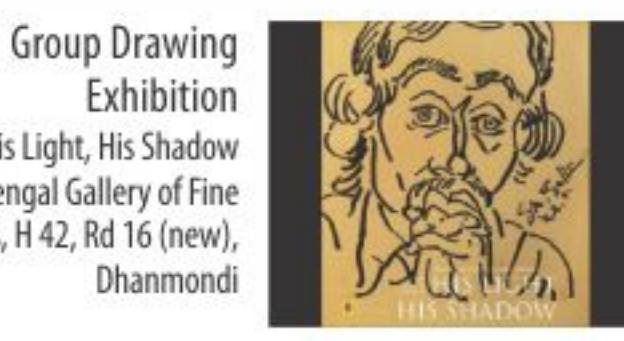
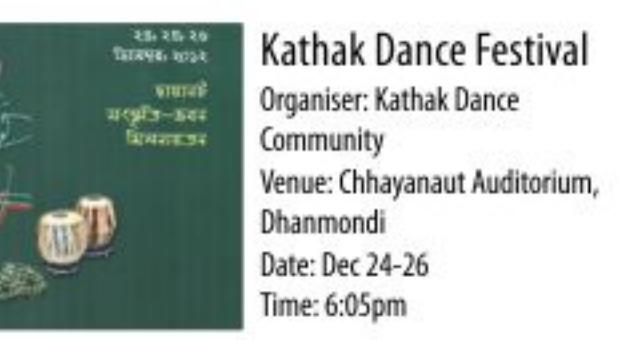


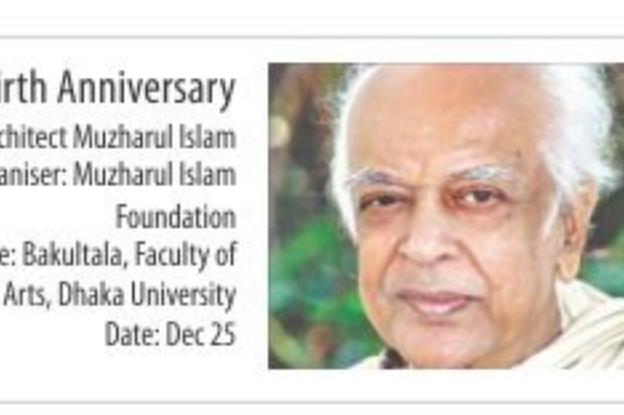
WHAT'S ON



Group Drawing Exhibition
Title: His Light, His Shadow
Venue: Bengal Gallery of Fine Arts, H-42, Rd 16 (new), Dharmundi



Kathak Dance Festival
Organizer: Kathak Dance Community
Venue: Chayanaut Auditorium, Dharmundi
Date: Dec 24-26
Time: 6:05pm



89th Birth Anniversary
Architect Muzharul Islam
Organizer: Muzharul Islam Foundation
Venue: Baukutia, Faculty of Fine Arts, Dhaka University
Date: Dec 23



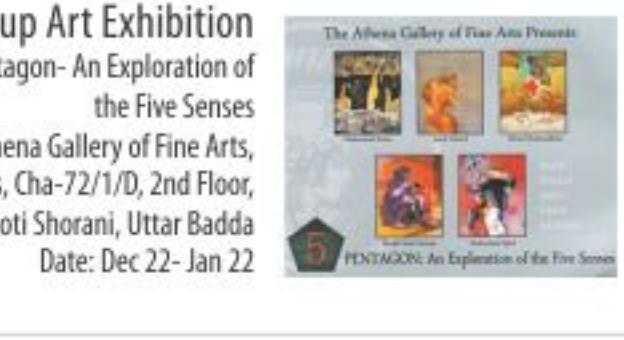
Remembering Soovas Dutt
Film Screening
Venue: Dance and Music Auditorium, Shilpkala Academy
Date: Dec 22-27



Solo Painting Exhibition
Title: Seven Decades of Solo Painting
Artist: Ashok Das
Venue: La Galerie, Alliance Francaise de Dhaka, Dharmundi
Date: Dec 18-31
Time: 9am-8pm



Solo Art Exhibition
Artist: Kazi Anibar
Venue: Dhaka Art Centre, H-60, R-7A, Dharmundi
Date: December 19-29
Time: 3pm-8pm



Group Art Exhibition
Title: Pentagon- An Exploration of Five Art Forms
Venue: Athena Gallery of Fine Arts, AJ Heights, Cha-72/1/0, 2nd floor
Progati Shoroni, Uttar Badda
Date: Dec 22-Jan 22



Solo Painting Exhibition
Title: The Story of Darkness
Artist: Rafiqul Islam
Venue: Zainul Gallery, Shahbagh
Date: Dec 21-25
Time: 10am-8pm

Mohammad Rafi: In his songs was our melody

SYED BADRUL AHISAN

Mohammad Rafi has a soothing effect on you, even when he is singing the saddest of songs. In his sadness as in his moods of good cheer, there is the exhilaration of romance which comes alive. It is a feeling which transfers itself into you, to a point where you know that Rafi sings for you, that his sentiments and yours are indistinguishable one from the other. Recall this heart-breaking number he sings, with Asha Bhonsle, in the movie *Meri Soorat Teri Ankhen*: *tere bin soone nain hamare*. It is symbolic of a sheer feeling of helplessness in a man who craves love and yet does not easily come by it.

Go back to that question of romance. How many of us know what it is to love, to sing for the beloved: *ap ke hasen rukh pe aaj naya noor hai / mera dil machal gaya to mera kya qusoor hai?* Which takes us to the state of torpor, to the romantic inebriation Rafi inspires in us with his aise to na dekho ke hum ko nasho ho jaaye / *khubsoorat ki koi hum se khata ho jaaye*. Go back in time, to the 1950s, when Rafi's wo saadgi kahan isse diwangi kahan / *un ka barha jo haath yahan dil luta diya* touched upon feelings of love and poetry in our parents' generation.

Rafi's versatility is all. All these years after his sudden demise, it is the roundness of his musical character which continues to give a lift to our souls. Be it religion, be it love of country, be it the love of man and woman, Rafi steps lightly into the hall of brilliant mirrors, sings to us and leaves, with that indelible impression of immortality digging roots in our consciousness. In our schooldays, we heard him sing *parwadigar-e-alam teri haai sahara / tere siwa jahan mein koi nahi hamara*. It was a call to the Almighty. In that one song, we felt the presence of God in our lives, felt an entireity of Biblical tales spun through that song. In Rafi's voice came that special touch of spirituality, along with an occasional sense of despair, as in *Bhagwan ik qusoor kи itni barhi saza / dunyia teri yehi hal to dunyia se main chala*. And, again, in that voice, there arose that defiant call to patriotism when he sang *apni azadi pe hum sar jhuka sakte nahi / sar kata*



sakte hain lekin sar jhuka sakte nahi. Again, he asks, in distinct tones of regret, through the accompanying dis-enchantment of Guru Dutt, kahan hain kahan hain muhafiz khid ke / *jinhe naaz hai Hind par wo kahan hain?* And the paternal? *Hum the notes of babul ki duuaen leti jaan / jaan tu koh sukhii sansar mile* and you will have the father shaping itself in your being. And his paeans to children? Here is one you might recall: *main gaonu toon so jao / such sappon mein kha jao*.

When you reflect on Mohammad Rafi's range of melody, you note the deep classical undertones that gave his music a permanence not many can dream of attaining in their lives. In *madhumai mein Radhika naaichi and Radhike tu ne bansri chhurayi* it is the totality of artistic flair that reveals itself. Move on, to the ease with which this artiste of serious melody comes forth with numbers that are not just light but a dash naughty as well. Songs like *lal chhatri maidaan kharhi, kanto mein phansa anchal zulfon mein phansa ye dil, aiya karoona main kya suku suku*,

asmaan se aaya farishta pyar ka sabqo sikhlane and badan pe sitaare latape hue are even today tunes that are remembered.

Rafi's romanticism remains all-encompassing. That oft-sung number from *Guide*, *tere mere sapne ab ek hi rang hain*, takes you to the heights of passion generated by love for a woman. But if there's ecstasy in that song, there are the sounds of the cracking heart in such numbers as *kabhi khud pe kabhi halaaq pe rona aayi* and *koi saghar dil ko behata nahi yaad na kaa jaayee beete dino ki*. Add to that his excitable romantic numbers ... *diwana huad badal with Asha Bhonsle, tere huun ki kya tareef karon with Lata, aaja re aa zara lehra ke aar, pukara chala huun main gali gali bahar ki, paon chhule ne do phoolon ko inayat hohi --- and you get to comprehend the poetry of love a little more*. Perhaps you will not sing Rafi, but the throbbing which comes of his songs into you is the manner in which man has for centuries expressed his love for woman.

(Mohammad Rafi was born on 24 December 1924 and died on 31 July 1980).

The writer is Executive Editor, *The Daily Star*.

PHOTO: ATULAKASH

Highlighting human habitat

Solo painting exhibition of Rafiqul Islam Chowdhury



Artworks on display.
TAKIR HOSSAIN

Rafiqul Islam Chowdhury is a budding artist who focuses on separation, love, romance, features relating to birth and death as well as nature and its mysteries. The artist strives to highlight the human habitat and its mystifying settings, where light and shade are prominent. In a bid to portray contemplation and isolation, colours and lines have formed a harmonic relationship in his paintings.

His solo painting exhibition titled "The story of Darkness" is now on at Zainul Gallery, the Faculty of Fine Arts, Dhaka University.

Rafiq avoids confining his paintings to a particular mode of expression. His works don't carry any specific expression or technique. But his works are reflections of his personality. At the exhibition, most of his works are considered to be non-objective. Some of his paintings resemble calligraphic patterns with ambiguous forms. His mountain-based paintings are quite interesting where the painter sees the hills like a narrative expression, and mingling of mystifying hills with melodious skies.

The exhibition ends tomorrow.

Bangla Theatre presents Che'r Cycle

Four-day theatre festival begins

AMINUL ISLAM, Mymensingh

Bangla Theatre from Dhaka staged "Che'r Cycle" on the inaugural day of a four-day theatre festival at District Shilpkala Academy auditorium on December 21. Ensemble Theatre, a prominent theatre group in Mymensingh, organised the festival.

Other theatre groups, notably Lok Natya Dal from Dhaka, Mancha Kotha from Khulna and Ensemble Theatre from Mymensingh are slated to stage "Sonai Madhab" "Rupchand Sundari" and "Kunjush" (The Miser), at the festival. The festival will conclude on December 25.

The extraordinary performance of eminent theatre artiste and playwright Mamunur Rashid; Chanchal Chowdhury and Rubly Chowdhury enthralled the huge audience gathered at the venue.

Written by Mamunur Rashid and directed by Fayed Zahir, the play was fourth performance by the troupe.

Primol Majumder, Habib Ahmed Sanjib, Ayan Ghosh, Abdul Alim, Tarek-bin-Salihuddin, Shamima Shawkat Lovely, Moni Pahari, Mitali Das, Mohammad Ali Babul and Bappiditya Chowdhury assisted in the drama.

In the play, Che Guevara is depicted as a revolutionary who puts up a strong fight against injustice.

The play also makes the point that the world needs a cycle rider like Che (who was an Argentine Marxist, revolutionary, physician, author, guerrilla leader, diplomat and military theorist) in the post-nationalism age because internationalism is a necessity against globalisation.

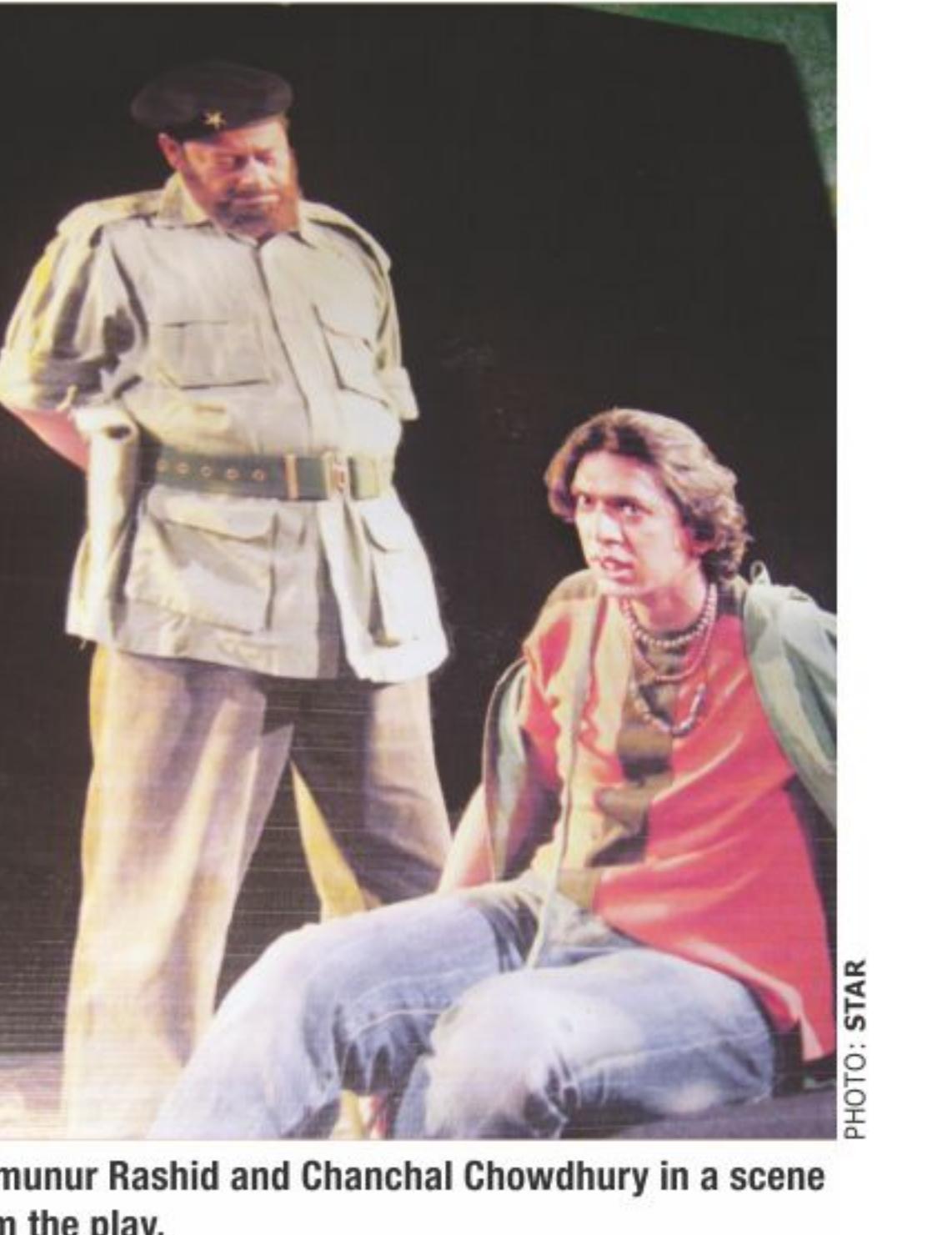
A revolutionary leader like Che is needed to drive out hired thugs in the field of politics and to root out militancy and plunder.

Earlier, a discussion was held marking the inaugural ceremony of the festival.

Mamunur Rashid, mayor of Mymensingh Municipality Ekramul Haque Titu; secretary of Bahurupi Natya Sangstha, Shahadat Hossain Khan Hilli; secretary of Mymensingh Nagarik Andolan, Nurul Amin Kalam and member secretary of the festival Abul Mansur delivered addresses at the inaugural function, among others.

From his very early years, Rafiq has had a conducive environment to pursue art. His intellectual growth has a good correlation with his working process.

The exhibition ends tomorrow.



Mamunur Rashid and Chanchal Chowdhury in a scene from the play.

oppression, repression and deprivation.

Once Mymensingh was famous for a range of cultural activities, including theatre, but now the practice of this ancient art is on the wane, lamented the speakers.

Through such festivals, theatre artists and the younger generation will be enthused to join this field, the speakers went on.

Many young talents come to this field but due to lack of patronage and adequate facilities they drop out from the field, the speakers said.

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The speakers said that from ancient times, theatre has been used as a tool to help raise voices against

Treasure-trove

"Songs of Tareque Masud" and DVD of "Naroshundor" launched

MOSTAK AHMED

Tareque Masud Memorial Trust together with Laser Vision Limited organised a launching programme of "Songs of Tareque Masud" and a DVD of "Naroshundor" at Sevenhill restaurant, in the capital on December 22.

After Tareque Masud's untimely demise in August, 2011, the family and close ones of the deceased formed the Tareque Masud Memorial Trust, under which they have been undertaking various projects aiming at promoting and preserving Tareque Masud's creative legacy.

"Songs of Tareque Masud" is a double-CD collection of 20 songs written by the late filmmaker over the course of his career. CD-1 contains modern and other songs written by Masud, while CD-2 is a collection of songs written and recorded in "marfati" style. Many of the songs were recorded for use in various films such as "Muktir Gaan", "Muktir Kotha" and "Matir Moina".

Other songs of the CDs were written as stand-alone pieces for different purposes. They were sung by well-known artists such as Momtaz, Bipul Bhattacharya, Anusheh, and Lucky Aakand as well as lesser-known traditional boyati singers.

Three songs have been newly recorded for this album -- "Baul Bolte Boljo Bajhey Karey", "Mon Dha Por Ashol Madrassa", and "Projomno '71". "Projomno '71", written by Tareque a few months before his death in 2011, is particularly well-timed. Composed and sung by Tanvir Alam Shawjeeb, Tareque's lyrics are a call for justice for the war crimes of '71. Tareque



had long dreamt of being able to bring out an album of his collected songs.

Out of modesty as much as humour, Tareque credited himself as 'A.T.Masud', which became his lyrical alter-ego. He went on to write many other songs, often taking inspiration from the rural folk music he loved, which is strongly influenced by the poetic and mystical tradition of the Bauls', said Catherine Masud.

Two songs on the CDs in particular deserve special note, as they were not directly penned by A.T. Masud. One is "Jessore Road", a 'Trans-creation' of Allen Ginsberg's famous poem "September on Jessore Road", another song is written by Shah Alam Dewan, a

boyati singer and songwriter. Laser Vision Limited has produced and taken on the responsibility of distributing the CDs and the DVD making Tareque's dream come true.

The DVD of "Noroshundor" (The Barbershop), a short film was made by Tareque and Catherine Masud in 2010, with Mishuk Munier as cinematographer. The film treats the subject of war crimes and the collaborators from an unconventional perspective. The DVD also includes the short music video "Ekush", on International Mother Language Day, and a "making of" slide show tribute to Tareque Masud and Mishuk Munier.

Swedish connection with Bangladeshi orchestra

In conversation with Mats Moller and Eva Lindal

FAHIMM FERDOUS

The Bangladesh Shilpkala Academy has taken up a project in collaboration with Swedish music Academy Statens Musikverk, to develop the country's first full-fledged orchestra. As part of the project, one of Sweden's most prolific flautists and opera orchestra expert Mats Moller, his son and award-winning guitarist Johannes Moller, and violinist Eva Lindal came to Bangladesh.

The Daily Star caught up with Mats and Eva on a chilly afternoon, where they talked about the orchestra project, the culture of Western Classical music, and their experience here:

TDS: How was the orchestra project conceived?

Mats: Two years ago, my son Johannes was stuck up here for five days. He was playing in a concert in Kolkata, and came here to meet Iftekhar Anwar (from Classical Guitarists' Association of Bangladesh), and got stuck for a few days due to a visa problem. That was the first connection. Then, we had a connection through Swami Zubayer. He contacted the academy, and we talked about an orchestra project.

Eva: We heard there was a big need for violin instructor here, because so many people are learning the instrument these days. That is how I got connected to the project.

TDS: Tell us a little bit about the project.

Mats: It is in two parts. The first is to teach students here, and the other is the "road to national orchestra". We came here and discussed it in detail, and tried to chalk out a plan for it. We also played here in three concerts.

TDS: What's the culture like for classical music in Europe?

Eva: See, my grandfather was a well-known composer from Greece, and my

mother is a piano teacher. I think the more you listen to the music at home, the more it feeds your talent.

Mats: Especially with classical music, and acoustic music, it's not as good on YouTube, as it is on from up front. To be able to enjoy our music, you should be able to touch the musician. This trip was important for us because of that.

Eva: Yes, the time I spent here and the things I taught, I could never do it on Skype over the Internet. It's so much about meeting the pupils.

TDS: Mats, tell us about the Moller duo that is you and your son.

Mats: Johannes started playing with me on stage since he was 12. We played in some 250 concerts, but then he left for England for studies, so we haven't played in a long time. We also played in a trio with his wife, who's also a guitarist. And now here, we played as a new trio, me, Eva and him.

TDS: How did Johannes take up the guitar?

Mats: Because... I played the flute (laughs). I don't know, actually. We have music schools in Sweden, and he took it up with his friends when he was eight. And he's carried on since. He actually won this big guitar competition in 2010, the GFA Concert Artist Competition. I'm learning from him too, because he's not so Swedish. He has his own methods now. We're very different people, and that makes us a good team.

TDS: Do you have plans to come back here soon?

Eva: I have to. I can't think of not coming here and meeting the students.

Mats: We'll keep on pushing it if we can get some funds from Sweden. Actually, with so little money we can do so much. It will take a lot of work from this end too, from Iftekhar (Anwar), Swami (Zubayer), and Shilpkala.

orchestra is living its own life. But till then, it will be a lot of learning and a lot of work. And since we're working together, we can push each other from Sweden and from here.

Mats: Maybe in 10 years, there will be an orchestra here that can play their own national anthem, maybe on a victory day, in front of an audience of thousands.

TDS: Tell us about your musical backgrounds.

Eva: When I was a teenager, I joined the world orchestra, where there were musicians selected from all over the world to work for the programme over the summer. So I got to go to many countries, and play with musicians from different cultures. It was a fantastic experience, and it