

**RESOLVING CRISIS MANAGEMENT AND A RARE VIOLIN SOLO**

**Caption: H.K. Narasimha Murthy is seen presenting a violin recital accompanied by H.S. Sudhindra on mridanga and G.S. Ramanujan on ghata.**

**By S.R. Krishna Murthy**

Sri Dharmasthala Manjunatha Institute of Management Development (SDM-IMD), trains future Managers of our Nation. The institute is situated in a serene locality, at the foot of Chamundi Hill.

The institute has a small group of students who are interested in music, who have formed an association named 'Kalanubhava' (Experiencing Arts). They organise music concerts too, now and then, to experience the feel of classical music.

The Director of the Institute, Dr. N.R. Parasuraman, being a good vocalist in his own right, gives all the encouragement to this group. In fact when they had organised a violin duet of Lalgudi GJR Krishnan and his sister Lalgudi Vijayalakshmi, their training as managers was put to test. The duet programme had been scheduled at 4.30 pm. The artistes received a frantic call from Chennai at 2.30 pm that their mother had been taken seriously ill and being hospitalised for an operation. The duo immediately returned to Chennai.

Now the crisis arose. This prestigious Institute, represented by Kalanubhava, had invited several music connoisseurs from the city for the concert. They had organised one of the accompaniments from Bangalore and he had arrived. The time left for the start of the programme was too less to do anything. This was a practical situation for the future managers for resolving a crisis.

Of course, they managed the situation beautifully by organising a violin solo by our own H.K. Narasimha Murthy! It is an appreciable gesture of Narasimha Murthy to respond to their call in an emergency. It was 3.30 pm when he was requested to perform on that day. Rarely, we see H.K. Narasimha Murthy in a solo concert. Today was one such occasion. H.S. Sudhindra from Bangalore accompanied him on mridanga and G.S. Ramanujan on ghata.

The concert began with the Mandari Varna Vanajaksha, composed by Mysore Vasudevacharya on Lord Rama. It is interesting to note that there is another Mandari Varna with almost the same lyrics, composed by Muthaiah Bhagavathar. Only one middle line changes in praise of the King. The sancharas are almost the same. Therefore, it is always better to announce what they are playing, when instrumentalists are performing. Somehow my sixth sense was telling me that the next one would be Terateeyagaraada (Gowlipantu-Adi-Tyagaraja). It proved right!

Continuing his solo concert, Narasimha Murthy took up a brief Alapane in Jaya Manohari. This raga resembles somewhat like Abhogi. Both these ragas are 22 Kharahara Priya Janya. Abhogi is a Panchama Nishadha Varjya Raga and whereas Jaya Manohari uses Nishadha in the Avarohana only. This raga appears to be a favorite of many Tamil composers and there are many compositions in Tamil. Veene Sheshanna has also composed two Kruthis in this Raga, including a Tillana. Nee Bhakti Bhagya Sudha (Jaya Manohari-Rupaka-Tyagaraja) was the Kruti chosen by violinist. He displayed his ability in the Swara Prasthara, by demonstrating the sancharas in different Interesting Nades.

Another brief Alapane was appended with Tyagaraja's Bantureetikolu (Hamsanaada-Adi), with a Neraval at Raama Naamamane Veera Khadga. He wrapped up the Kruti with an impeccable Swara. Heccharikaga Ra Ra of Tyagaraja, in Yadukula Kambodhi, set to Khanda Chapu was the Kruti, before the main raga Thodi.

Narasimha Murthy has accompanied innumerable vocalists. The experience of playing with those musicians would have given him a deeper knowledge about the ragas, which has evolved in forming a resultant style of his own. But whatever may be that case, the initial grooming in the Parur School cannot be obliterated and displays its presence, in his rendering. The way Thodi was treated in the Alapane is no exception. The smoothness, the treatment, the development of the raga, Swara by Swara, the sancharas, some typical Swara phrases, a Hindustani touch here and there, everything was there. Even there was a touch of illusionary Swara Bheda, with just deleting the Nishadha from Thodi. It was great. The Kruti chosen was also an uncommon Kruti Kolavu Duragada of Tyagaraja. Without going to Neraval, he directly took up another essay of Kalpana Swaras.

He concluded his concert with another two Kruthis, a Tillana in Sindhu Bhairavi, of Lalgudi Jayaraman and Bhagyada Lakshmi Baramma (Madhyamavathi-Adi-Purandara Dasa), as a Mangala. There is no need to tell about the accompanists. Both are veterans in their fields. I have many times expressed the quality of Mrudanga by Sudheendra. He makes the mridanga sing! Especially during the Tani Avartana after the main raga, once he produced a full octave of Swaras with his left hand strokes! Ramanujan was a perfect match. He also tried during his turn to produce the Swaras, as the mridangist did. It is very difficult to do so in ghata. But his attempt did give a positive result, though a little crude.