A veteran’s largesse

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

The violin accompaniment by veteran M. Chandrasekaran was more by way of appreciation of the younger for each phrase and passage than providing his unique version of ragas as repertory. That, perhaps, boosted the junior to launch the solo alapana of Panchavesu. Though it was brief, it had all the characteristics to get the approval of the audience.

The Tyagaraja kriti, ‘Nisbheena Namaivanu,’ was the choice of the flautists. The swarajati line ‘Anuchalamam’ was taken up for nirupana and varadipallava that provided the artist a chance to check on the ragas’ finer elements more elaborately. Chandrasekaran, a Samptra Kalashivali, did not dominate the show with his sitar. He was such a modest accompanist in the whole performance that he was only passing appreciative remarks intermittently, encouraging the flautists to give their best.

The alapana of raga Hariyali by Sankaran was fresh. This was followed by ‘Ambapadacavati,’ with smart improvisations that added weight to the kriti rendering on the violin. The kriti ‘Ramakrishnandini’ of Tyagaraja and the accompanying lines of ‘Balamani Junakki Swamiji’ were taken up for detailed nirupana and varadipallava, where the duet displayed their respective imagination skills. The violin reply, no doubt, was matching.

The mridangam accompaniment by Madrinenkatan Swaminathan, an experienced vadam who has accompanied many instrumentalists, was soft and soothing throughout the concert. While his portion of the thana stood out for its variety of ‘tala,’ Trivandrum R. Raghupathy’s gajiga 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. ‘Vilwa, Kshirakusuma, Ushma Pundhara Thunajjey’ in khanda tripathi talam was played by both Sankaran and Jayanth. There was perfect synchronisation of the melodic flow, rendering the beauty of the ratri.

Post-Thana, it was the famous raga Javali ‘Chakkanattu,’ Trichurpalli, Tullaiya and the ever popular Javali ‘Sahiparum,’ in Chenchuruthi at the request of the accompanying violinist M. Chandrasekaran.

Fine partnership, T.S. Sankaran and T.A. Jayanth. Photo: K.V. Srinivasan