

Pristine music

- [K. GANAPATHI](#)



The Hindu
Cuddalore S.J. Jananiy

Cuddalore S.J. Jananiy stayed true to the style of her guru M. Balamuralikrishna at a concert in Palakkad.

Endowed with a sweet voice, Cuddalore S.J. Jananiy, a disciple of M. Balamuralikrishna, displayed virtuosity, and a keen sense of aesthetics in her recital at Palghat Fine Arts Society, Tharekkad. Her cheerful countenance, excellent rapport with the accompanists and flourish in presentation made the concert a memorable one.

Starting with the Nattakurunji raga varnam 'Chalamela Jesevayya' of Rangaswami Pillai, she proceeded to a good sketch of Sriranjani, followed by the kriti 'Nee thaana mechikollavendum' of Oothukadu Venkatakavi. The sublime bhava of 'Mariveregathi' (Anandabhairavi-Shyama Sastri) emerged beautifully in her poignant rendition. The alapana of Keeravani was a fine amalgam of melody and tranquillity. Her subtle voice modulations in negotiating the sangathis lent charm to the delineation. However, the upper octave sancharas were conspicuously missing. The powerful portrayal of the popular Tyagaraja kriti 'Kaligiunte' was noted for the clarity in articulating the 'sahithya' of the piece. The phrasings in the niraval at the usual spot 'Bahuga Sree Raghu' in the charanam conformed to the orthodox standards. The lively swaraprastharas – particularly those spun around 'pa' in the middle octave – was well received.

The Malayalam kriti 'Karuna Seivan' on Sree Guruvayurappan (Yadukula Kambhoji-Irayimman Thampi) and 'Santhana Ramaswaminam' (Hindolavasantham-Dikshithar) proved to be welcome choices prior to the main item, the RTP in Shanmugapriya.

Though Jananiy's presentation of the raga was praiseworthy, she could have elaborated it. However, she did justice to the thaanam, embellishing it with enchanting sangathis. The simple pallavi 'Kanakasabhayil Nadamidum Deva nin thaal panindhen' in Adi tala (Tisra nada) was executed pleasingly, with innovative manipulations in swara patterns in the ragas Atana, Hindolam and Janasammadhini.

The thukkada items, the famous ragamalika song 'Kurai Onrum Illai' in Sivaranjani, Kapi and Sindhubhairavi and the moving 'Muruganin Marupeyar Azhagu' (Behag), 'Maname Ganamum Maravadhe' (Bimplas) and 'Madhava Mamava Deva' (Neelambari) were immersed in distinct bhava.

Balamuralikrishna's interesting thillana in Kadhanakuthoohalam, rendered in the unique style of the composer, was an apt piece to conclude the concert. Handling the violin with admirable precision, Vaikom Padma Krishnan (violin) provided a perfect foil to the vocalist. She grabbed the attention of the listeners, with her immaculate fingering and bowing techniques.

Thrissur K.M.S. Mani (mridangam) lent adequate support. E.M. Deepu (ghatam) complemented him diligently.

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