

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 *tarāna*, but a *Mirabai bhajan*; the unspecified *rāg* in no. 4 (Asad Ali Khan, *bīn*) 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.

Annotations by David Nelson. Music of the World CDT-141. CD with 4 pages of notes in English and 2 photographs of performers. No bibliography. 5 tracks recorded in the studio. 58'56. 1997.

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-tānam-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 *tānam*, followed by *pallavi* on track 4. Much of the time on track 4 is devoted to a skillfully executed *taniyāvarttanam* (literally, “solo-repetition”) on four percussion instruments: *mrdangam*, *ghatam* (clay pot), *kanjira* (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 — *sōbhillu saptasvara* in *rāgam* Jaganmōhini and *teliyalēru rāma* in Dhēnuka — and Swati Tirunal’s *pankajalōchana pāhi* 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
City University of New York

River Yamuna. Annotations by K. Raghavendra and Bob Haddad. Music of the World MOW-145. CD with 6 pages of notes in English. No bibliography. 12 tracks recorded in the studio. 64'00. 1997.

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