



PLAYING WITH POISE: M.S. Gopalakrishnan, G. Narmada and Suresh. PHOTO: AVINASH CHANDRASHEKAR

Winsome threesome

VIOLIN The balanced approach by M.S. Gopalakrishnan, Narmada and Suresh formed the strength and sustaining quality of the performance.

SVK

The recital by M.S. Gopalakrishnan (violin) assisted by his daughter Narmada and son Suresh took the rasikas on a pilgrimage to Tiruvaiyaru. 'Endaro Mahanubhavulu' (Sri raga pancharatna), 'Palukavemi Naa Deivama' (Poorna Chandrika), 'Anuragamuleni' (Saraswati), 'Teliyaleru Rama' (Dhenuka), 'Pakkala Nilabadi' (Kharaharapriya) and 'Nanu Palimpa' (Mohanam) came one after another in exalted exposition.

The concert emphasised that Gopalakrishnan

wished to establish his stature on musical idealism. The programme was at Sri Krishna Gana Sabha.

Gopalakrishnan's play was a vision of the wide field of Sri Tyagaraja's ecstatic compositions.

He preferred the radiant core of the saint's music than the dull periphery of formula presentation.

Impeccable harmony

The impeccable harmony between bowing and fingering of the Parur school served the grit and

firmness of his violin virtuosity. Experience over the years ensured extreme thoroughness, though age had its say now and then.

There was no aspect of his kutcheri pantha that was impulsive - from the selection of songs to the Spartan disposition in displaying them before the listeners.

The balanced approach free from any pretence of profundity formed the strength and sustaining quality of the performance.

The beautiful struc-

ture of the kirtanas 'Endaro Mahanubhavulu,' 'Pakkala Nilapadi' and 'Nannu Paalimpa,' in particular, solicited his attention.

Narmada was a source of strength to Gopalakrishnan. She essayed a good Kharaharapriya alapana.

The build-up of sancharas was distinctive in style, power and performing skill with firmness of faith in sampradaya.

The alapana was overlaid with flights of fingering felicity to the tarasthaya and beyond.

Earlier, his son Suresh handled the alapana of Saraswati.

The silhouette image was effective. For a fledgling's effort it was promising. It was plain in appeal, unsophisticated.

J. Vaidyanathan (mridangam) and Vaikom Gopalakrishnan (ghatam) fastened their rhythmic beats as pertinent percussive support.

They contributed their share absorbing the objective of the main artists in striking the performance balance between song and sound.