

Structured to perfection

H. Ramakrishnan

Every aspect of Ramh's recital was praiseworthy. H. Ramakrishnan



CLEAR DICTION: S.P. Ramh. Photo: K.V. Srinivasan



That was an amazing Khambodi – with all its bhava. S.P. Ramh's structured elucidation conveyed what cannot be expressed. The great appeal and scope of the raga make it ideal for extensive alapana sans a single repeat. The kriti chosen for the morning concert was the imperial 'Sri Raghuvara Aprameya' of Tyagaraja in Adi tala.

This Sanskrit piece has an interesting format. It has a pallavi and many charanams. Normally, both swara and sahitya of all charanams are sung in two speeds. DKJ excelled in the rendition of this song. Ramh chose to render the sahityas alone and that had its own stunning charm. Of course, Tyagaraja's kritis have depth of meaning, richness of diction and above all, the sangita anubhava or the ideal musical experience.

Swaras were at the pallavi itself. Pakkala Ramadas on the violin brought out the quintessence of the raga in alapana and swaras. Umayalpuram Mali (mridangam) offered a striking thani, including a remarkable tisram.

Ramh, the complete musician that he is, presented a compact, yet elegant Ragam Tanam Pallavi in Madhyamavati. The mridangam accompaniment to the tanam made it even more charming. This welcome practice is followed in the Navaratri Mandapam in Tiruvananthapuram. Pallavi, 'Va Guha, Muruga, Shanmugha' in chathusra jathi triputai (Adi) was very well rendered. The ragamalika in swara prastara included Sahana, Ananda Bhairavi and Behag.

He commenced the superb concert with the Nalinakanti varnam of his Guru, Lalgudi Jayaraman. It was followed by Papanasam Sivan's Sri Ranjani piece, 'Gajavadana,' with kalpanaswaras. After a brief sketch of an attractive Varali, he rendered Dikshitar's 'Seshachala Nayakam'. The niraval and swaras at 'Aravinda Patra Nayanam' brought out the fine nuances of this refrain. Ramh has a sonorous voice and a wide range capable of traversing easily through all three stayis. They help produce deep and varied emotions.

Papanasam Sivan's all time favourite, 'Enna Thavam Seythanai,' came out very well. The sangati at 'thaalaatta' was extraordinary. Ramh wound up his exquisite concert with a Khamas thillana.

(ramakrishnan.h@gmail.com)