

# Haunting recital by Amar Nath at Tansen Urs

By Our Music Critic

The three-day festival of classical music organised at Gwalior in connection with the Urs of Tansen came to a conclusion on Monday with musical scores by Mahmood Mirza, Prabha Atre, Amar Nath and Siddha Ram Jadhav.

After an artistic dhrupad ensemble presented by the artistes of the Shankar Sangeet Vidyalaya in raga Desi, Mahmood Mirza, a promising, young sitarist of Delhi, gave a sweet and melodious exposition of the plaintive morning air, Bhatiyar. As in some events on the previous days, Prem Vallabh gave an exceedingly good account of himself as a Tabla accompanist of great competence.

The next artiste, Prabha Atre gave clean and incisive vocal rendering of Desi. Her voice has melody and



breadth. The melodic figures as well as the text of the songs receive a lucid treatment. Not unoften, the nasal air of her voice, the spacing of and emphasis on certain notes remind one of Manik Varma.

The pensive touch, the mystery of a dream, missed to the earlier recital, were supplied in full measure in the vocal treatment of raga Vasant Mukhari by Amar Nath who is, without doubt, one of our most imaginative artistes. Unassuming in his expression, Amar Nath hides a pang in every utterance. Proceeding at a tranquil pace, his music has a serene quality which continues to haunt us ever after.

It certainly has a lugubrious air, suggestion of some impending tragedy. A little bounce and liveliness may help sustain a listener's interest longer. The singer's frequent descents in the bass register do not always bear out an emotional necessity, nor do they accentuate the emotional tenseness.

## SOULFUL SINGING

Amar Nath's voice has a low range. It puts on strain on the upper notes which remain short-pitched on that account. A firmer tune would greatly add to the beauty of his soulful singing.

Shudha sarang played on the Sundari by Siddha Ram Jadhav and party was not a very rewarding piece of recital. Often it seemed to dwell between the folk and classical music. And the intonations went helter skelter. Technically too, the raga was none too correct.

## तानसेन संगीत

समारोह

(हमारे संगीत समीक्षक द्वारा)

भारतीय संगीतके इतिहासमें तानसेन का नाम हमेशा स्वर्णसरोमें जगमगाता रहेगा। हिन्दुस्तानी संगीतमें तानसेनका वही स्थान है, जो कर्नाटक संगीतमें त्यागराजका है। अन्तर केवल इतना है कि जहां त्यागराज केवल चेनाकार ही थे वहां तानसेन एक कूचल गायक भी थे।

इस महान गायक कलाकारकी पृथक् स्मृतिमें मध्यप्रदेश प्रशासनकी जीसे शालिग्राममें एक तीन दिवसीय समारोहका आयोजन किया गया जिसमें दोघके सभी भागोंके कलाकारोंने भाग लिया। आकाशवाणी द्वारा इस कार्यक्रमके कुछ अंश ९ से ११ दिसम्बर तक प्रसारित किये गये।

बादय कलाकारोंने जिया मुहतरुद्दीन झागरका राट रीणा बादक सर्वाधिक सफल कार्यक्रम रहा। राग सोड़ीमें उनका आलाप अपने सुरीलेपन तथा मादक गहराहृद्यके कारण अद्भुतीय रहा।

दोरापस्वामी जायंगर द्वारा रीणापर बजाया राग मोहनम (भारतीय राग मूपासीके समान) एक जीरे साराहनीय कार्यक्रम रहा।

महमूद मिजाजने अन्तिम समारोह राग (भटियार) में आलाप कर दो गते बजा कर अपने कूचल कलाकार होनेका अच्छा परिचय दिया। भटियार एक एक जातिका कठिन राग है जो इसकी जघत्तारणा महमूदने बड़े अच्छे ढंगसे की।

अमरनाथका गायन भी सुन्दर रहा। आलापके गायकोंमें अमरनाथकी गणना दोघके बड़े कलाकारोंमें की जा सकती है। जिस वीरसे वे रागके स्वरूपको निखारते हैं वह हर गायकके बसकी बात नहीं।

गंगू बाई हंगल दोघकी मानी हुई कलाकार हैं। उन्होंने राग अही वीरसे प्रस्तुत किया। उनकी गायन शक्ति अब भी सबल है।

## Enjoyable session

By Our Music Critic

The concluding session of the Tansen Festival proved to be the most enjoyable. Excerpts from the programme were broadcast by All India Radio on Monday morning.

The opening item was raga Bhatyar played on the sitar by Mahmud Mirza. The opening alap was played with commendable restraint. Mahmud is a conscientious artiste, who never strives for effect by gimmickery. Thus his music has an inborn simplicity and charm. He wields the plectrum with great force and his playing was forceful. Prem Vallabh provided good tabla accompaniment.

Prabha Atre's two khayals in the raga Desi were marked by tunefulness and good grasp of the raga's form.

After a Pakhawaj solo by Pagal Das, there was vocal music by Amar Nath. Choosing the raga Vasant Mukhari, he sang two khayals set to Jhumra and Ektaal respectively.

Amar Nath's slow singing had grace and dignity. The music was embellished by vocal graces which he executed with perfect ease. The singing was positively sparkling around the madhya pancham. The fast composition had an air of a folk tune about it.

Siddh Ram Jadhav provided a fitting finale to this enjoyable session by playing the raga Shudh Sarang on sundri. He was equally impressive in the slow and the fast passages.