

Rare jalatarang concert by AIR violin artiste

MSuryadeepti, a staff artiste in violin at the All India Radio, Hyderabad, came up with a surprisingly neat-handling of the jalatarang musical instrument playing it with a good aptitude. The show was held at Ahobil Matt, Durgabai Deshmukh Colony on Sunday.

Suryadeepti called the instrument Ganga Jalatarangini, which comprises about 13 to 15 porcelain bowls of reducing sizes, filled with adequate amount of water for each bowl, to produce a particular note or semi-tone, the largest bowl producing the basic note *sa* and so on.

The artiste strikes the bowls with a slender stick in each hand to produce the required note, thus giving a sound of little bells ringing tunefully.

Suryadeepti being a seasoned violinist was equally good in handling rhythmic beats also and blended the melody with the rhythm deftly. Nada Bharathi, the young artistes' cultural association serving the cause of music and literary programmes and giving a forum to the young and upcoming artistes, arranged the programme.

The artiste was accompanied by R Dinakar (South Central Railway) on the violin, P V

Kamaraju, also of the All India Radio, Hyderabad, on the mridangam and P Srinivasa Gopalan (founder secretary of Nada Bharathi) on the morsing.

The team combined well in producing an engaging recital at the Ahobila Narisimha



Swamy temple.

Suryadeepti started with the *Mohana Varnam* and followed up with *Girirajasuta* in *Bangala Raaga* of Thyagaraja.

Then Deepti went on to play *Bahudari*, with

Thyagaraja's *Brova Bharama* embellishing the *raaga* with *swaras*, combining rhythmic beauties with the melodic *swara* passages.

Suryadeepti's *Ananda Bhairavi* for Shyama Sastri's *Marivere* was full of the *raagas*. Suryadeepti then took up *Sunadavinodini*, an instantly pleasing *raaga* and the sweet notes of the *raaga* sounded all the more sweet on the jalatarang.

Actually, jalatarang is still alive only nominally in film and other orchestral groups for adding a melody of a different nature that stands out with a difference from the other instruments.

In this case, Suryadeepti played Devadideva, a simple composition, with a good appeal and presented some interesting *swara* improvisation.

The main attraction of the evening was *Hamsanadam* for *Bantureeti* of Thyagaraja. Suryadeepti's *raaga* essay as well as *krithi* were excellent and the *swara* patterns formed a good inspiration for the percussion duo to come up with a lovely rhythmic solo.

On the whole, the concert sounded interesting and Suryadeepti deserves to be given increased opportunities to fine-tune his style.

— CHAGANTY