



IMPRESSIVE: Sudha Raghunathan PHOTO: K.V. SRINIVASAN

A royal treat

Sudha Raghunathan's janta prayogas transported one to MLV days.

V. BALASUBRAMANIAN

The high energy of Sudha Raghunathan's concerts is infectious, for, she carries the rasikas too into that zone of zest. Reading the crowd's pulse and planning the schedule accordingly, without any compromise in quality, have been her hallmarks.

The Panthuvareli varnam ('Sami Ninne Shadkala Narasayya' - Adi) in both the speeds set Sudha Raghunathan in tempo for the evening. 'Yemani Pogadodura' (Veeravasantham-Adi- Tyagaraja) was a rare piece. A brief alapana of Suddha Saveri was offered with phrases centred round the daivatham.

'Dharini Telusu Konti,' the kriti that followed with all its intricate sangatis was a royal treat. The improvisations in the charanam were impressive followed by swaras in two speeds with interesting variations that were spontaneous. The janta prayogas transported one to MLV days.

Mannargudi A.Easwaran's (mridangam) rhythm patterns added va-



riety to the presentation.

A haunting vivadhi mela kriti, 'Arul Seyya Venumayya' (Rasikapriya- Adi-Koteswara Iyer) preceded Sriranjani. The alapana laced with delicate and heavy phrases showcased all its colours. The long karvais in the niraval of Sita Kalyana Mahotsava Vaibhava ('Sri Ramachandro Rakshathumam'-mishra chapu -Dikshitar) put you in a trance. The climactic korvai in the kalpanaswara befitted the lyrics.

GNB's 'Mangala Vara Dayaki' in Kadhanakuthuham at a swift pace was crisply executed before the heavier fare that followed.

Even before the commencement

of the alapana one could sense Thodi in the air. Putting her heart and soul into it, Sudha explored the raga thoroughly. The result was an exalted feeling.

The sruti bedam and the resultant Mohanam were well appreciated by the audience. Vittal Ramamurthy's (violin) reply was replete with classic phrases. Not satiated with the alapana, Sudha embarked upon a niraval for further excursion in the Sivan kriti, 'Karthikeya Gangeya'. It was a bonus. The rhythmic interpretation of Thodi in the kalpanaswara phase within classical limits sparkled like the dancing fountain.

Veteran Easwaran in the company of R. Raman (morsing) maintained the tempo in the thani with interesting patterns and variations. A viruttam in pure Kapi led to the inevitable 'Enna Thavam Seidhanai'. 'Govinda Namu Govinda' in Revathi (Purandaradasa) and Lalgudi's Rageshri tillana left the packed audience yearning for more.