


Those rasikas who associate Carnatic music with pure melody are unlikely to experience its glorious manifestations of raga stature embedded in the classical kritis of the Trinity and their forebears, which really are its authentic enticements. Dr. Prameela Gurumurthy's vocal recital at the Music Academy was, at every step, reminiscent of her fine classical training under her gurus, Sri T.K. Govinda Rao, Sri T.M. Thiagarajan, etc., the consequences of that tutelage ~~is~~ the poise, maturity and depth of the music.

Starting with the Begada varnam "Intacalamu" she progressed beyond mere tunefulness to generate faith in the classical traditions of depth and taste and rendered "Kadalevadu" in Narayanagaula, which oldtimers will recall was a masterpiece of that giant Conjeevaram Naina Pillai. "Entaninne" kriti in Mukhari had her guru Govinda Rao's imprint all over it, while the raga soared to Musiri heights.

Purvikalyani was portrayed with the leisurely gait it needs to establish its architectonic grandeur, especially the PDPS sector. Without any concession to the latter-day penchant for speed and unnecessary haste, Dr. Pramila's interpretation of "Meenakshi" summoned the grace and authority of Muthuswami Dikshitar. It was indeed a musical tour de force.

The last phase consisted of Kotiswara Iyer's Kantamani kriti "Nadasukam Taru", "Vihara Manasa" (Kapi-Swati Tirunal), the tillana in Gambiravani "Nadritum" Atalacheda Narada" (Tiruppagazh songs tuned by Sri TKG).

The supporting cast could have been chosen with better understanding of the main artist's stature as violinist Kalyani barely managed to hold her end while Thiruvidaimarudur Radhakrishnan was just keeping his end up.


K.S. Mahadevan