

Artistes: Young and Old

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Often now we hear of younger musicians to be given better chances for performances by organisations, devoted to the cause of music. The line to be drawn where exactly, between the young and the old will be a matter easy of decision if only age is the factor to be considered. But it may be baffling sometimes to find the music is not mature of age in the young singer. The old also sometimes appear over ambitious in displaying the vigour of youth in tempo and pyrotechnics to the exclusion of delicacy and sensitivity which alone can be fulfilling the expectation of experience.

What then is the criterion for the judges who apply their minds in selecting the best of musicians of classical finish. Should they go by the long record of service in the field or by discovering potentiality for great possibilities.

The more we merely adhere to the creed of discovering new talents, the greater the care and wariness of entertaining favourable impressions (during a short period) would have to follow. Normally aesthetic judgement is based on points such as voice culture, steadiness in skill and elaboration, taste in selection of songs, attention to correct pronunciation of words and general sense of proportion in keeping up a concert outlook. The crest of all attainments must be the essential sense of the value of melody throughout a performance without at any moment allowing of tiresomeness to the audience, particularly connoisseurs, who require an hour or two of elevating themselves by listening to a soul-filling blend of *Lakshna* and *Lakshya* in the

rendering. Never should it occur to the refined ears that the artiste attempts at a display of mere skill and verve at the cost of spreading peace and comfort in the hearts of the audience. Whether the performer seeks the accompanists' cooperation to the utmost or not, his aim should on no account be to pander to the titillation of groups regularly encouraging a big rally of sounds between the percussionists and the instrumentalists on the dais, vying with each other for applause towards a mad driving climax.

It will not be high brow at all to expect a concert to be a concert, and never a set up of musicians each trying to go alone on his particular attainments to dazzle the hearers. Never should it look like a circus show of all talents.

The growing trend is found that the young aspirant always tries to seize opportunities given with rapacious drive to excel every other person with him in the concert. Excusable it may be for the young spirits to be flaunting their acquisitions to the equally enthusiasts among the listeners clapping constantly at every stop in the flow of music. The very need of *SUSVARAM* and unobtrusive *TALA* intricacies call for maturity of a kind which hardly satisfies the heart, though may be the intellect gets invigorated.

It is then we say the younger or old has no separate identity except in imagination individually and maturity in representation of an illimitable source of the spirit which music alone can give.