



te was precious and was earning something. Once, to Delhi from Thanjavur, s delayed by two hours. So had a blanket on the Than- platform, and taught mu- nyas. We had to sing what t in Delhi two days later. u, he never allowed us to ns! Music was all he it. And he believed that must be treated with due sider myself truly blessed nder his tutelage.

ya Vijaya): It is a privi- ct the Chembai Vaidya- athar Music festival. One : Carnatic musicians, our known for respecting all ists, irrespective of their l ensure they too got a vcase their skill on stage ore was projected to the advice to his disciples was just one word: prac-

Innovative notes

EVENT Hamsadhwani's Hindustani festival was aurally satisfying.

V.V. RAMANI

There was a time when Hindustani music lovers had to wait for the December Season to listen to maestros of that genre. Now, thanks to the efforts of Ramachandran, the founder secretary of Hamsadhwani, the Hindustani music fest has become an annual feature.

This year's fest was held recently. Inaugurated by vidwan T.V. Gopalakrishnan, the first day featured a concert by **Lalitha Sharma**, a disciple of Pt. Jasraj. She was accompanied by Vyas Murthy Katti on the harmonium and Vishwanath Nakod on the tabla. Melody reigned supreme as Lalitha explored raga Charukesi with élan. A brief but beautiful alaap of raga Hamsadhwani preceded the song 'Nathpawan Suth', portraying the majesty of Hanuman.

Sanjeev Abhayankar and V. Sankaranarayanan were on an equal footing in displaying their virtuosity in a jugalbandi. Their RTP in Megh and Brindavana Saranga showcased their mastery over their respective styles. A soothing Hindi bhajan, 'Bhajore Manava' came like a breath of fresh air. But was it necessary to combine an abhang and kriti 'Venkatachala nilayam'? It somehow did not do justice to both the songs... The artists were accompanied by Nagai Sriram on the violin, K.V. Prasad on the mridangam, Vyas Murthy Katti on the harmonium and Vishwanath Nakod on the tabla.

This festival also provided a platform for young musicians. One such was Chennai-based **Poly Verghese**, who plays the mohanaveena, like his guru Pt. Vishwamohan Bhatt. Suro Jatho Roy accompanied him on the tabla. A concert by **Suparna Shankaran** concluded this festival.



as precious and was
ng something. Once,
elhi from Thanjavur,
yed by two hours. So
blanket on the Than-
form, and taught mu-
We had to sing what
Delhi two days later.
never allowed us to
Music was all he
nd he believed that
t be treated with due
myself truly blessed
r his tutelage.
(ijaya): It is a privi-
e Chembai Vaidya-
Music festival. One
natic musicians, our
vn for respecting all
rrespective of their
sure they too got a
e their skill on stage
as projected to the
ce to his disciples
ust one word: prac-

Innovative notes

EVENT Hamsadhwani's Hindustani festival was aurally satisfying.

V.V. RAMANI

There was a time when Hindustani music lovers had to wait for the December Season to listen to maestros of that genre. Now, thanks to the efforts of Ramachandran, the founder secretary of Hamsadhwani, the Hindustani music fest has become an annual feature.

This year's fest was held recently. Inaugurated by vidwan T.V. Gopalakrishnan, the first day featured a concert by **Lalitha Sharma**, a disciple of Pt. Jasraj. She was accompanied by Vyas Murthy Katti on the harmonium and Vishwanath Nakod on the tabla. Melody reigned supreme as Lalitha explored raga Charukesi with élan. A brief but beautiful alaap of raga Hamsadhwani preceded the song 'Nathpawan Suth', portraying the majesty of Hanuman.

Sanjeev Abhayankar and V. Sankaranarayanan were on an equal footing in displaying their virtuosity in a jugalbandi. Their RTP in Megh and Brindavana Saranga showcased their mastery over their respective styles. A soothing Hindi bhajan, 'Bhajore Manava' came like a breath of fresh air. But was it necessary to combine an abhang and kriti 'Venkatachala nilayam'? It somehow did not do justice to both the songs... The artists were accompanied by Nagai Sriram on the violin, K.V. Prasad on the mridangam, Vyas Murthy Katti on the harmonium and Vishwanath Nakod on the tabla.

This festival also provided a platform for young musicians. One such was Chennai-based **Poly Verghese**, who plays the mohanaveena, like his guru Pt. Vishwamohan Bhatt. Suro Jatho Roy accompanied him on the tabla. A concert by **Sunanda**

...hair at
were built around co
phrasings and pace
larly in the tara s
skilled vocal sophis
rendering swaras.
At the start o