

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 Bhattachali Gallery, National Museum  
Date: Dec 1-7



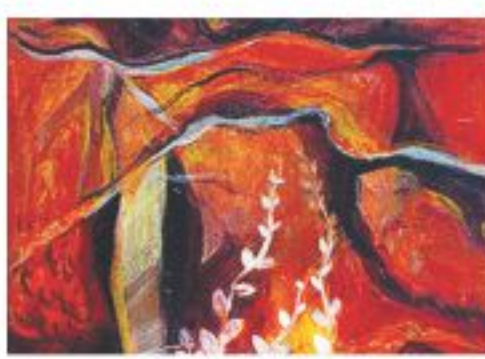
Group Exhibition  
Title: Very Graphic: The Art of Storytelling in Graphic Detail  
Venue: 60 Gulshan Avenue, Circle 1  
Date: Nov 16-Dec 7



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





# A Musical High

## Curtains on Bengal Classical Music Fest



ALOKE KUMAR SEN and ZAHANGIR ALOM

The Bengal Classical Music Festival 2013 wrapped up on a high note, featured many evocative performances on the fourth and final night, beginning with Manipuri dance recital by noted Bangladeshi artiste Tamanna Rahman and her troupe.

Suchisree Ray came next to perform Raga "Anandi Kalyan," popularly known as Raga "Nand". With a vilambit ektaal bandish "E Baare Saiyan" performance, especially in the bol banao ang, the artiste rendered the traditional folk elements of Agra Gharana. Her drut bandish "Payal Mori Baje" was on teentaal. She also performed a purvi (a semi classical genre) – "Sawariya Peyare Mori Guiyan".

Gourab Chatterjee on harmonium and Abhijit Bandyopadhyay on tabla and Sarwar Hossain on sarangi accompanied Suchisree Ray.

Renowned santoor artiste Rahul Sharma performed Raga "Gorak Kalyan" at the festival. His vilambit composition was on Rupak taal while his drut composition was set on Panjabi Teentaal. The chalan of his recital was ornamented with various layakari that went on well with the main tempo of Rupak taal (7 beats). His fashioning of fabulous and sweet tehai amid the layakari presentation fascinated the thousands of audience. Raga Gorak Kalyan is sweet-romantic raga that belongs to thaat "Khamaj". Each and every movement of the raga evokes romantic euphoria. Rahul in his recital of raga showcased the ecstatic ups and down of melody that seemed like a blissful wandering around of a spring-time hill. With generating the beautiful musical phrase – Re, Ma, Ni, Dha, Ma, Dha, Ma, Re, Ni, Re, Ma, Dha, Ma, Re, Sa – Rahul mesmerised the entire audience.

Pandit Ulhas Kasalkar, with his idiosyncratic style, always prefers to perform lesser-known ragas. This time was no exception of that. The Pandit immersed in the musical ocean through performing a difficult Raga "Kamod" at the festival, something only a maestro of his stature could have blossomed. The maestro's vilambit bandish "E Moti Malania," set on Jhumra taal and the madhyalaya teentaal bandish "Kare Janey Na Dungi" together with exquisite pukar, taan, gamak, murki, ragdari, vocal throwing and bolbut layakari augmented the beauty in madhya and taar saptak. Pandit Kashalkar also performed a romantic tarana (ananda) based on Raga "Adana" on teentaal.

Eminent maestro Ustad Baha'uddin Dagar presented raga "Chandrakauns" on his divine instrument Rudra Veena, an ancient instrument having connotation with Shiva. His gamaki alap, jod and jhala performance seemingly created a vast curiosity among the audience, especially its unique grave sound enthralled the Dhaka music lovers.

A total of 29,143 music lovers waited with bated breath for the cherished moment of when the forerunner of modern Khayal, Padmashree Ustad Rashid Khan would take the stage. They entire crowd welcomed the legend with rounds of applause.

Khan's sublime style of rendition has won him legions of disciples and ardent fans. Perfect diction, clarity in sur (musical notes)

and gayaki (creative musical progression), command over all aspects of laya and rhythm, depth of composition and an unmistakable interplay between notes and words to evoke the desired mood and emotions have created the hallmark of Ustad Rashid Khan's music.

The Ustad on surmandal began with a rendition set on a meditative, profound and melancholic raga—Malkauns. An intimate bond between the human soul and the eternal soul was the essence of his bandish: "Tu Hain Malik Mero," based on vilambit ektaal.

Through articulating the word "Malik" repeatedly during the blossoming of the melodic alap, the Ustad tried to appease the divinity. Sarangi artiste Allarakha Kalavant

lent in vocal support.

Amid the performance, solo pieces by harmonium player Pandit Jyoti Goho were appeared as an added attraction. Another Chhoto Khayal on his own composed Raga "Sohini Bahar" followed.

A timeless thumri performance by the artiste moved the audience, of Ustad Bade Ghulam Ali Khan's immortalised "Yaad Piya Ki Aaye"; Rashid Khan's rendition, in all its nuances, magnificently portrayed the yearning in memory of the beloved.

Begum Parween Sultana appeared on stage to wrap up the 5-day musical extravaganza. The thumri queen started off her musical flight set on a morning Raga "Gujri Todi". Her



Ustad Rashid Khan (top); Begum Parween Sultana, Ustad Baha'uddin Dagar and Rahul Sharma enchant the Dhaka audience.

PHOTO: RIDWAN ADID RUPON

predominantly played the prayer-based alap and bistaar in between the bandish superbly, the sat sangat creating a musical mahol (ambiance).

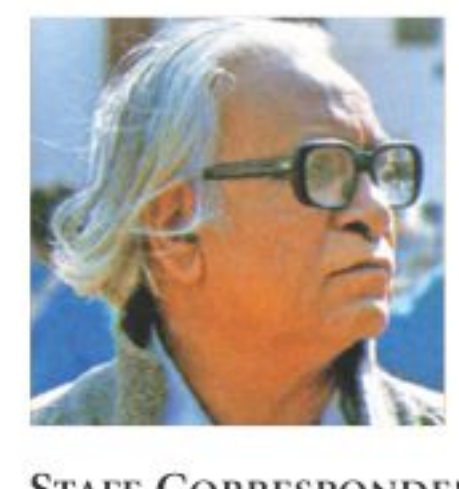
With the words "Yaad Aawat Mohe Pi Ki Batiyan", the Ustad started a drut bandish on teentaal. The rendition was like flashes of lightning on a monsoon night. Tabla maestro Pandit Shubhankar Banerjee, with producing divine gamak on baya and vilambit ektaal theka, embellished the performance.

Reversing the melancholy into romance, Rashid Khan styled a musical high through performing another bandish "Aj Morey Ghar Aayi Re Balma," on drut teentaal.

Khan's disciple Krishna Bongane was excel-

vilambit bandish "Ghar Ayo Balma" (on ektaal) and drut bandish "Ja Re Ja Re Kagwa" (on teentaal) moved the audience as she gripped the 'Sa' of taar saptak, where a very impressive Abijit Bannerjee on tabla also won applause. She also performed a Mishra Bhaivri thumri "Yaad Sataye Din Rayena Mitwa". And last but not the least, the artiste rendered her one of the most popular songs, "Hamein Tumse Peyar Kitna" (Film: "Kudrat") on request. The artiste was received with continuing rounds of applause, for bringing a fitting end to the festival.

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



# Quamrul Hassan's 92nd birth anniversary

STAFF CORRESPONDENT

Yesterday marked the 92nd birth anniversary of master painter Quamrul Hassan.

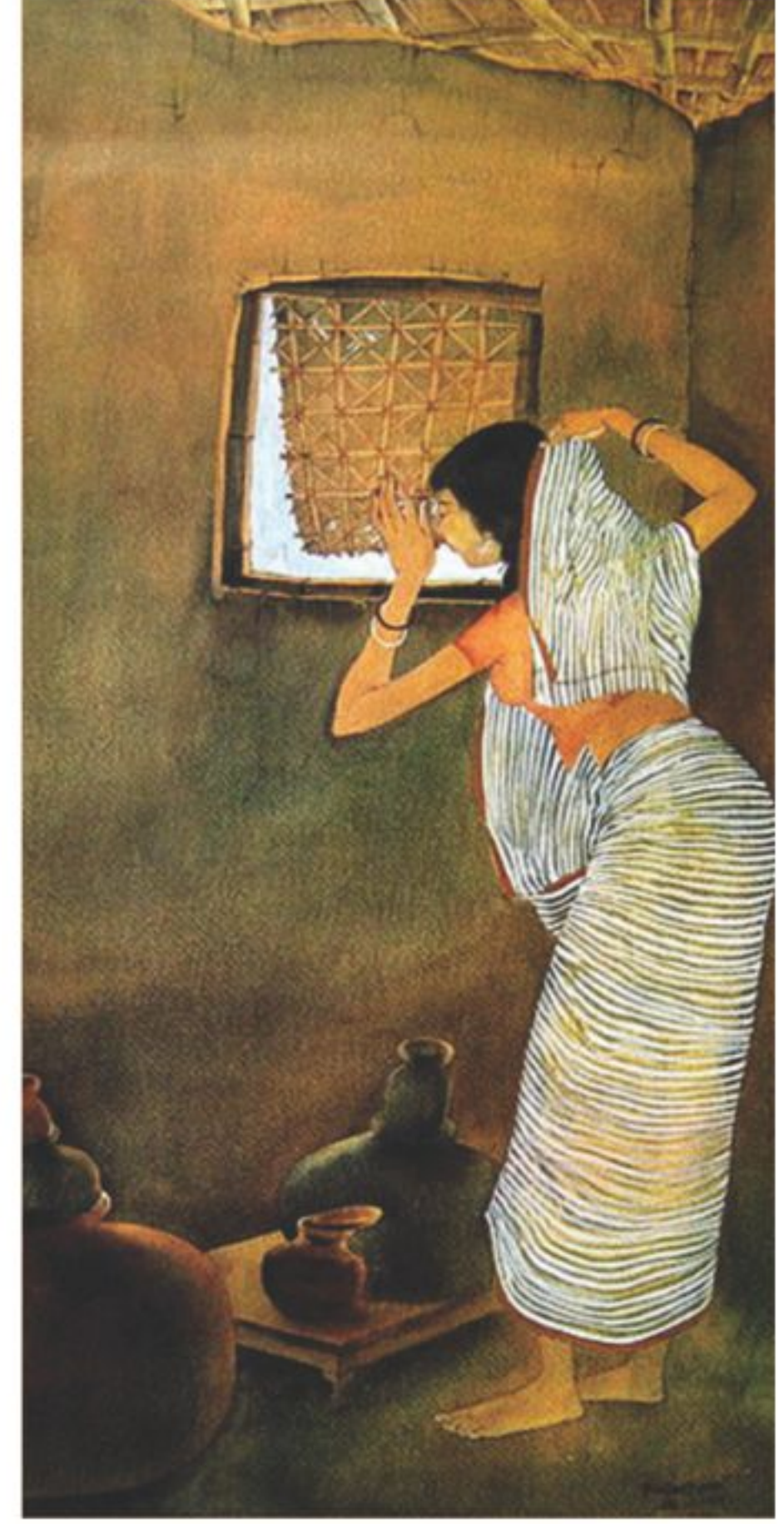
Quamrul Hassan (1921-1988) was one of the significant painters of Bangladesh, recognised for reintroducing our folk and traditional elements through his art. He was one of the founders of Dacca Art College. He was an influential artist working in almost all media -- like oil, gouache, watercolours, pastel, etching, woodcut, linocut, pen and pencil. He also did several woodcuts, especially after the famine of 1974 -- works that expressed his anger and frustrations.

The painter was involved not only with arts but with other activities such as sports and the Brotochari movement in 1939. He developed connections with several leaders of the Communist Party and got drawn in with the task of mental development of youngsters.

Hassan's artworks delineate rural Bengal and its people. He portrayed human figures, trees, snakes, owls, jackals, birds, fish, animals as well as landscape where one can experience his passion. He mingled romanticism with realism, focusing on bold curved lines and vibrant colours.

Hassan did several paintings on the Liberation War. The works reveal the tragedies of war and the sufferings of the masses.

Hassan served as the chief artist of the Bangladesh Government in exile during the Liberation War and designed the state monogram of People's Republic of Bangladesh, Bangladesh Bank, Freedom



Fighters Welfare Trust, Parjatan Corporation and Biman Bangladesh Airlines. He won several prestigious awards including President's Gold Medal, Independence Award, Bangladesh Charu Shilpi Sangsad Honour (1984), Fellow of Bangla Academy (1985) and others.

# ... And the wait begins again

FAHMIM FERDOUS

As the Bengal Music Festival 2013 came to a close through observance of a minute's silence in memory of the lives lost and affected in the country in the past few days to political violence, a sense of sadness began to set in to the several-thousand strong audience, all-too-reminiscent of Pandit Purbayan Chatterjee's recital of Raga Jay Jaijivanti on the second night. It was neither of the worry of not finding a transport back home at 5am in the morning, nor was it the fatigue of four sleepless nights spent practically under the open sky, but of the fact that the celebration of music and dance of the highest order had come to its end.

For those who had attended the festival last year, it was an enhanced experience

were paying their first visit on the last day of the concert; they had heard about it after the first day, intrigued after hearing or reading about the second, and contemplated for another night before coming to see for themselves. And for different people, the reasons were different -- the delicately blissful santoor of Rahul Sharma, the unheard tonalities of the magnificent Rudra Veena or the magic of Ustad Rashid Khan and Begum Parveen Sultana's voices -- but they regretted their delay in arrival to no end. Those who had come on the earlier days had pushed their schedules around and fought with parents to come back to the Army Stadium, but they too felt the experience could have been more complete, if they had been a little more 'prepared'.

And it is on that note what Bengal



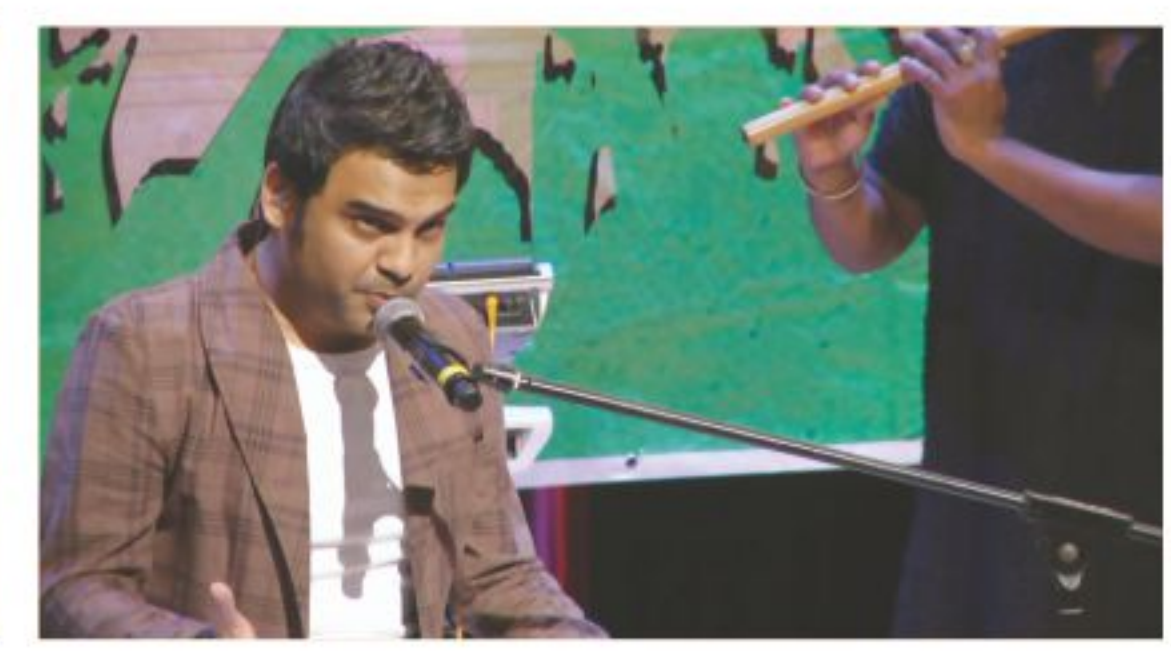
BCMF '13: A festival unlike any other.

this time around; they had already been 'christened' in the arts, they listened to more classical music -- be it on Youtube videos, read about the artistes and the instruments and the ragas and the forms, and were prepared to soak in more than they did last year. Because without the rudimentary perception of the music, it is just a fascinating act on stage, but when someone is equipped with at least the 'ear-training' to it, the more the essence of the richness lingers in the auditory palette. That is why the second-timers of the festival engaged more this year than the first-timers.

There were people in the audience who

Foundation is doing is remarkable. Before the close, Bengal Foundation chairman and mastermind of the whole concept, Abul Khair announced with a great deal of conviction that this festival would return this time next year; if the political situation in the country could not deter it, there was little to fear. And the audience knew that this was not the end; it was just an intermission -- for them to come back more equipped, more discerning and with greater expectations. For Bengal Foundation has committed itself to produce incredible experiences -- bringing back 'once in a lifetime' once every year.

TV WATCH



SATV and Bangladesh-Singapore society jointly arranged a concert at Singapore Polytechnic Convention Center named Royal Tiger Musical Night. Popular singers Habib Wahid, Ferdous Wahid and Kona entertained the audience in Singapore. 'Royal Tiger Musical Night' will be telecast at 6.30 pm from Saturday to Thursday.

# Munier Chowdhury and Muhammad Zakaria memorial awards conferred

A CORRESPONDENT

The Munier Chowdhury Award and Muhammad Zakaria Memorial Award were recently conferred on theatre personality and director general of Bangladesh Shilpakala Academy Liaquat Ali Lucky and theatre activist Dr. Samina Luthfa. Theatre organised the award-giving ceremony at the Studio Theatre Hall, Bangladesh Shilpakala Academy marking the 88th birth anniversary of Munier

Chowdhury.

Theatre personality Ferdousi Majumdar presided over the ceremony and handed over the awards. Ranjit Biswas, Secretary of Ministry of Cultural Affairs was present as chief guest. Theatre personalities Nasiruddin Yousuff, Ramendu Majumdar, son of Munier Chowdhury Asif Munier, and daughter of Muhammad Zakaria -- Surma Zakaria, were present as special guests at the event.



Ghashful, a media house organised an Autumn Festival titled "Chhoraye Chhonde Shishir Bhejha Hridoy Chhoye", at the Seminar Room of Central Public Library on November 30, says a press release. Presided over by poet Muhammad Nurul Huda the function began with Tagore songs by Mohiuzzaman Chowdhury. Bilu Kabir presented the keynote paper on verse literature after the welcome speech of litterateur Ata Sarkar, followed by a literary adda.