

## WHAT'S ON



4th Annual Classical Music Conference

Organiser: Lakhshmi Nirmayee

Venue: Convention Centre, NCL

Narayanganj

Date: Dec 26-27, Time: 1st day:



Cultural Evening

Organiser: Lakhshmi Nirmayee

Venue: Hill Tracts Affairs

Venue: Chhayanaut Auditorium, Dharmoondi

Date: Dec 30



Photography Exhibition

Title: Sri Sri Nukher Ullas Festival

Organiser: Photofee

Venue: Drik Gallery, R-58, R-15A, Dharmoondi

Date: Dec 25-27

Time: 3pm-8pm

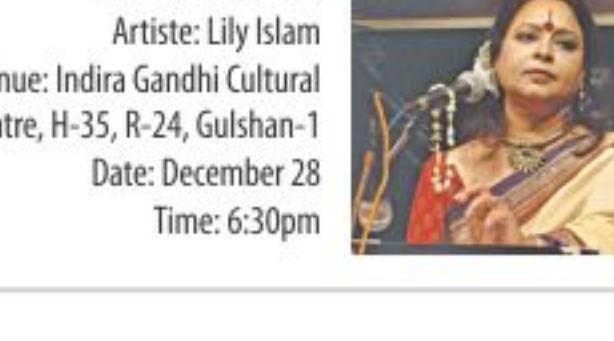


Remembering Soovas Dutt

Film Screening

Venue: Dance and Music Auditorium, Shilpkala Academy

Date: Dec 22-27



Musical Soiree

Artist: Lily Islam

Venue: Indira Gandhi Cultural Centre, H-35, R-24, Gulshan-1

Date: December 28

Time: 6:30pm



Solo Art Exhibition

Artist: Kazi Anirban

Venue: Dhaka Art Centre, H-60, R-7A, Dharmoondi

Date: December 19-29

Time: 3pm-8pm



Concert

Artist: Quazi Krishnokoli Islam

Venue: Indira Gandhi Cultural Centre, H-35, R-24, Gulshan-1

Date: December 29

Time: 6:30pm



Solo Painting Exhibition

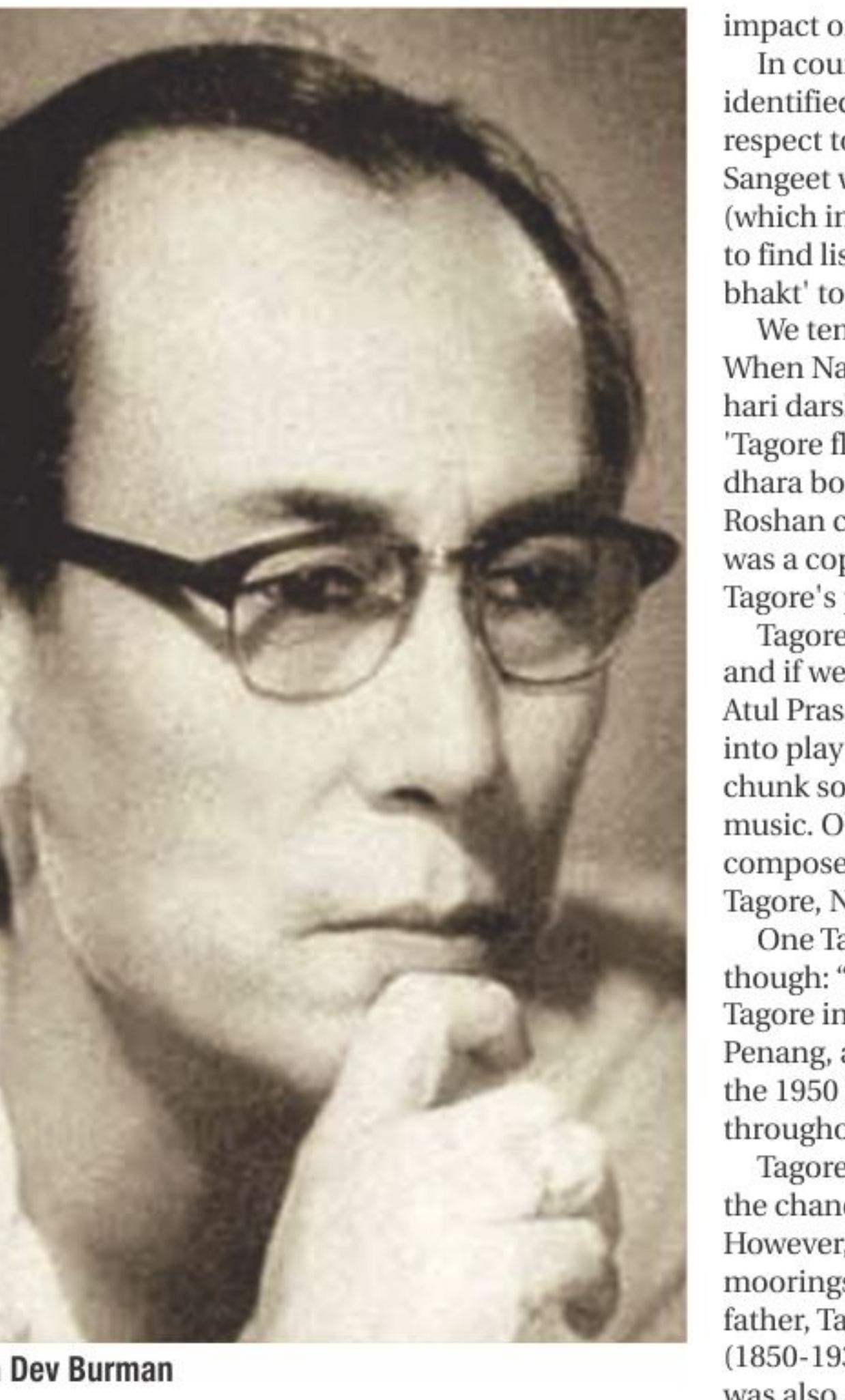
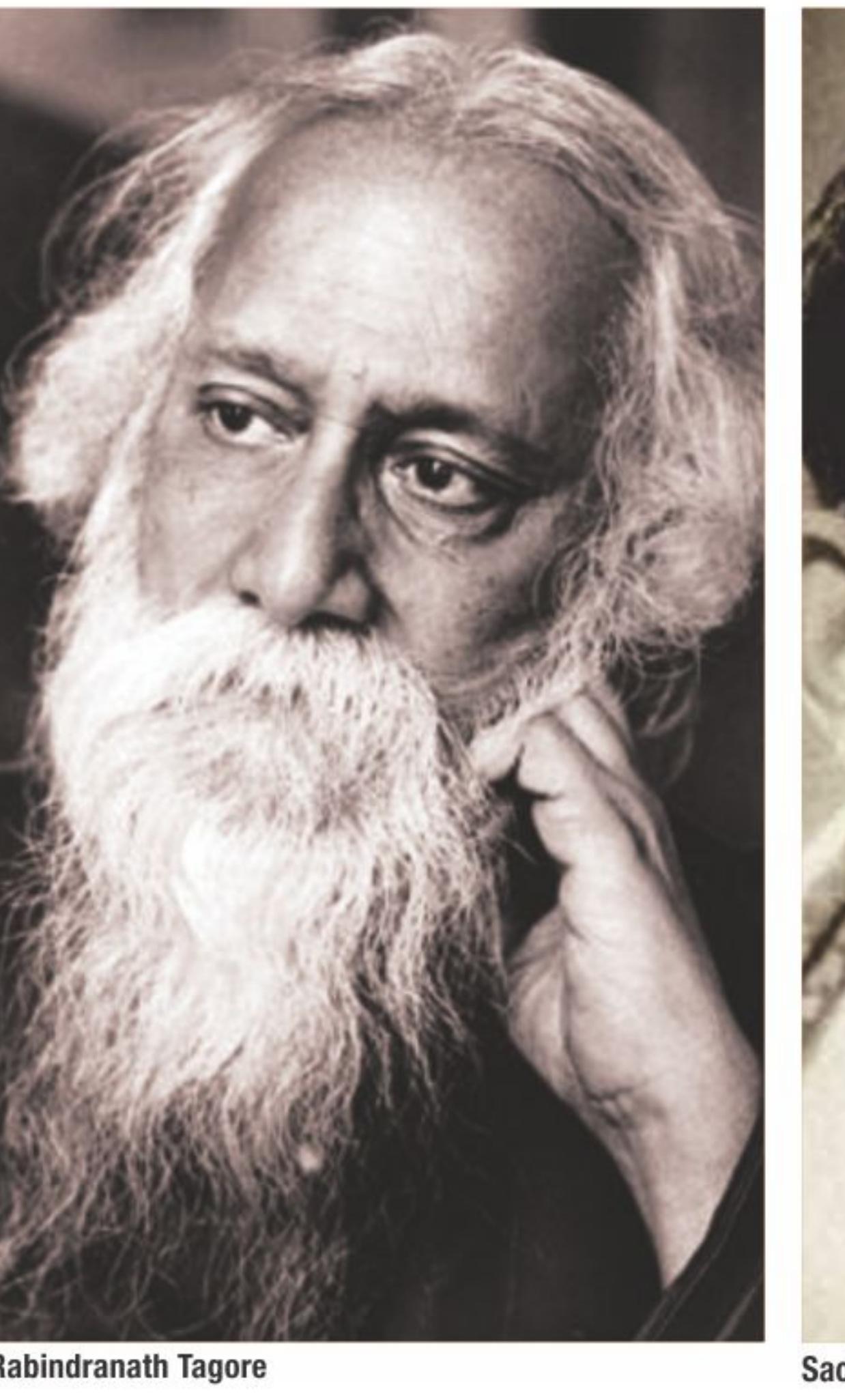
Artist: Afi Shankar Amin

Venue: Alliance Francaise de Dhaka, Dharmoondi

Date: Dec 18-31

Time: 9am-8pm

## OF MEN, MUSIC AND MOVIES



Rabindranath Tagore

HQ CHOWDHURY

Sachin Dev Burman

sourced from the same material or plagiarised is food for thought, keeping in mind that there are clear lines of demarcation between inspiration-application of folk and raga motifs and plagiarism.

A great composer is one who returns to the opening line of a song with ease, style and flair. The opening line could be from a raga or a folk song, the snatch of any song or a tune that a composer senses in the gentle winds of monsoon, for example. That being the case, we find songs with similar openings. But while most are forgotten, some attain immortality, thanks to the unique progression of the songs and their return to the opening lines. The Bhairovai based Atul Prasad song "Paglare montare tui bandhi"; RC Boral's "Babul Mora" and Bhismadev Chatterjee's "Nabarnara raage" are classic examples of such unique products.

This is the secret behind the resounding success of Burman's Hindi songs in question. One just marvels at the progression of the songs and their return to the starting points. On the other hand, the corresponding Tagore numbers failed initially; the internal musical routes and the style of singing just did not have enough

impact on the listeners' mind.

In course of time, when Burman's massive hits were identified with the Tagore numbers, mind you with respect to the opening lines or a stanza, the old Rabindra Sangeet were re-recorded albeit with a modern approach (which in fact was more Burman-like than the originals) to find listeners' acceptance. This prompted the 'Tagore bhakt' to label Burman's 'gifts' as 'lifts'!

We tend to look for Tagore in every phase of our lives. When Shahid Ali composed in Maikaus, "Man tarpat hari darshanku" in "Bajju Bawra", we accused him of a 'Tagore flick', as the song had semblance with "Anando dhara bohichhey bhuboney". Again, when Rajesh Roshan composed his "Chhukar mere man ko", we said it was a copy of "Toma holo shuru", little realising that Tagore's piece itself was inspired by a European tune!

Tagore composed 230+ songs, Nazrul around 2,700 and if we add the songs of Rajan Kanta Sen, DL Roy and Atul Prasad (and others), about 6,000 Bangla songs came into play during the 1881-1942 period, with the large chunk sourced from Bangla folk and Hindustani classical music. Obviously, mukhda and antara of many songs composed by others have similarity with the works of Tagore, Nazrul etc, because of the 'same raw material'.

One Tagore-Burman song however, is confusing though: "Shey din dujone" (a Pilu refrain) composed by Tagore in 1927 while travelling by train from Bangkok to Penang, and Burman's "Nain diwane" sung by Suraiya in the 1950 film "Alsa". Both have a striking similarity throughout the song.

Tagore was senior to Burman by a good 45 years; so the chances are, Burman was inspired by Tagore's work. However, one must not forget that Burman's initial moorings in music was back home in Comilla where his father, Tagore's senior friend, Nabadip Chandra Burman (1850-1930), apart from being a great patron of music, was also a Dhrupad singer of repute and a sitar player. Burman's exposure to music, the age old and classical, from childhood is thus obvious. In fact, Visva-Bharati never objected to Burman's use of this tune. Does it therefore mean the tune was (is) a traditional one or that it belonged to a third party from where both Tagore and Burman derived their music?

Tagore sometimes used tunes, 'as it is' and changed the lyrics as in the case of the Bangladesh national anthem, "Amar Shonar Bangla", so did Burman. "Megh de paani" in "Guide" is an example, which of course sounds different from the original because of his 'gayaki'.

In other words, the songs of interest were the trans-creations of Tagore and Burman tapped from common roots and in these cases, the former was not much of a success while the latter got through with flying colours. Tagore and Burman gave us independent schools of modern Bangla music, just as we have Abdul Karim Khan, Alahdija Khan, Faiyaz Khan and many others in Hindustani classical music.

The writer is a music and film buff.

## Friends and fans pay homage to Sanjeeb Chowdhury

## STAFF CORRESPONDENT

Friends, well-wishers and fans commemorated singer-songwriter and founder of the band Dalchhut, Sanjeeb Chowdhury, through a musical festival named after him at the Faculty of Fine Arts, Dhaka University on December 25. The "3rd Sanjeeb Festival" featured Dalchhut along with a few up and coming bands.

Sanjeeb would have been 50 on December 25. The performers celebrated the late artist's birthday with covering his songs. Sanjeeb, according to many, was one of finest songwriters of his generation.

His untimely death, at the age of 45, in 2007 shocked music enthusiasts across the country. He along with Bappa Mazumdar formed the band Dalchhut in 1996. "Ahh", "Hridoypur", "Akash Churi" and "Jochinhabbar" are well acclaimed studio albums by the band.

Sanjeeb's idealistic and meaningful lyrics and Bappa's apt compositions carved a niche for Dalchhut from the very beginning. Apart from their own songs, Dalchhut worked with renowned folk artists. The band's covers of Baul Shah Abdul Karim's songs are very popular.

Dalchhut arranged the festival at the Bakultala premises inside Faculty of Fine Arts. Apart from Dalchhut, bands such as Drik, The Brotherhood Project, Shahrartoli, Onnoshor, Poridhi, Aranya and singers Shabbhyata and Shandhi performed.

formed at the fest.

Most of the performing bands paid tribute to the artist through covering his songs. Dalchhut performed some of its popular songs penned by Sanjeeb.

The Brotherhood Project, featuring Parvez and Joy Shahrir, performed five songs including "Bhalo Achhi Bhalo Theko" and "Tomake Asheite Hobo". Shohortoli paid tribute to Sanjeeb through singing his song "Swapnabaji". Drik performed "Adha Manush" and the Nazrul Sangeet "Mora Jhanjar Moto". Oronyo too performed a Nazrul Sangeet "Karar Oi Louhakapat" and its own composition "Amar Taar Chhire Gechhe".

Dalchhut was the last act of the evening. It started with the popular number "Ami Tomake Bole Debo" and continued with "Pori", "Baaji", "Amake Niswa Kore Diyechhilo Chando" and the Shah Abdul Karim number "Gari Chole Na".

During Dalchhut's cover of the Shadhin Bangla Betar Kendra song "Tere Hara Ei Dheuer Shagor", the audience cheered on and sang with the performers.

At the programme, a scholarship named after Sanjeeb was handed over to the authority of Department of Mass Communication and Journalism, Dhaka University. The department will give the scholarship to one of its meritorious students later, informed the organisers. Sanjeeb was a student of the department and later worked for several dailies and little magazines.



PHOTO: JAMIL MAHMUD

## Veet-Channel i Top Model crowns victors

SHAH ALAM SHAZU

The grand finale of the "2nd Veet-Channel i Top Model" was held at the Bangabandhu International Conference Centre in Dhaka on Tuesday, crowning Nowshin as the top model for the 2012 edition of the pageant. Asha was adjudged first runner up, while Tania picked up the prizes for second runner-up.

The decision was made on the basis of judges' verdict and audiences' votes. The top model received a cheque worth Tk 5 lakh, while the first and second runner-up picked up cheques worth Tk 3 lakh.

Besides the main judges, Shykh Siraj and Rezvana Chowdhury Bhowra were on the judges' panel as guests.

Managing director of Channel i, Faridur Reza Sagar; Managing director of Reckitt Benckiser, Riazul Chowdhury; and SMG managing director, Kamruzzaman.

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Islam, gave welcome addresses at the beginning of the gala.

The ten top models of the pageant then took part in a catwalk. The programme also featured musical performances by Fahmid Nabi, Samina Chowdhury and SI Tutul. Competitors of the Nabil-Channel i Best Dancer competition took part in a dance performance, while film star Ferdous and Hasan also presented a performance.

Channel i aired the whole programme live. Sizil Mirza was the host of the evening, while the event was planned by Runama Rashid Eshita and was directed by Rayhan Khan.

Father John Talukdar delivered a speech, extended good wishes to the congregation and called on all to be compassionate.



Elected winners of the contest.



PHOTO: ATULAKASHI

## Interplay of grace and rhythm

## Kathak Festival at Chhayanaut ends

ZAHANGIR ALOM

A three day Kathak Dance Festival wrapped up yesterday at the main auditorium of Chhayanaut Shangrakhi Bhaban, in the capital. Arranged by Kathak Dance Community (KDC), the festival, inaugurated by noted dance personality Laila Hasan, featured an array of solo and group dances by noted and promising dancers of Bangladesh along with several dance schools.

Kathak, one of the eight forms of north Indian classical dances, originated from the Sanskrit word katha meaning story, and kathaka in Sanskrit means s/he who tells a story through dance. Reaching the Mughal court after the 16th century, Kathak began to acquire its distinctive shape and features. Today its popularity has cut across borders.

Young artistes of KDC set off the performance of the day. A solo presentation on dhamar, followed by Tabassum Ahmed. The artiste showcased emotive foot works with rhythmic balance. Choreographed by Saju Ahmed, three artistes -- Pappu Saha, Suparna and Tanzina -- of Bulbul Academy of Fine Arts presented nritya nityam at the festival.

After a short discussion participated by dance personalities Amanul Haque, Golam Mostafa Khan, Minu Haque and Saju Ahmed, the second day's dance presentations started in the evening.

Saju Ahmed has tirelessly traversed across Bangladesh for several decades teaching and nurturing Kathak artistes through popularising the genre. We have also seen his active leadership as the general secretary of Bangladesh Nritya Shilpi Sangshtha (BNS). Through the concerted effort of BNS, we have convinced the University Grants Commission and the Dhaka University authority to open a distinctive Department of Dance at Dhaka University," said Minu Haque, current president of BNS.

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