



MANODHARMA IN PROMINENCE: Nedunuri Krishnamurthy. PHOTO: V. GANESAN.

The maestro in full flow

That Nedunuri Krishnamurthy is a musician non-pareil was witnessed at this concert.

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At the outset, it should be stated that reviewing a katheerai of the legend Nedunuri Krishnamurthy is superfluous. He is truly beyond the realm of review. All the same, it is for the sake of record that his 55th concert at the Music Academy is being written about here.

Rasikas were treated to an exquisite melody right from 'Vanajakshi' (Kanyasulkam) till 'Adideva Paramathama' (Anantamayya) in Simlabhairavi... it was all a grand fare. His famous sishyas, Malladi Brothers, kept him company and as-

sisted him through the mid-platform conversations. (Or, were they consultations?) The concert was not only for the benefit of his sishyas, but for all those who learn the great art at the feet of their guru. If it was an educative for students of music, it was entertainment for the large number of rasikas who sat glued to their seats in the packed auditorium.

Nedunuri's voice was this but had its effect when he scaled heights in ragas vinyasa of Parvhalayan (for 'Paraloka Sadanama') and Yaduku-



lakhambodi (for 'Adi Kaadhu Bhaja Manasa'). For the kriti 'Paraloka Sadanama', he did not resort to niral but the swarakalpanas were soft and soothing. Where he employed niral in the Madhyamavathi kriti 'Nadapur', for the line 'Ajambabhyugha Sri Janakipathi', his manodharma was in prominence. Added to this lustrous niral, his euphonious swaraprataras drew audience at ev-

ery stage. Earlier, in his Natakurinji kriti of Dakshin 'Parvatikumarum Bhavaye' the modulation of his voice enhanced the appeal of the lyrics.

Tyagaraja had a lion's share in the concert schedule and it was a pleasure to listen to compositions in 'Sundara Telugu' from the veteran Sruti Thirumal's 'Sapasya Kanyasulkam' in Jaanpuri and the Khamas kriti 'Adigamanam Nijamade' (adam were lighter pieces, yet they were treated with solemnity. He deluged the rasikas with the mellifluous viruttam of 'Raman Bajajakkamanam' in the enchanting raga Shanmukhapriya. Mohanman and Kapi. The maestro chose to sing 'Adideva Paramathama' (Anantamayya) in Simlabhairavi that would

Violinist Sriram Paravaram, an artist of high calibre, rose to the occasion to sail in the company of the vocalist smoothly, in solo raga alapana, niraval and swaraprataras. Where he excelled was at the end, when Nedunuri left his indelible stamp with lilting ragas. The high point of the whole concert is the percussion support of mridangam vidwan Tiruchi Sankaran and the young ganjira vidwan B.S. Perumbathaman. It was mesmerising mridangam play all through while Sankaran accompanied the kriti. What a thani (it was B.S. Perumbathaman's ganjira play too was praiseworthy) as he collaborated well with poise and enthusiasm.

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