

Lavish artistry

TM Krishna's vocal recital at the Music Academy was a fine blend of the natural and spontaneous on one hand and a rigorous respect for the padanthara for time-honoured compositions. His voice had a silken tone that day, almost of hushiness and served him ideally when he sang the hallowed masterpieces of Thyagaraja and Dikshitar.

Purveying fine music demands intellectual, emotional and sensuous approaches. If a singer combines all three, the music succeeds



T.M. Krishna

in conveying a rich experience for the realists in which the mind, heart and senses are nourished. TMK's music did just that.

The sketch of *krishnarajya* evoked memories of his guru (no less a person that the late Semantiagudi Srinivasa Iyer) and the *krithi Rama nee sarnana* was of an antique temper. The *Syama Sastri krithi Karnafohi in varali* was a poem in felicity.

All of the above was a prelude to a great action, — a poignant yet subdued *alapana* of *kambodhi*. In that unrivalled masterpiece of *Dikah*, *tar*, *Sree subramanyajai namasche*, the *kalapravasa* was neither too

hurried nor too slow and TMK lavished all the artistry he was capable of on it. Nervous and swarms fitted into the mood of sensuousness characteristic of the day.

Violinist S Varedarajan was at the peak of his form, providing abrumbling *raga* sketches as well as apt *kalpana swaras*. The *melidangam* maestro Dr Trichy Sankaran gave a scintillating display of percussion that covered the whole gamut from low tone "gumid" his school is famous for, to brightest colours. There is no doubt that his studied approach raised the level of the concert. Purushottam's *kanthara* playing, as always, had strong merit.

— KS Mahadevan