

ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜದ ಮಾಸ ಪತ್ರಿಕೆ

ಗಾಯನ ಸಾಮ್ರಾಜ್ಯ



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Programme for the Month of December 2022

On Sunday 18th December 2022 at 5.00 pm.

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ಅಭಿನಂದನೆಗಳು

ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜದ ಅಧ್ಯಕ್ಷರಾದ ಡಾ|| ಎಂ.ಆರ್.ವಿ. ಪ್ರಸಾದ್ ಅವರನ್ನು "ಕರ್ನಾಟಕ ಸಂಗೀತ ನೃತ್ಯ ಅಕಾಡೆಮಿ"ಯ ಅಧ್ಯಕ್ಷರನ್ನಾಗಿ ಕರ್ನಾಟಕ ಸರ್ಕಾರ ನೇಮಕ ಮಾಡಿದೆ. ಶ್ರೀಯುತರಿಗೆ ಅಭಿನಂದನೆಗಳು

ENDOWMENTS FOR DECEMBER CONCERT

Smt. AMBABAI HANGAL ENDOWMENT

Smt. Ambabai Hanagal was a renowned Karnatic musician from Dharwar. She had her early training in Karnatic music from Sri Shamacharya Kunchur and then from Sri Imamsaheb Harapanahalli. She had given performances in several places. She passed away at the early age of 35 at Hubli in the year 1933.

Sangeetha Kalaratna Dr. Gangubai Hanagal is the daughter of Smt. Ambabai Hangal. A well known

exponent of Hindustani classical music, she had reached heights of fame in India and abroad. Thus both the popular system of Indian music viz., Karnatic classical music and Hindustani classical music, have flown from the Hanagal family.

In Memory of her mother Ambabai Hanagal, an endowment for a monthly concert in Karnatic music every year at The Bangalore Gayana Samaja has been created by Dr. Gangubai

Prof. S.K. LAKSHMANA RAO ENDOWMENT

Lakshmana Rao had a glittering academic career as a student. Later he rose to become a Professor of Mathematics in academic institutes of advanced studies.

He was a voracious reader. He read books in Kannada, English and Sanskrit. He studied Upanishads and Kavya under Dr. D.V.G. for seven years. He deeply believed in Indian culture. He created endowments in the name of his parents,

teachers and mentors as Guru dakshina. Dr. DVG memorial endowment at The Bangalore Gayana Samaja and Prof. KSK lyengar memorial endowment at Gana Bharathi, Mysore are a few which bear the testimony to respect for his elders and teachers.

He was a connoisseur of Karnatic music. He was a life member of the Bangalore Gayana Samaja for more than

Sri N.Venkataramu Memorial Endowment

Donor : Smt susheela Venkataramu Sri Venkataramu

Born in Channapatna taluk, completed his studies in Maharaja college, Mysore. He did his B.A. degree and M.Ed. He served in education department, Govt of Karnataka for over thirty years in various positions and as Asst Education Officer. He was a teacher in Fort high school and Central highschool. He was the head master in Rajajiagar govt high school.

Actually involved in the activities of Sri. Shankar mutt and Sri Rama Seva Mandali Shankarapuram Bangalore. He was a member of Bangalore Gayana Samaja and had keen interest in Karnatak classical music. A man known for his moral and ethical values passed away on 13th December 2010.

Sahavadyas in Music Concerts

By

A. Anantha Krishnan

In most of the Music Vocal Concerts, we have for accompaniments a Violin., a Mridangam and sometimes a Ghatam. Nowadays and particularly as time advances, seldom does any Vocalist sing for more than 3 hours. In Sabhas in Madras no musician sings for more than 3 hours. Even during this short period of 3 hours, the Vocalist gives an opportunity and chance for 'Thaniavarthanam' for Mridangam for nearly half-an-hour. That reduces the period of the actual Music Concerts to 2½ hours. We very often see that during the 'Thaniavarthanam' the audience go out for slight relaxation, refreshments etc. If this is strictly adhered to, one can sit and hear quietly music at its best for nearly 2½ hours at least.

There are a few musicians who desire to have many 'Sahavadyams' in addition to Violin and Mridangam like, Ghatam, Morsing, Kanjira, Dholak, Konnakkol etc. Such music Concerts with so many 'Sahavadyams' reduce the time of the actual main singing of the musicians. Perhaps this gives a sort of relaxation and rest to the Vocalist after a strenuous recital, as a sort of interval and breathing time to him. But, such concerts with so many accompaniments and 'Sahavadyams' defeat the very purpose of a really good entertaining music concert. In instrumental music, like Veena, Flute and Solo Violin, we have only one accompaniment namely Mridangam. By this, I am not discouraging the 'Sahavadyam' artistes. They should be also encouraged and given chances but not in a music recital. These 'Sahavadyams' can be accommodated only in 'Tala Vadya Katcheris' and Ragam, Tanam, Pallavi renderings only when full 3 hours will be at their disposal and each one of the 'Sahavadya Artiste' will have ample time and opportunity to display his talent and skill and such Katcheris will be Fully appreciated and listened to by the audience. But, for music concerts of short duration, the 'Sahavadyams' will be out of place. As far as possible when good top class Vocal Performances are arranged by Sabhas and institutions, my personal suggestion is to arrange only Violin, Mridangam and if necessary Ghatam accompaniments. On other occasions, Talavadya Katcheris and Ragam Tanam, Paliavi renderings can be arranged with all Sahavadyams like, Ghatam, Kanjira, Morsing, Konnakkol etc., for full 3 hours. Then this will be appreciated by the audience with interest. This reminds me of a couple of music Concerts performed by top class artistes with so many 'Sahavadyams', turning his magic wand around him in a circle towards the Sahavadyam artistes who performed a Relay race, so to say. Of course the performance was a high class one, but the Sahavadyams were too many spoiling the high class music performance of the artiste. This turns out to be an Orchestra and not a Music Concert.

On the contrary, Bharatha Natyam and Dance Dramas stand on a different footing altogether. Here the main artiste, the Dancer, performs with facial expressions, bodily movements, foot work and Bhava. Here the music is-rendered by the Background music by a Nattuvanar with Flute, Veena, Violin and Mridangam accompaniments. Then only the audience can fully understand and appreciate the dance movements described by the Background music and in such cases the 'Sahavadyam' as aforesaid are necessary to be provided.

But tastes differ. A particular group of audience desires and appreciates a music Concert with all 'Sahavadyams'. But, I feel and think that most of the conservative type of audience desire to listen to a music Concert with only Violin and Mridangam and perhaps with Ghatam also in some cases.

Vid.PADMA & Sri K.T. NARAIN MEMORIAL ENDOWMENT



Vid. Smt. Padma married to a very orthodox family at a young age continued her studies. She acquired proficiency in Hindi and worked as a Hindi Teacher. She had a great passion for Karnatak Classical music and passed the Vidwat examination. She had a wonderful voice. With several musicians as a group she had performed on various platforms and was teaching Classical music till the last day of her life.

In memory of Smt. Padma her eldest daughter has instituted this endowment.

TO/

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