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| |  |  | | --- | --- | |  | ***SYNCHRONISED MELODIC FLUTE DUET***  ***http://www.starofmysore.com/image.asp?slno=5878&type=specialnewsCaption: V. Vamshidhar and Sameer Rao accompanied by A. Radhesh on mrudanga and Adarsh Shenoy on tabla.***  ***Bhasange Balaga had organised a flute duet by V. Vamshidhar and Sameer L. Rao, as part of their monthly programme, on June 12 at Vasudevacharya Bhavana of Nadabrahma Sangeetha Sabha.***  ***True to the spirit of the organisation, which is endeavoring to provide a platform to youngsters and promote young talents, the duo rightly foot the bill. Vamshidhar, grandson and student of late flute Vidvan V. Deshikachar has been seasoned by furthering his music capabilities from D. Bala Krishna, a veteran Veena Vidvan and son of late Sangeetha Kala Nidhi V. Doreswamy Iyengar. Vamshidhar has been nurtured in the art in the traditional way and today he is one of the proud flautists of City of National stature.***  ***Sameer L. Rao also hails from city. His initiation to music was with Pt. Veerabhadraiah Hiremutt in Hindustani style and was fortunate to be accepted as a disciple of Pt. Hariprasad Chourasia. After a rigorous training under this able Guru, he now works in one of the schools of Chourasia at Bhubaneshwar. Today Sameer is one of the top ranking flautists in the National level. Bhasange Balaga should be congratulated for bringing these two Mysore lads together on a single platform, to perform a flute duet. I don't want to call this a Jugalbandi, though it means the same.***  ***An interesting fact about this concert was that accompaniments consisted only of percussions, A. Radhesh on mrudanga and Adarsh Shenoy on tabla, without a harmonium and a violin support, which is the usual case in such concerts. This gave the main artistes more time to share and showcase their respective talents.***  ***The artistes had hardly any time to formulate a plan for the concert. Within the half hour they could muster, they planned it so well that the audience who filled the auditorium to the brim, appreciated fully.***  ***Initially, Vamshidhar began with a sensitive rendering of an Alapane in Mohana, leading to Evarura Ninnuvina. He decorated it with an enchanting Swara Prasthara. Mohana, an Audhava Raga, is a little easy to handle but poses difficulty when the intricate Swara patterns are being woven and a calculated muktaya can be contemplated. But the deft hands of Vamshidhar did the right thing at the right time. The next raga Marwa was by Sameer. He played it in Khyal style with a detailed alap, building melodic structures of Hindustani style, while attempting Karnatic subtle Gamaka now and then, which earned the encomium of the listeners. The development of the raga in four speeds, without making one feel that the flow was a bit speedier, was inspirational. Listeners also got the opportunity of listening to some Tutkari, a speciality of his Guru Hariprasad Chourasia.***  ***The third item was an RTP in a common Raga Hemavathi, which both could play. Vamshidhar and Sameer elaborated the raga in the Alapane and the Alap alternately. It was a laudable performance in terms of highlighting the essential characteristics in both systems of music. The focus appeared to be not speed but to generate melody. The harmonious structure of the raga they built in Tana was so creative, even the faster paces of Tana did not appear to be fast.***  ***In case of instrumental music, the Pallavi part need not essentially contain a Sahitya, as the wordings do not come out of the instruments. They are normally a phrase of Swara, adapted to certain Rhythmic meter. Here also it was the same thing, with creative talents of both the artistes coming to the fore. Both the flautists excelled in the solfa improvisation or the Swara Prasthara part, which was accurate even in its sub divisions. A very calculative muktaya gave an extra fillip to the presentation.***  ***The percussionists Radhesh and Adarsh Shenoy indulged in a spirited Tani Avartana, though it began in a slower pace. But the rhythmic cycle did not go awry anywhere.***  ***It was interesting to note that the main item RTP did not contain any Ragamalika Swara. But the last item of the day, the Madhyamavathi, which was Bhagyada Lakshmi Baramma of Purandara Dasa, contained one with three ragas Behag, Darbar and Shiva Ranjani, excluding the main Raga Madhyamavathi, making a total of four Raga Malika Swaras in all.***  ***The entire gamut of the duet presentation was very neat, without any interrupting speeches. The artistes responded to the spirit of the audience, who came in for a melodic evening.***  ***— S.R. Krishna Murthy*** | |  |
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