

WHAT'S ON

Tareque Masud Festival

Venue: National Art Gallery Auditorium, Shilpokola Academy

Date: Dec 6-7

Time: 3:30pm



Handicraft Exhibition

Organiser: Bangladesh National Museum

Venue: Nalini Kanta Bhattacharya Gallery, National Museum

Date: Dec 1-7




Group Exhibition

Title: Very Graphic: The Art of Storytelling in Graphic Detail

Venue: 60 Gulshan Avenue, Circle 1

Date: Nov 16-Dec 7




Solo Art Exhibition

Artist: Kazi Salahuddin Ahmed

Venue: Institute of Asian Creatives, Gulshan-2

Date: Dec 6-15

Time: 12pm-8pm



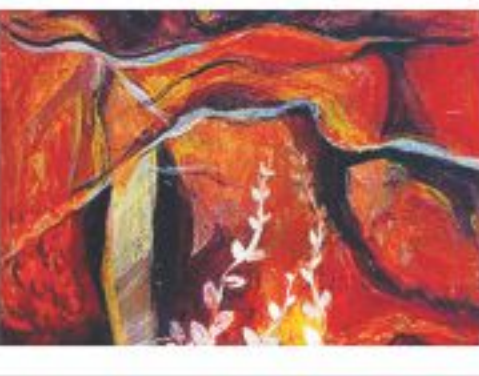
Solo Painting Exhibition

Artist: Nurun Naher Supti

Venue: Galerie Zoom, Alliance Francaise de Dhaka, Dhanmondi

Date: Dec 5-19

Time: 3pm-9pm





The heavenly altitudes of music

BCMF '13 hits crescendo on Day 3

Aloke Kumar Sen & Zahangir Alom

The sublime journey of pristine melody that began with last year's Bengal ITC-SRA Classical Music Festival, has attracted a human sea of enthusiasts this time making the festival venue - Dhaka's Army Stadium - a heaven of raga music. The Dhaka audience showed once again their passion for classical music.

Eminent political personality Dr. Gauher Rizvi inaugurated the third night (November 30) of the festival dedicated to the memory of pioneering Bangladeshi dancer Bulbul Chowdhury. Editor and publisher of The Daily Star, Mahfuz Anam and Managing director and CEO of BRAC Bank, Syed Mahbubur Rahman graced the occasion as special guests. Apart from the guests, Bengal Foundation Chairman Abul Khair and Executive Director of ITC-SRA Ravi Mathur addressed the gathered audience. He specially thanked the director general of Bengal Foundation Luva Nahid Choudhury for successfully organising the festival. Mahfuz Anam also thanked the Dhaka audience for their overwhelming attendance at the festival amid the ongoing political turmoil.

The penultimate night of Bengal Classical Music Festival 2013 began with an immaculate sarod rendition by noted Bangladeshi artiste Rajrupa Chowdhury. The artiste started off her performance with an alap based on Raga "Shyam Kalyan," an opening tribute to the musical evening. The artiste styled different rhythmic jod breaking down the conventional recital. Pandit Yogesh Shamshi followed Rajrupa's performance with tistra (3/3) and misra (3/2/2) jathi rhythms that superbly tuned at the heart strings of thousands classical



(Clockwise) Pandit Hariprasad Chaurasia shakes hands with an enchanted audience; Pandit Shivkumar Sharma and Swapan Chaudhuri perform.

music connoisseurs. Her skillful alap and fast gamaki jod performance in lower octave evoked the performance of an international standard. To the utter surprise of connoisseurs, Rajrupa started playing vilambit teentaal bandish on Raga "Rageshree".

Vocalist Kumar Mardur, the next artiste to take stage performed Raga "Shudh Kalyan". Ashoke Mukherjee on tabla, Rupashree Bhattacharjee on harmonium and Sarwar Hossain on sarangi accompanied the talented vocalist. The artiste set off his vilambit bandish "Tuma Bina Kaun" performance on vilambit ektaal while his drut bandish on teentaal was "Monder Bajo Bajo Rey". His speedy and crystal-clear akar taan together

with a well-balanced tempo were almost hypnotic. He ended his presentation with a Kabir bhajan "Mann Phoola Peer-e-Jagat Mein" on kaharba.

Falling in love with the heritage and untainted beauty of Bangladesh, Pandit Shivkumar Sharma opened his performance with Raga "Jhinjhoti". The legend of santoor recited the raga in a way that portrayed the aesthetic beauty of Bengal including idyllic landscape, traditional lifestyle and festivities coupled with folk elements of baul, bhatiali, jari sari, boat, river, fish, food, fruits, flowers, greenery, birds and the warmth of an emotionally charged nation.

Generating a musical phraseology in alap ang, Pandit Shivkumar's

performance effortlessly stirred the hearts of Bangladeshi audience. He then went on to play a soft-romantic dhun, set mainly on Mishra Kaushik Dhwani.

Pandit Swapan Chaudhuri started his part with performing the basic theka of teentaal, also known as palta theca developed in Lucknow gharana. He played a rela (dhene ghene), originally composed by Ustad Wajed Hussain Khan. Later, he performed a dhere dhere bol-related rela, a calculated composition called 'row', a famous composition of Lucknow baaj. The maestro also presented a few old gaut, originally composed by a Khalifa of Lucknow gharana, Ustad Abid Hussain Khan; a gopuchh composition, different chakradar,

aakal gaut, a poetic composition along with some experimental compositions of his gharana. Sarangi artiste Allarakkha Kalavant was on sat sangat, playing a charming Raga "Champakali".

Bangladeshi artiste Reenat Fauszia beautifully presented her recital set on a Carnatic Raga "Kirwani" while Vidushi Padma Talwalkar performed Raga "Jogkauns" at the festival. Her son Satyajit Talwalkar on tabla, daughter Rasika on vocal support and Gourab Chattopadhyay on harmonium accompanied the artiste. The artiste's polished personality and harmonious rendition of murki, pukar, akar taan, vilambit teentaal bandish "E Sughara Bara Payo" and madhyalaya teentaal bandish "Peer

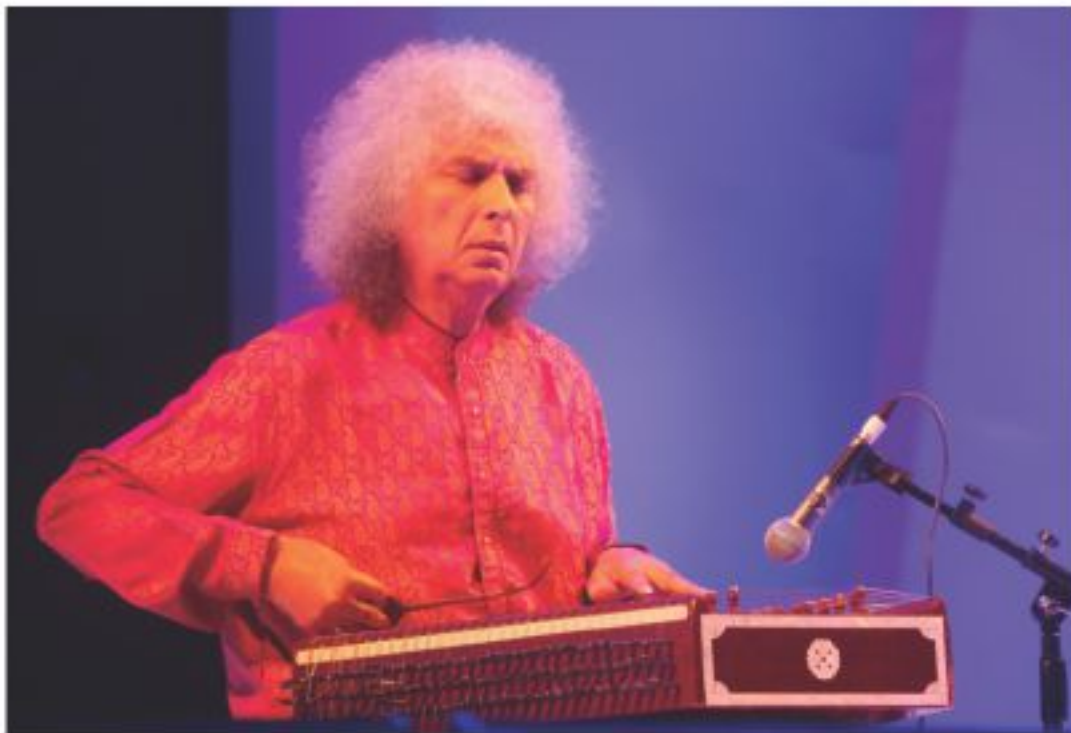


PHOTO: RIDWAN ADID RUPON

Parayi Janee Nehi" of the raga was warmly greeted by the audience. A Tilak Kamod tarana and a Mira bhajan "Mharo Pranam Banke Biharijee" by the artiste followed.

The lone dhrupad artiste of the festival, Pandit Uday Bhawalkar fashioned a musical high performing gamaki alap and meend simultaneously touching all the three octaves along with presenting bolbut, bahelawa, khatka, murki and tehai with his wonderfully balanced vocal. He also rendered an oldest traditional dhrupad bandish "Shadaj, Rishav, Madhyam, Pancham..." on Choutaal.

The final gift for the audience was the divine flute recital by the "Krishna" of our time, Pandit Hariprasad Chaurasia. Pandit Samar Saha (tabla), Pandit Bhawani Shankar (pakhawaj) and Vivek Sonar (flute) accompanied the legend. The flute maestro cordially applauded the presence of huge audience even at the dead of night. The artiste first performed Raga "Prabhateshwari," depicting an emotive tale of old parents who transferred their priceless legacy of music to their children with full of infinite blessings without expecting anything from them. He poured pathos in the hearts of audience through his recital. The Pandit also performed Raga "Lalit" following the same way and ended his performance with a musical prayer in the morning, playing a Bangladeshi traditional kirtan dhun. The Dhaka audience reciprocated the masterful act with a standing ovation.

As the Pandit left the stage, more than a few eyes in the audience glistened with joy in the early morning sun, a tribute to another night of masterful performances.

Aloke Kumar Sen is a Bangladeshi classical vocalist and Zahangir Alom is his disciple.

Proverbial birds of a feather at BCMF '13

Fahmim Ferdous

Near the end of her performance on Day 2 of the Bengal Classical Music Festival 2013, celebrity Bharatnatyam artiste Vidushi Alarmel Valli heartily praised the Dhaka audience, saying that classical music harmonises people, and she was overjoyed to see so many people attending the festival.

As the grand celebration of classical music gathered momentum on its second day, a picture began to emerge clearer: it brought tasteful people close together.

There is one big difference of this concert with others. At rock or pop concerts, people usually go in big groups of friends who usually stick together the whole time; the multiplicity factor, in a way, enhances the experience. Here, however, many people came by themselves or in groups of two or three, but found many others from their various social circles. And however close or distant they were outside the stadium, the one factor -- taste for good music --



PHOTO: RIDWAN ADID RUPON

brought them together inside; at the seating area, or the dining zone, and even in the galleries far back. People of various ages and professions seamlessly unified, and discussed what was going on onstage.

This year's amped-up turnout at the festival (organisers gave a 32,000-strong attendance count for Day 3 of the festival) owed largely to the youth, for many of whom this was a course in "Intro to Classical Music". They had heard the names of a few of the

artistes, most notably the iconic Pandit Hariprasad Chaurasia or Pandit Shiv Kumar Sharma, and could possibly recognise some of the other artistes by reference to their 'popular' film-related works, like Ustad Rashid Khan and Bombay Jayashri. But they watched in marvel as the artistes created an ambience and swung their moods with their ragas, and fervently expressed their feelings to anyone who would listen. With smartphones and internet access at everyone's palms, Google and

Wikipedia searches of artistes, instruments and even the ragas and terms the artistes used were a common scene. The social media also buzzed with the flavour of the festival, with people posting photos, status updates, tweets and Instagram posts of their perception of the festival and performances. The online connectivity also facilitated people to find who else they knew were at the festival, and to catch up on them.

Bengal Group chairman Abul Khair, in a recent interview with this correspondent, had said his ultimate aim was to bring about a silent cultural revolution. It can be safely said that his plans have made unexpected progress; he took a challenge of impacting the people of the country (the capital at least, for starters) with the purest forms of performing arts, and he has achieved it. But more importantly, he has brought the people who could potentially contribute to that revolution inside one big arena, congregated them, and let them unify into what could one day be a culturally educated, discerning generation.

Depart on performance art

Staff Correspondent

"Depart: An art magazine with a slant" -- with this slogan, Depart tapped into the socio-cultural scene as part of the creative effort of art and Bangladesh. In its three-year journey, with 14 issues to its credit, helps strengthen an artistic idiom with a view to situating Bangladesh art in the global cultural scene.

The evolution of performance art in Bangladesh was presented through an audio-visual display recently at the Depart's office in Manipuripara in the city. Depart opened its door to Porapara space for artists and MMU Artists Association, who had just drawn curtains on their collaborative workshop titled "Floating Peers". This workshop was organised as an international platform to promote a cross-cultural dialogue to enhance existing social practices. Slides encapsulating their activities during the workshop were presented. Porapara has since 2009 been arranging educational workshops which become meeting grounds for minds motivated by the spirit of social action who capitalise on this art form to bring into view an amalgam of works by artists aspiring to alter the existing aesthetics to



accommodate a more life-centred vision.

Abu Naser Robii, chief of the project, spoke of a road that lay like a visible fault line between the privileged and the marginalised, and in order to bridge the gap, this particular milieu of artists from South Korea, Japan, Finland, Nepal, India and Bangladesh, adorned the boundary wall of a kindergarten with faces of children who are denied access due to their economic incapacity. While, sand bag barriers in the low-lying areas of Mymensing were morphed into exhibits of public art.

These artistic ventures were captured in

video works which became the fodder for dialogic engagement on the part of the audience consisting of participant artists, journalists and art connoisseurs.

The event kicked off with a welcome speech by Mustafa Zaman, editor of Depart, followed by a brief introduction to the magazine presented by Seema Nusrat Amin, senior feature writer. The editor introduced the rest of the Depart team--- Sharmillie Rahman, Shakhawat Tipu and Shahman Moishan. Palash Bhattacharjee, a graphic designer in his presentation historicised the evolution of performance art in Bangladesh. His slides paid tribute to Kalidas Karmakar, Mahbubur Rahman, Saleh Mahmood, Moniruzzaman Shipu for their incursion into the less trodden niche of performance art, who paved the way for artists' collectives liked Porapara and Santaran, along with established names like, Dilara Begum Jolly, Nilufar Chaman and others to appropriate the vibrant medium to experiment with ever new artistic expressions.

Finnish artist J P Kaljonen stressed on the strength of this art form to catalyse a 'wake-up call' to rouse the complicit populace from an enervating slumber induced by what he called the "liberalist capital system".

Paul Walker dies in tragic car crash

US actor Paul Walker, who starred in the "Fast & Furious" series of action films, has been killed in a car crash in California.

Walker, 40, was a passenger in a Porsche sports car driven by a friend - who also died - when it crashed north of Los Angeles. He was said to be attending a charity event at the time.

He starred in all but one of the films in the Fast & Furious franchise, the sixth of which opened in May.

Walker also starred in the suspense drama "Hours", a movie that is set for release this month.

The Los Angeles County Sheriff's department said the crash happened in the community of Valencia.

It said deputies found a car engulfed in flames when they responded to a report of a collision. Two people found in the car were pronounced dead at the scene.

"It is with a truly heavy heart that we must confirm that Paul Walker passed away today in a tragic car accident while attending a charity event for his organisation Reach Out Worldwide," the statement on the actor's Facebook page said.

"He was a passenger in a friend's car, in which both lost their lives. We... are stunned and saddened beyond belief by this news."

Universal Pictures also issued a statement, saying studio staff were "heartbroken" by Walker's death.

"Paul was truly one of the most beloved and respected members of our studio family for 14 years, and this loss is devastating to us, to everyone involved with the Fast & Furious films, and to countless fans.

"We send our deepest and most sincere condolences to Paul's family."

Walker played undercover agent Brian O'Conner in the Fast & Furious movies. The first film of the franchise was released in 2001 and the seventh is in development.

Walker was one of the leading protagonists, along with Vin Diesel and Michelle Rodriguez. His career began in 1986 with the horror film "Monster in the Closet", and he gained recognition after his role in "Varsity Blues". Apart from the F&F franchise, he also did films like "Into the Blue", "Running Scared" and "Eight Below", and was slated to play Agent 47 in reboot of the film adaptation of the popular video game "Hitman".

Much like his role in the F&F franchise, he was an avid car enthusiast, competing in racing series, and owned the Nissan Skyline GT-R that was featured in "2 Fast 2 Furious".

His long-time co-star from the Fast & Furious franchise, Vin Diesel said in a post on Instagram: "Brother I will miss you very much. I am absolutely speechless. Heaven has gained a new Angel. Rest in Peace."

