

Divinity by method



Dr Pramila Gurusurthy's concert for the Music Academy was a neat presentation with a methodical approach. She chose

to concentrate on presenting more of compositions and thus *manodharma* elements were kept to a minimum.

A brisk beginning was made with the varnam (begada) followed by Thyagaraja's *kadale vaadu* (narayanagoula). Purvikalyani was the main raga and Pramila made a clean and direct approach without resorting to any unnecessary frills. Dikshitar's *Meenakshi memudam* was presented at a leisurely pace which aptly unfolded the kriti's beauty in all its splendor.

Niraval and svaram on *Mathurapuri nilaye* was followed by a tani avartanam of Thirudaimarudur Radhakrishnan. Other pieces included *Vikara manasa* (kapi), *dasar padam* (Sankara), Tillana (Gambiravani), and a Tiruppugazh (Ragamalika). Kalyani Shankar (violin) provided amicable support.

— BHARANI