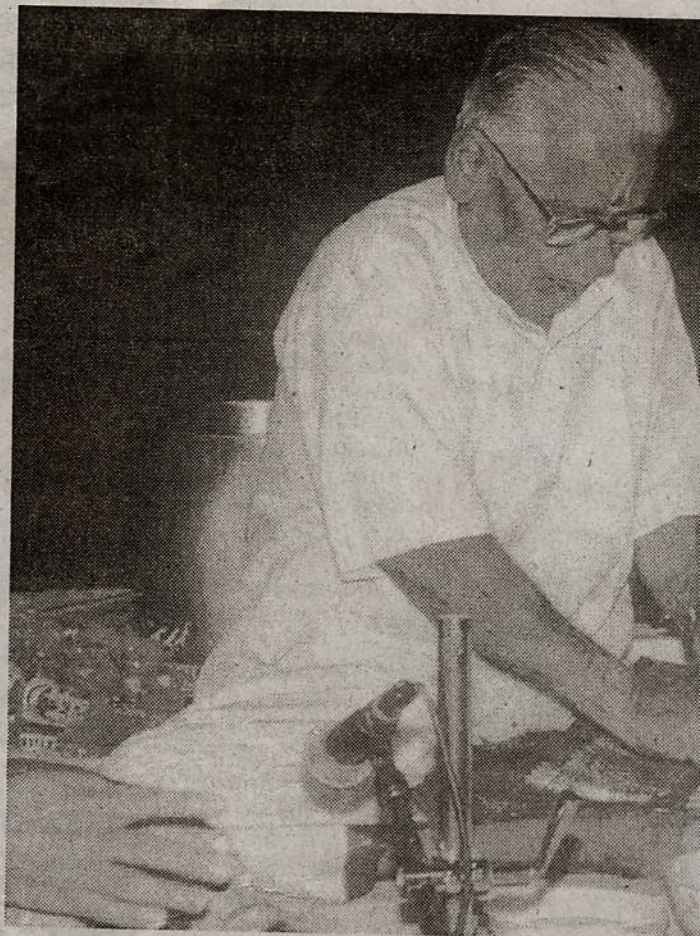


**N**O role serves the purpose of lending an aesthetic expression to the emotional intensity of human mind particularly in its pining to reach the soul mate better than that of a Nayaki. The eight Nayakis envisaged in the ancient treatises of aesthetics in classification of different emotional stages of mind offer a demanding opportunity for any artiste to prove one's mettle on creative front of expression and more so in the idiom of classical dance for one has to coalesce subtle and varied nuances in expression with intricate foot work in perfect harmony. Exactly on this count in portraying Virhothkantitha Nayaki in exposition of an Ashtapadhi of Jayadev, noted danseuse Natya Visarada K Neelima Raju excelled in her Kuchipudi dance recital at Kalabharathi. In her delineation of the emotional intensity of Radha's feelings in the pangs of estrangement from her beloved Lord Krishna, Neelima exhibited remarkable grasp of the lyrical grace of the Ashtapadi and its erotic aura of abiding passion in the broad play of divine love between Radha and Krishna in the rite of Spring. She portrayed Khandita nayaki in padam indenuvachithini with verve. Ananda Tandavamade highlighting the cosmic dance of Lord Nataraj in an ecstatic mood executed in intricate patterns of footwork stood out. In exposition of Neelamegha sareera, a tarangam of sage Narayanatheertha, dealing with the various childhood pranks of Lord Krishna she danced her way to the hearts of connoisseurs. Parulannamata, a Javali marked a grand finale to her recital. As stop-gap in the programme VV Swetha and NVSN Sulakshna presented Kuluvaitivarangasai a composition of noted Balantrapu Rajanikantharao with aplomb. NNV Satyabhanu of Kuchpudi Kalakshetra (Nattuwangam) B Varahalu (Vocal) A Satyavisal (Violin) T Achutarao (Flute) G Venkatrao (Mridangam) lent good support. Visakha Music and Dance Academy featured it in its monthly schedule.



**O**f all the instruments of music Jalatarangini stands on a unique pedestal for its intense and subtle melodic appeal. With a set of cups containing water in different levels and striking them to produce a desired note in chosen tonal pitch calls for an extraordinary prowess on the part of the

**K Neelima Raju presenting a Kuchipudi dance recital at Kalabharati**



**Jala Tarangini concert of artiste Anayampatti Ganesan of Chennai**  
**INDIAN EXPRESS, VISAKHAPATNAM**

artiste. Unlike in instruments, here one has to set of beats into a particular raga in all its intricacies. As noted artiste Anayampatti Ganesan of Chennai. Feared Thyagaraja Sangeetha Kalabharathi he presented a concert of lilting melody. He began his recital with Ganapathim in ragas and concluded with deft swaras.



**Cultural**

came Enda... of Thyagar... chose raga... vanutha for... mainstay of the... elaborate treatment... exceptional command... ment and rich manner... to fore in all its finest... mu of Thyagaraj... Sarasasamadana in... or sudhamayi in rag... he just stole the heart... Venkatasubrahman... Tanjore Subrahman... and YPS Madhubal... admirable support.