



Friday Review Chennai and Tamil Nadu

The second day's recital was marked by Bombay Jayashree's perfect sruti alignment, judicious choice of compositions and evocative exposition of raga bhava in the alapanas.

She wove an inspiring magic casement around the madhyama and tara sthayis, harnessing her fabulous musical sentiments.



Bombay Jayashree.

Her thematic Saagara Sayanam concert eulogising Lord Mahavishnu had a sedate start with the item, 'Vande Vaasudevam' in Sree ragam without the usual verve. But it gained tempo as the ragas she had chosen unfolded in resplendent hues in the subsequent numbers.

'Sri Ranganathayasree' in Dhanyasi was a sober version. Her raga delineation of Hamirkalyani for the kriti, 'Parimala Ranganatham Bhajeham' raised her musical consciousness to dignified heights.

If the raga alapana of Saveri for the song, 'Chalu Chalu' came with depth, the niraval and pleasing swaras had attractive patterns.

The *piece-de-resistance* of the kutcheri, the Charukesi raga vinyasam, khanda triputa for the RTP had a mesmerising purport and the raga sancharas in Vasanti, Nalinakanti and Sunadhavinodhini were alluring.

The kirtanas included 'Ksheerasagarasayana' (Devagandhari), 'Sagara Sayana Vibho' (Baghesri) and Ksheera Sagara Taranga' (Sindhubhairavi). A vibrant tillana in Brindavana Saranga closed her agenda.

Embar Kannan played sweet notes on the violin, bringing out the felicitous flavour of Charukesi, Saveri and Khamas. Vaidyanathan (mridangam) paired brilliantly with Sridhar (ghatam) in the percussion wing and their performance included a thani.