

An original touch to tradition

Some good Kuchipudi, Kathak and Bharatanatyam came the dance lover's way in Delhi this past week. Leela Venkataraman writes....

Monisha Nayak's Kathak

Still in her teens, Monisha has been trained under Guru Rajendra Gangani for well over a decade. Scintillating in her nritta presentation, Monisha's presentation of the Ashtamangal part (11 matras) spoke of a highly finished dancer. The perfect freezing on the sama, effortless pirouettes and dexterity of body movement were surprising. A flourish and quiet confidence which avoid the look of arrogance, and silken smooth flow in the recital showed that the dancer had done her planning really well. Uthan. Paran Amad.

D A N C E

permutations woven into the "Na Dhin Dhin Na" refrain, Chakradhar Paran were all presented in razor sharp neatness. The clarity of footwork even in the long ladhis and taktar proved that there are no areas of irresolution in her nritta command, even in the drut laya. Monisha also has the plus point of a pleasing stage presence.

In the Sur Shyam composition "Tu Radhe Bad Bhagini" the dancer's abhinaya had a pleasant blend of the devotional and traces of sringar. It is in the elaboration and expansion of the latter that her Kathak should now concentrate on. Thumris done well would add spice to the repertoire. Certainly a dancer to watch.

Yogesh Gangani's sensitive tabla support was one of the features of the recital. His fingers combined rhythmic virtuosity with controlled playing. Rajendra Gangani was his usual unobtrusive self providing parhant.