and lilting chittaswaram were pacy with a few rounds of swarakalpana. To balance that, came 'Nannu Brovu' in Lalitha, at a much slower tempo. Krishnan then chose

the treatise of Kharaharapriya in a traditional manner. The composition was Sivan's 'Srinivasa Tava Charanam.' Since the kriti was precise, the duo opted for an enjoyable exchange of swaras. Tyagaraja's Kanthamani kriti 'Palinthuvo' came as a filler.

As the concert was dedicated to the memory of Mandolin U. Shrinivas, Krishnan chose Bindu Malini for RTP as the credit

Bagesri.

The last part of the concert had the buoyant ragas Sindubhairavi (Swati Tirunal kriti), Suddha Saveri (Bharatiar), Kannada (Tiruppugazh) and Misra Sivaranjani.

One can write a whole essay on the accompaniment of Umayalpuram Sivaraman on the mridangam. He was silent or soft at times to bolster the violins' tones and eloquent at others to add charm and weight to the

of Varali and Kharaharapriya were testimony of her musical comprehension of the strength of these ragas, her swara streams were in absolute order. There was neither meandering nor flamboyant demonstrations. She led the swaras in an orderly manner and rounded off with a perfect korvai.

In Varali, she sang 'Ne Pokada' of Tyagaraja and for Kharaharapriya, it was 'Srinivasa Thavacharanam' by Papanasam Sivan. Padma's articulation displayed care and clarity. The niraval on 'Kamalaja Manohara' in the latter showed her ability to employ the raga's aesthetic nuances.

She opened her concert with a varnam in Amruthavarshini by Seetha Rajan and included Anandabhairavi with 'Marivere' of Syama Sastri and 'Manavini Vinuma' by R. Venugopal in Nalinakanti.

On the violin, Bombay V. Anand was adequate in raga treatises and swara sections. On the mridangam, V.S. Raghavan maintained a good grip on the rhythmic portions.

G. SWAMINATHAN

The Music Academy



for popularising this raga goes to the late mandolin maestro. Krishnan's exposition of Bindu Malini explored the apparent and the subtle nuances of the raga. The tanam was shared by the siblings and the pallavi 'Sagari Krupakari' set to tisra ata talam was sung by Vijayalakshmi. The ragamalika swara sally included Ananda Bhairavi, Nalinakanti, Kalyanavasantham and

proceedings. His thani with Giridhar Udupa on the ghatam was another scoring point of the concert.

**Padma Sugavanam**

When music is offered with strict practice, in measured levels and coupled with a sweet voice, it naturally impresses. Padma Sugavanam, a disciple of vidushi Seetha Rajan, showcased her commitment to the school's style.

While Padma's raga essays