

RECOMMENDATIONS

Exhibition
January 21 - February 10
Renowned German photographer Andreas Herzau recently conducted a workshop titled Foreigners in Bangladesh last year.

Exhibition
February 1-March 2
Saju Art Gallery will hold a painting exhibition, Grand Group Art Exhibition, displaying works of more than a hundred artists of the country from February 1.

Music
February 2
Reputed musical group Shannoya is going to present its 23rd music evening at Viswa Shahitya Kendra.

Theatre
February 2
Theatre group Natyajan will hold the maiden show of its new production Bhuvan-er Ghatay-

Dance
February 2
Nityanchal-a leading dance institute of the country, will conduct an all-Bangladesh dance competition titled Nityanchal

Music

Patriotic music in foreign land

Bangladeshi expatriates in Massachusetts to celebrate Bangla musical heritage

HARUN-UR RASHID

THERE is always an invisible bond between the country and its people. Nothing binds them stronger than the common culture they share specially when they are in a foreign land.

Carrying such nostalgia for Bangladesh, its people, language, music and culture in their hearts, a group of Bangladeshis living in Massachusetts, USA, is going to hold an event of Bangla music at Kresge Auditorium, MIT, on February 9.

US based poet Shahid Quadri is playing the role of the mentor for these young men and women in organising such a laudable effort.

The third phase, from 1930 to 1970, presents what is popularly known as 'Bangla Modern Song'. During this period Bangla song attained a new horizon of popularity reaching the mass audience of the rural Bangla.

Krishna Kirtan; Tappa', and 'Brahmmya Shangeel'. In fact, the mainstream Bangla classical and folk music, too, had their roots in the Charya Geeti.

The following period from 1700 to 1930 is considered to be the most vibrant and diverse for Bangla music. Gifts of five iconic music

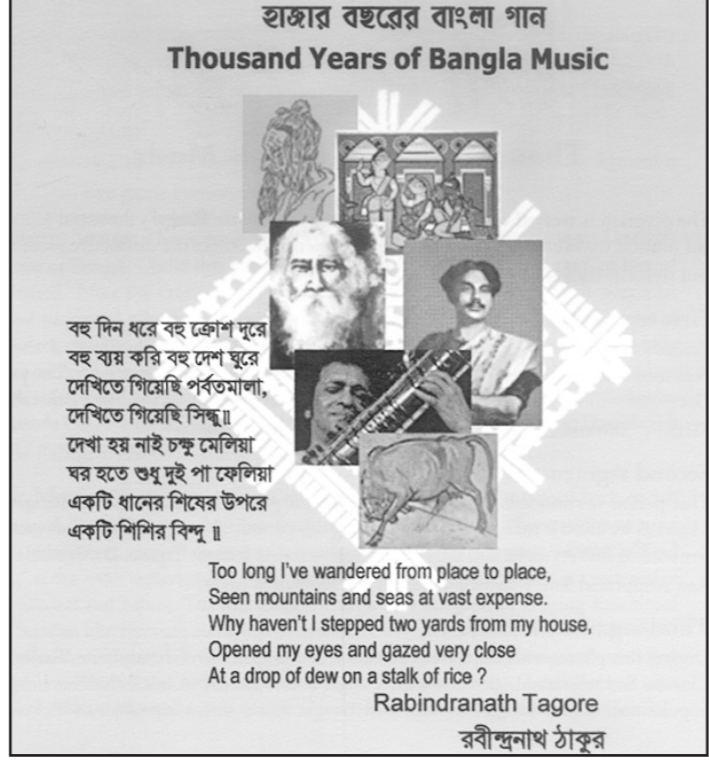
posers, and it added more novelty to the enriched styles of Bangla songs. Great performers like Hemanta Mukherjee, Manna Dey, Shondhya Mukherjee, SD Burman, Jaganmoy Mitra, Talaat Mahmood and many others share major contribution to the heritage of Bangla music of this era.

Mahmood, Samar Das, Abdul Latif, Abbasuddin and others have been an eternal source of patriotism till today.

Folk music, on the other hand, has also attained its philosophical peak since its emergence in the 8<sup>th</sup> century. The most remarkable form of folk music is the 'Baul Songs' -- a special mystical type that projects a blend of Vaishnavism and Sufism.

The organisers have launched a website, www.amrakojon.org, on this occasion so that anyone can avail knowledge of the team's activities and extend any sort of help to them.

Undoubtedly, Amra Kojon is doing a very inspirational and praiseworthy task. Well-timed too, as the programme will also extend an emotional and ideological support of Bangladeshis living in foreign lands.



Too long I've wandered from place to place, Seen mountains and seas at vast expense. Why haven't I stepped two yards from my house, Opened my eyes and gazed very close At a drop of dew on a stalk of rice? Rabindranath Tagore

composers, who moulded the existing definition of Bangla music, will be featured in the presentation.

The last segment of the programme will present generic rather than periodic music. The music of this section is divided into two major genres -- Patriotic/Ganasangeet and Folk music.

Patriotic songs or Ganasangeet have played an invaluable role especially in shaping the cultural as well as political identity of Bengal. Starting from the opposition to British Imperialism, to the mass movement for recognising Bangla as the state language, to the Liberation War of Bangladesh in 1971 -- everywhere Bangla song played the most influential role.

Dance

The dancing goddess

Parwati Dutta bemuses localities

RUMMAN UDDIN AHAMED

ON the occasion of the 53<sup>rd</sup> Anniversary of India's Republic Day, Indian Council for Cultural Relations and the High Commission of India, Dhaka, organised a Kathak Dance show by Parwati Dutta and troupe.

The programme started with 'Sruti', a traditional commencement of a Kathak performance. The dancer seeks blessings from God and asks for forgiveness. The piece is in praise of Lord Ganesh who is the destroyer of all evils.

The next item was 'Nriya' about the eternal time. The eternal time was expressed in art forms through 'taal' and 'laya' which was expressed in the form of 'Bandishes' in the Kathak. This section explored the visual poetic element of Kathak through rendition of mnemonic compositions based on time on time-cycles of 16 and 9 1/2 beats that pulsate with electric moments, pirouettes and silvery freezes.

After the marvelous gesture of 'Nritta' Parwati presented 'Andaaz'. It was an abstract piece based on the traditional genre of Kathak. Each stance, pose and movement static or dynamic although abstract in nature yet reflected a particular mood or style.

Parwati Dutta started her dance lessons at an early age of three in Bhopal. After having received training in Kathak from Pandit Knik Ram and Sri Ramlal at Chakradhar Nriya Kendra, Bhopal, Parwati did her specialisation at Kathak Kendra,

performance was well synchronised with the tabla, flute and harmonium. Then she presented 'Tribol' or 'Chaturanga', a combined presentation of 'Tarana', music and tabla. The experimental 'Bols' bemused the audience. Then she performed a poetic presentation of Kathak, which was followed by 'Chakradhar', a form of Kathak. With 'thumri' an expressional number of 'Avinaya' portraying a young

New Delhi, under the guidance of Guru Munnalal Shukla. Later she learnt the finer details of rendition from Pandit Birju Maharaj. She has received her Odissi training from Madhavi Mudgal. Her Kathak performances have been presented in Ghongroo Samaroho, Bhopal International Dance Festival, Delhi; Kametaka Sangeet Nriya Academy, Bangalore etc. Besides her performances in India, she has also



Parwati Dutta

maiden who seeks to unite with her lover, her performance came to an end. In her search to know him, she discovers the deeper aspect of love and subsequently surrenders to the Almighty.

Parwati Dutta was assisted by Ajit Soman on the flute, Ajay Joglekar on harmonium, Arvind Azad on tabla and Madhuri Joshi -- vocals.

Presently, Parwati is deeply involved in the dissemination of the traditional arts in the particular areas of Maharashtra (India) as Director of 'Mahagami' Mahatma Gandhi Mission Sangeet Academy, Aurangabad. As a practitioner of the Lucknow Gharana of Kathak, she has blended some elements of the Jaipur and Raigarh Gharana in her individual style.

performed in African countries, France, Spain, U.K. and many more. Her dance was filmed for a British documentary on Indian culture 'When East Meets West' and was telecast on Channel Four in U.K.

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TV GUIDE

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TODAY'S HIGHLIGHTS

HBO: 8.15 p.m. Idle Hands. Seventeen-year-old slacker Anton Tobias wakes up one Halloween morning to discover that both of his parents have been turned into two headless Halloween decorations.

STAR MOVIES: 8.00 p.m. Human Nature. A philosophical burlesque, Human Nature follows the ups and downs of an obsessive scientist, a female naturalist, and the man they discover, born and raised in the wild.

PICK OF THE DAY



Days of Thunder
On HBO at 10.00 p.m.
Cole Trickle enters the high-pressure world of Nascar racing. He's a hot driver with a hot temper, and this attitude gets him into trouble not only with other

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