

Swami Haridas Jayanti Music

Festival Ends

The Indian Express

PLEASING RECITAL BY AMAR NATH

By Our Indian Music Critic

THE three-day music festival to celebrate Swami Haridas Jayanti under the auspices of Sur-Singar Samsad concluded in Bombay on Monday night with a highly satisfying recital by Amar Nath, a disciple of the renowned vocalist, Ustad Ameer Khan.

The artist chose raag "malka-unsar," one of the most popular melodies in Hindustani classical system, for providing a delectable treat for his listeners. This was followed by a brief tarana in raag "kalavati" which was notable for its richness and rippling swara-sequences.

Amar Nath sang "vilambit khayal" with characteristic ease elaborating the ponderous passages to outline the structure of raag "malkaunsar" and establish its contemplative mood. The gliding manner in which he wove the taan patterns was particularly delightful. The drut khayal was rendered with appreciable tempo, his taans assuming the torrential vigour in a swift movement from the bubbling grace of "layakari."

The vocalist was accompanied on the tabla by Mahadeo Indorker.

Gogate (vocal), Hiradevi Mishra (vocal), Mohmed Mirza (sitar) and Shiv Kumar Sharma (santoor).

KUDOS TO SUR SINGAR

Sur-Singar Samsad has done creditable work for encouraging the younger artists by providing them a musical platform at the three-day "Kal-ke-Kalakar" sammelan. More than a score of vocalists and instrumentalists representing the younger talents participated in the festival and with a few exceptions, the music fare offered by them was lively and colourful.

Amarnath shines in Haridas music festival

By Our Music Critic

BOMBAY, Friday: Amarnath, of Delhi, was in top form when he gave a vocal recital at the Swami Haridas Sangeet Sammelan on Thursday night. His rendering of vilambit khayal in Raag Abhogi was noted for its symmetrical development, with proper emphasis on the emotive content of the raag.

He followed with an interesting drut khayal in Raag Kedar, and a delectable piece in Raag Jayant-malhar cleverly denoting the shade of Jaijaiwanti within the Malhar theme. He was accompanied on the tabla by S. V. Patwardhan, and on the harmonium by A. K. Bellare.

Earlier, the brothers Niaz Ahmed and Faiyaz Ahmed gave a refreshing exposition of Raag Yaman. The raag structure, however, was like a piece of quaint, modern architecture, with old corners jutting out at the most unexpected angles — it had shape, a curious form, but little of symmetry. They followed with a thumri "Piya bin nahin awat chain" in Raag Jhinjhoti. This, undoubtedly, was Faiyaz's masterpiece! Mohammad Ahmed on the table, Baijnath Mishra of Benares on the sarangi, and Taj Ahmed on the harmonium, lent good support.

Other artistes to participate in this session were Ustad Bismillah Khan (shahnai) and Munawar Ali (vocal).

MUSIC RECITAL BY AMAR NATH Efficiency & Polish

By Our Music Critic

Comparisons are odious in field of music but as Amar Nath began his Malkauns with the stirring passages at the concluding session of the Kal-ke-Kalakar Sangeet Sammelan on Monday, almost every one in the audience was reminded of veteran Ameer Khan.

A good number of intelligent students have, in the past, tried to imitate established masters but Amarnath did it with such a high degree of efficiency and polish that one was tempted to believe that his music was as good as the original only if it had not lacked the strength and spontaneity.

The performances at the final session were marked by sincerity and good standard. Mehmood Mirza offered a clear-cut exposition of Poorva-Kalyan on the sitar while santoor player Shiv Kumar Sharma who presented Kaunsi-Kanada displayed amazing dexterity in the handling of a delicate instrument.

Young vocalist Pandharinath Kohapure gave a fairly eloquent expression to his Humeer and Hiradevi Mishra sang a thumri in the true Banarasi tradition.

Prominent amongst those who provided competent accompaniment to various artistes at the festival were Bashir Ahmed, Mahadeo Indorekar, Kashinath Mishra and Shabbir Hussein.

The three-day sammelan provided much-needed platform to about 30 promising and lesser known artistes. While most of them put up a worthy show and showed good promise, one also noticed a disturbing display of showmanship and an irresistible craving for effect. It is hoped that the younger artistes will soon realise that no ground is gained by merely exploiting technical competence. A good listener after all, does not want exciting or irritating music.

While complimenting the organisers on a fairly successful festival, I may also say that the mike arrangements were hopeless enough to mar many a performance. In the true festival spirit, children were seen loitering on the stage and the photographer preferred to shoot during the performance only to annoy the artistes and listeners alike.