

Good rendering on new instrument

By Vasant Karnad

Pandit Manohar Chimote has carried out certain innovations in harmonium, an instrument over which he wields a terrific control, and named it Samvadni. He took his cue from his Guru Late Pandit Bhishmadev vedi who had fixed strings as *Tarafs* as in a sitar for added resonance.

Panditji's 3-1/2 hour concert held in Bombay last week under the auspices of a new organisation called 'Samvadini' foundation drew a large gathering.

The opening *Bairadi*, Panditji's own creation was tricky to say the least. The *Bhatiyar* and the *Todi* were fluent in presentation, and bold in perspective. But two things stood out markedly. One was, all the three melodies were with a pronounced *Komal rishabh* stress. Secondly, the order of the *ragas* was reversed.

Whatever improvisations may have been carried out, due to the absence of *Gamaks* the *raga* structured on its stood out disjointed in the *Vilambit* portion. Only the *Drut* and the light compositions had an impact on the audience with a masterly touch of Chimote's calibre.

This point was borne out further in the post-interval session. The light *Thumri cum Natya Geet* was a piece to be remembered. The agility of his fingers matched his creativity.

The *Sarang* and the *Bhairavi* both in *Madhyalaya* were pleasing.

Tanmay Bose of Calcutta provide a low-key accompaniment on the *tabla*.