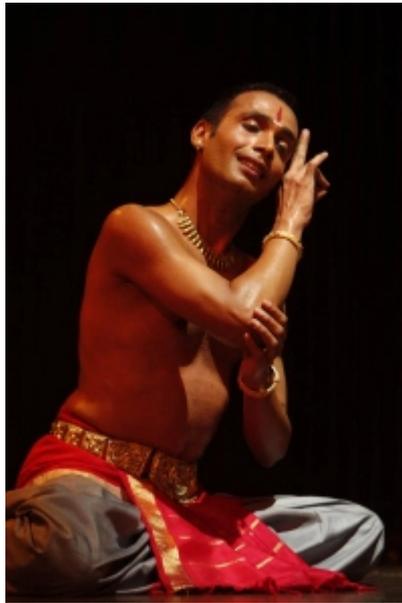


An evening of Spiritual Vivacity – Seshadri Iyengar performs

APRIL 22, 2012APRIL 24, 2012 / USHARK

Seshadri Iyengar – an evening of spiritual vivacity.



(<https://withinandout.files.wordpress.com/2012/04/seshu-4.jpg>)

A Dancer who has evolved over years of performing and practising, Dr. Seshadri Iyengar gave a riveting performance as part of the MES Kalavedi Dance Festival. A compact two hour performance was largely dedicated to the most loved god – Krsna. Any performance that is well planned and conceptually interesting and fresh can only keep us glued to our seats till the very end. Seshadri Iyengar's vivacious Nritha, thought provoking elaborations and Bhavas are clearly a result of his hard work and toil.

Movements and fresco type postures seamlessly woven in the Ananda Nartana Ganapathy was an ideal opening for the evening's recital. The choreography of the not – so – often viewed bhajan dedicated to Lord Padmanabha in raga Tilang set to adi talam was by Dr. Padma Subramaniam. Seshadri's portrayal of the lord reclining on the Seshashayana was picturesque and descriptive.

The Charukesi Varnam composed by Lalgudi Jayaraman was the mainstay of the evening. The Jathi patterns breathtaking and scintillating made the Varnam extremely vigorous and energetic. The abhinaya delineation was of high order elevating the expression of Shrungara to a spiritual level. As a male dancer Seshadri chose to address the execution of shrungara as an expression of unification with the ultimate. His dialogue with Krsna in the charanams of the varnam were refreshing and different. His seeking union with the lord through the beautiful similes that have been enumerated in the composition by Lalgudi Jayaraman were executed with discernment. The recitation of the Jathi's by Lakshmi Ravi was superlative.

Two short elegant padams, one a composition of Bharatiyar – Chinanan chiru kiliye and Kadagola Tarena were part of the abhinaya segment. The description of emotions of a mother as she is completely enamoured by her child was subtle yet heart wrenching.

The concluding Thillana in kadanakuthuhala Ragam included largely the classic choreography of Late Guru Sarasa. The simplistic yet archetypal Korvais were reminiscent of the archaic including some very charming movements and adavus.

A word of caution to dancers is the designing of lighting for the performance. Lighting must essentially enhance the effects of the theme or content at the same time must render complete visibility of the dancer his or her movements, costume, alankaras, Nritta and abhinaya etc. Not at any time must the light on the face be in shadow or darkness.

An overdose of Krsna but given that he is one of the most charming and entertaining gods, the evening whizzed past quickly and captivating the audience thoroughly.

Usha Rk

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