

MARGAZHI FESTIVAL

Bunch of talent



PSK

DECEMBER 22, 2014 17:26 IST

UPDATED: DECEMBER 22, 2014 17:26 IST

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Krithika Natarajan Photo: B. Jothi Ramalingam

Krithika Natarajan is a singer who has come to be noticed recently. Her concert proved that she is a gifted and dedicated artist. With Sruthi Sarathy, also a new laurel in the city's musical community, Krithika put up a commendable programme. Sumesh Narayanan lent able support on the mridangam.

Commencing her concert with a rare varnam in Sama, “Tarunam Thayi”, in Adi, Krittika moved on to Muthiah Bhagavathar's Hamsadhvani song “Gam Ganapate.” This compositions which was in a lively Rupaka tala was replete with sangatis in true Bhagavathar style, to which both the voice and violin lent their flexibility. Kalpanaswara exchanges at “Pankajasanadi” were lifting and the chittaswaram added brilliance. One wondered first whether Rasikapriya was exactly the right note to strike at 3 p.m., but soon enough, one was caught up with the thoroughly melodious and expert treatment of the 10 minute alapana which rang with originality. Sruthi's violin adhered to swara-suddham. It was masterly and creative with pleasant flawless bhras. Though initially cautious in handling a vivadi raga, she produced fine aural effects. An apt word in Sanskrit would be “Sraavya”. During her eight- minute long sanchara, not once did one hear any squeak or strident note from the violin at a high sruti. Equally appealing was the stretch of free kalpanaswara dialogues between the young artists at the pallavi, “Arul Seiyya Vendum Aiya”, a Kotisvara Iyer's krti in Adi. After a quick passage into “Ananda Sagara” in Garudadhvani, Desadi of Thyagaraja, the singer took up the main piece in Kanada, exploring the manthara region. Ideas were well developed and executed with raga sancharas in abundance. The applause was both generous and spontaneous for both artists. Thyagaraja's “Sukhi Evvaro Rama” in a double-beat Adi was treated with solemnity. In the kalpanaswaram, the back and forth between chatusra and tisra korvais of the singer were faithfully mirrored by the violin. Sumesh Narayanan ably supported the singer and ended the performance with a riotous finale with this tani avartanam. With a Surdas bhajan in Sindhubhairavi, Tirupugazh in Dvijavanti and the ubiquitous thillana of Lalgudi Jayaraman in Madhuvanti, the trio provided a sumptuous musical treat!

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