

Young Deepak Kshirsagar who gave a recital on India Habitat Centre recently has a fund of musical talent. Coming from a family of musicians long settled in Jodhpur, Deepak had his training from Pandit B.N.Kshirsagar, Satish Khanwalkar and the very master of the instrument - Vishwamohan Bhatt. Hemant Joshi from Ahmedabad, who provided rhythm on the tabla acquitted himself

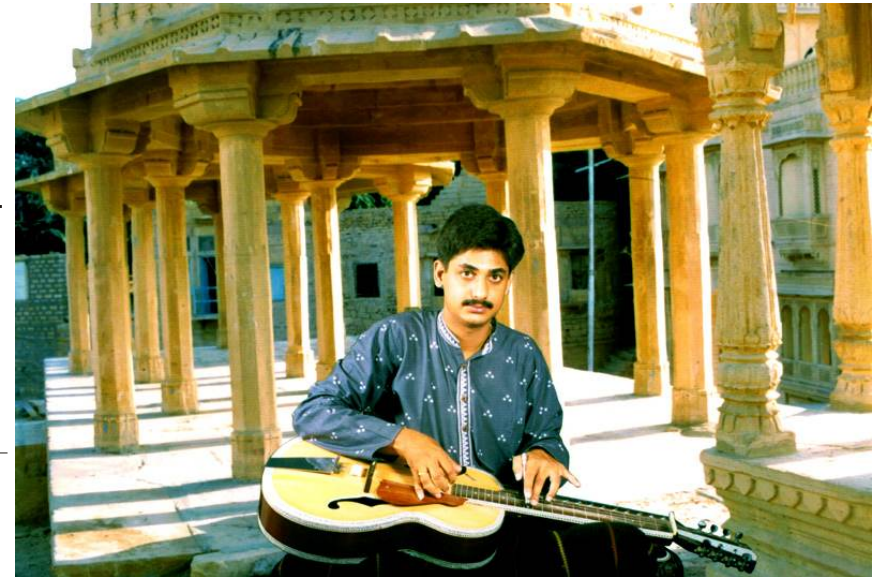
Though Deepak maintained a consistent tunefulness, some of his sliding notes fractionally missed their marki. If one were to evaluate Deepak's artistic merit only on the basis of his main raga Eman, one would have described him just as an efficient musician. The last of his three items-Mishra Kirvani, ajuicy Mand and finally Bhairavi- bore out in full measure the sweep of his imagination and his capabalitis at fluent, tasteful and feeling extemporisations. Deepak's Eman was as accurate and orderly as that of any well-trained musician, but it did not reveal the artiste's personality as different from his teacher Vishwa Mohan Bhatt, who is so often heard that one knows every turn and nuance of his playing.

No denying that easy to execute meend or tonal glide is in the very nature of the guitar (from which the Mohan Veena has evolved).

But too much of me end at every turn brings on ennui. So do excessive and easy gamaks executed on the peak pitches and sounding as tinny as they do in the vichitra veena. It may be that asa a player acquires complete technical

Some promise, Some performance

While Deepak Kshirsagar, despite his fine recital on Mohan veena recently at New Delhi's Habitat Centre, should stip out of his master's shoes and cut a style of his own, Jasmeet Kaur, gifted with a robust voice, needs to work harder to make her swaras firmer, says PRAKASH WADHERA, reviewing their performances.



mastery over an instrument, he tends to be more mechanical and less involved with genuine, deep expression. That feeling of this critic is growing stornger by the day in the case of Vishwa Mohan Bhatt. Let the same not overtake Deepak Kshirsagar. At present he shows great heart, an active and fertile imagination. In his goodly rendition of Eman one could not escape the feeling that even his alap relied more on wavy, constantly on-the move situations and less on the beauty of a long, lingering and tonally correct note, which has an attraction of its own.

In the relatively fast-paced jod sequences, the frequency of missed or

over-shooting notes increased. All of a sudden one was surprised by the emergence of a Shuddh Madhyam in the upper Octave. Elsewhere there was no inkling of it. His slow Jhaptala composition seemed to be an adaption of the old Trital composition, "Tori Re Bansuriya Jadu Bhari". Deepak followed it up with a Teen Tala bandish in which he worked up a very fast crescendo and Jhala to woo the common listeners. His next Kirvani, in which he made an expressive use of both Dhaiwats and Nishads was later developed into a lively folk air called Hichaki. But Deepak's next Mand "Kaisariya Balam", Rajasthan's

greatest gift to Indian music, was his pretiest offering. He even vocally rendered its sthai with telling effect.

His concluding Bhairavi stood out for a gripping use of vivadi, the 'enemy note', be sides a touching closing comal Rishabh and Dh.....