solo on I-6 contains no gat section. The 1962 biodata — e.g., describing the late Dagar brothers as “aged 35 and 31” — is of course dated. Lastly, little is contributed by Serge Moreaux’s rambling, naive, and singularly uninformative 1962 essay eulogizing Danielou.

Journey, a concurrent release by the same label, consists of a potpourri of items drawn from other CDs, ranging from Rajasthani folk songs to North and South Indian classical and light-classical items. Again, some of the pieces are of interest, but the liner notes are unhelpful and often incorrect. Note that item 2 consists only of rāg Multāni, not Darbāri; on no. 8, Shiv Kumar Sharma plays not the classical rāg Jog, but a light piece in dādra tāl; in no. 12, Parveen Sultana sings not a tārāna, but a Mirabai bhajan; the unspecified rāg in no. 4 (Asad Ali Khan, bini) is Gunkali. On the whole, while such shoddy and haphazard presentations may have been par for the course in 1962, in the late 1990s they constitute embarrassments.

PETER MANUEL
City University of New York

Lotus Signatures: Dr. N. Ramani, flute, and Trichy Sankaran, mrdangam.

This disc contains an excellent studio recording of five selections from the strictly classical Karnātak (Carnatic) music repertoire, performed by the renowned N. Ramani on bamboo flute. Ramani is accompanied on mrdangam (double-headed barrel drum) by Trichy Sankaran, and on violin by Nagai Muralidharan. The highlight of the disc is the tripartite, mostly improvisatory section, called rāgam-tānām-pallavi, played here in the heptatonic Kiravāni on tracks 3 and 4 (total time 38:47). Contrary to what is indicated in the liner notes, track 3 consists of the first two parts, rāgam and tānām, followed by pallavi on track 4. Much of the time on track 4 is devoted to a skillfully executed tanyāvarttanam (literally, “solo-repetition”) on four percussion instruments: mrdangam, ghata (clay pot), kanjiro (lizard-skin frame drum), and morsing (jew’s harp). It gives listeners the rare opportunity to experience the complete percussive soundscape of a Karnātak music concert (morsing is fast disappearing from live concerts). Other short items featured are two compositions by Tyagaraja — sōbhili saaptasvara in rāgam Jaganmōhini and teiliyālēri rāma in Dhēnuka — and Swati Tirunal’s pankajalōchana pāhī in Kalyāni. The high quality of recording and the balance of sounds of individual instruments, along with the artistry of some of the best musicians in South India, provide us with a delightful listening and learning experience.

JOSEPH J. PALACKAL
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River Yamuna is a collage of various South Indian musical genres — classical, semi-classical, folk, and dance — performed by members of the Karnataka College of Percussion, featuring K. Raghavendra — vina, R.A. Ramamani