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## Emphatic articulation of sahitya

SVK



The Hindu Impressive kalpanaswaras: S.P. Ramh. File photo

Ramh's rendition of kritis coupled with verbatim meanings for each of them sought to highlight what Sadguru Rasaanubhava stands for.

S. P. Ramh's performance at Sri Krishna Gana Sabha fully adhered to the concept of Sadguru Rasanubhava by totally eschewing rehearsed kalpanaswaras which today is considered by vidwans and rasikas alike as the life breath of a successful recital. It may take time to shift the mindset from the mirage of swaras to the sentiment of sanctity in the saint's sahityas.

The meaning of each song given verbatim by Ramh preceding the rendition sought to highlight what Sadguru Rasaanubhava stands for. To cite a few examples – the Ahalya episode invoked in the Amirtavahini kirtana 'Sri Rama Paadama,' the extraordinary fortune of Sabari in the vision of Tyagaraja enshrined in the Mukhari song 'Entanine Varnintunu Sabari Bhaagyamu' and the Saint's desire seeking Rama to show him the true marga to Rama bhajana in the Narayani piece 'Bhajana Seyu Marga Joopave' would certainly have brought about the change from indulging in empty claps to discovering Tyagaraja's mind.

### The long list

Ramh's solid voice provided the much needed depth to the interpretation of songs. The list was pretty long mainly 'Siva Siva Siva Ennaraada' (Pantuvarali), 'Maakelara Vicharamu' (Ravichandrika), 'Ganamoorthi' (Ganamoorthi), 'Gati Neevani' (a Lalgudi Pancharatna in Thodi) and 'Raksha Bettare' (Bhairavi). His emphatic articulation of the sahitya and the preparation of the mind of listeners to Tyagaraja's message in each song struck a new concert trend.

Raga alapanas of Mukhari, Kedaragowla ('Venugana Loloni' and Thodi were brief and sharp exuding a classical feel. The accompanists M.R. Gopinath (violin), Neyveli Skanda Subramanian (mridangam) and Nerkundram Shankar (ganjira) were willing partners in enhancing the loftiness of the kirtanas.