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Imaginative takes

Veerabhadraiah Hiremath's vocal recital was marked by restraint

Veerabhadraiah Hiremath's Hindustani vocal recital at Ganabharathi, Mysore, immersed the hall with its pleasing and absorbing moments. Two more young artistes Shivadev Samsthan Math (harmonium) and Bhimashankar Bidanur (tabla) accompanied him.

His simple and neat style, blended all the required ingredients, taking the lyrics as the main basis: other features being appreciable proportion and balanced restraint, carrying the audience to climax gradually and tastefully.

Selecting an ideal tah lay (basic pace), he commenced with "Bali Bali Javu" of Sadarang. Bolalaap in the vilambit exposed the rag Puryadhanashri to its completeness interspersed with short passages of sargams and behlavas, playing their roll effectively connecting the melodic movements.

Transition from the sthayi to antara was smooth. He elaborated "Le Chale Apana Des", enriching it with absorbing sancharas and attractive tihayis. Moderate to heavy gamaks featured the drut, "Payaliya Jhankar". Whereas taans of varied nature (yet, wanting in swiftness) dominated the presentation. Artistic imagination gaining momentum, the artiste's involvement established its supremacy: especially in the passage "Dayakare Aliri". "Sabdasuno" of Sadarang sung in drut lay also proved as another example for his trained voice faithfully following the singer's artistry.

Another interesting programme was the Bharathanatya performed by Meghala Hirisave from Melbourne. Vasundhara Performing arts Centre sponsored this programme. This young artiste after having trained under Vasundhara Doraswamy has imbibed all the nuances of Pandanallur style – characteristic linear geometrical movements, attractive stances, and lively expressions. Melaprapti sending the message of the omnipresence of Lord Krishna comprised pleasing portrayal combined with passages of pure dance sections executed with ease, quickness and agility.

Intricate nature of the competently composed nritta sections posed no hindrance to the young artiste. She could cope with the jathis, quite terse and precise, unmoved by the different speeds. The vinyasas were complete and precise, in perfect harmony with the mukthayas. The merits more pronounced in the next two compositions, "Kauthava" (Charukeshi) and "Kalingamardhana Krishna" (Natakuranji - Geetha Seetharam), matured into consummate accomplishments.

Varna was an admirable piece of choreography depicted with precision and scholarship, portraying the Lord in the background of the Gopalakas and their cowherds on the banks of the river, Yamuna. She dedicated second half of the recital to Lord Shiva. An innovative idea of presenting selected passages from Harihara's Ragale ("Aadidan Aadidan" in Ragamalika) drew attention mingled with curiosity, from an academic point of view. The music ensemble comprised Vasundhara Doraswamy (nattuvanga), Vasudha Balakrishna (vocal), Narayan (violin), Rajesh (flute) and Hanumantharaju (mridanga).

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