

Rarely has one experienced a Kathak group recital so classically sound and comfortably attuned to Rabindra Sangeet as at the IIC, the event crafted by choreographer/dancer Monisa Nayak and Rabindra Sangeet expert Jayati Ghosh as part of Rabindra Jayanti celebrations for the year. Monisa, a disciple of Rajendra Gangani, exhibits unique sensitivity for visualising Kathak movement to genre of non-Kathak music.

Right from the striking entry of six, aesthetically turned out, white-costumed dancers in the invocatory "Nri-tyero Tale Tale" wherein one is introduced to Tagore's philosophy of multiple layers constituting one mystic entirety - of beauty, nature, love, devotion and cosmic rhythms, to the finale of "Aaj khela bhangaar khela" where the Lila of evolution with creation, preservation and destruction weaves an endless cycle, both dance conception and execution were praise worthy.

Providing an excellent musical framework were singers Jayati and her two assistants with sarod, keyboard and tabla accompaniment. Lending warm tones to the music was the Esraj accompaniment - the coordination replete with melody and feeling. "Akash bhora shoorja Tara" was followed by "Gahana Kusuma Kunja maje" from Bhanu Singher Padavali presented by three girls as gopis led by Radha lured by the beckoning music of Krishna's flute. "Aaj dakhina pavana" portrayed the intoxication of Nature in Spring. "Aaj Sakhi muhir muha" with the heavy pakhawaj rhythmic syllable nritta, echoed in the Esraj tones, had Monisha and her partner Dhirendra Tiwari in an evocative sringar sequence, the five count (khanda) rhythm, different from the largely tisragati format.

Pangs of separation and ache for the missing beloved in "Sakhi adhere ake-la gare mono manena" pictured Monisa in a fleeting solo sequence. The opportunity for teentala rendition, so basic to Kathak came in the lyric showing the abhisarika. The drut section with Kathak virtuosity set to a lehra with each of four dancers presenting quick nritta compositions presented the dance in full bloom, followed by a joyous song. Sharmishta Mukherjee's parhant and English in-

troductions were in tune with the rest of the effort.

FRIDAYREVIEW

Music of silence



DANCE While Monisa Nayak's Kathak recital was brilliant, Gati's "All Warmed Up" provided a big opportunity for choreographers.

LEELA VENKATARAMAN

HARMONY PERSONIFIED *Choreography by Monisa Nayak.*