

Dulcet tones

T.M. Krishna the noted vocalist participated on the third day of Kalasagaram's Annual Festival. There are many good singers, but only a few are great. T.M. Krishna is one such who occupies the topmost slot. Krishna is not only an artiste of great proficiency but also more significantly, one of great tact. He just does not sing but takes the listener into his confidence. With his domineering gestures, deliberate or spontaneous, he dramatises a melody beyond its dimension, which is directly inspiring. Krishna with his accompanists, Srirama Kumar on the violin and Arun Prakash on the 'mridangam' presented a memorable concert in connection with the Annual Festival of Kalasagaram.

The young team sparkled with expertise, buoyancy, originality and vision. The presentation had such an impact that everyone in the house did not stir till the last syllable of the concert was spelt.

The highlight of the concert was the 'raga', 'thala', 'pallavi' in 'Kamach' set to 'Misra chapu'. It is not the 'thala' that is crucial; on the contrary it is the placement of the 'akasharas' (syllables) in the 'thala' cycle that is vital. Besides this highly imaginative exercise, the four ragas, 'behag', 'kapi', 'sama' and 'surati' that were chosen to make the 'ragamalika' 'swarakalpana' were thrilling. Each one of these ragas in its turn was unearthed and its splendour and its celebrity put on view. 'Begada varnam', 'Entaninnevarnichnu' in 'mukhari', 'Dalachinavaru' in 'Dhanyasi', a rare 'kriti' of Subaraya Sastry, Dikshithar's 'Balakrishnan' in 'Gopikavasantha' lead on to 'Nadachi nadachi' in 'Kharaharapriya', which was complete and extensive in every fea-

ture. Sriram Kumar, in his efforts to meet the demands of Krishna made the concert even more glorious. Arun Prakash with his super-blend with the 'sruti' and creative combinations both for the singer and also in his 'thani' made the team an outstanding combination.

• B.R.C. IYENGAR