

'Samvadini' regales listeners

By BATUK DEWANJI

Harmonium has been considered an instrument not capable of bringing out the excellence of Indian classical music, and, for this reason, it was banished by Akashwani for several years. It is considered only as an accompanying instrument in a recital of vocal music.

Manohar Chimote, a pupil of Pandit Bhashmadev Vedi, has made certain modifications in the harmonium and has made it amenable to the playing of classical music with all its nuances to an almost uncanny perfection and has raised it to the level of a solo instrument. He calls his improvised harmonium "Samvadini".

On Saturday Manohar Chimote gave a solo harmonium recital under

Music

the aegis of Samvadini Foundation. To hear him was an aesthetic experience. The notes which emerged from his instrument at times sounded like the cascading notes of a church organ or the plaintive notes of a flute. He displayed a complete mastery over *tala* and *laya* and his delineation of the ragas was neat and systematic.

The first item was *alap* and *jod* followed by two *gats* in raga *Purva-Kalyan*. In the *alap* and *jod* he successfully depicted the *gayaki ang* akin to vocal music. The next item was in raga *Misra Piloo* in which he regaled the listeners with several original *swara-combinations*. It was followed by a *gat* in raga *Abhogi* set to *roopak taal* in which the sombre mood and pathos of the raga were ably brought out by him. This was followed by a lively *dhoom* based on raga *Mand*. The concluding piece was *Bhairavi* played with a soothing and lilting effect. He was brilliantly accompanied on the *tabla* by Anindo Chatterjee.