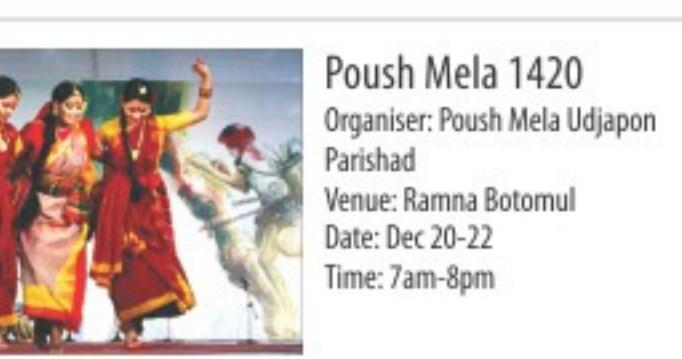


WHAT'S ON



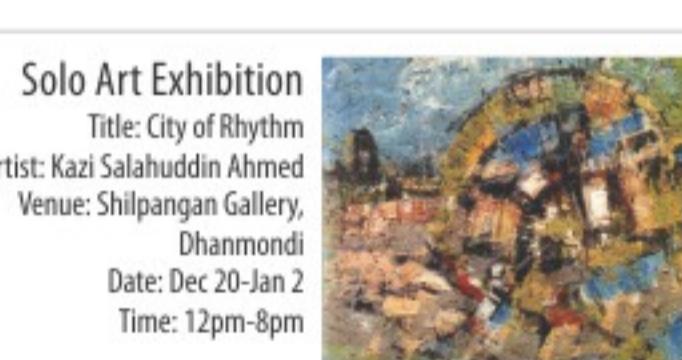
Poush Mela 1420
Organiser: Poush Mela Upajpon
Parishad
Address: Ramna Bariomul
Date: Dec 20-22
Time: 7am-8pm



Concluding Ceremony of
Centenary Programme
Of National Museum
Venue: Main Auditorium
Date: Dec 22-Jan 22
Time: 9:30am-7pm



Solo Art Exhibition
Title: Return to Eden
Artist: Arunakar Quantum Queenie
Venue: Alliance Française de Dhaka,
Dharmundi
Date: Dec 13-27
Time: 3pm-8pm



Solo Art Exhibition
Artist: Kazi Salauddin Ahmed
Venue: Shilparaman Gallery
Date: Dec 20-Jan 2
Time: 12pm-8pm



Theatre
Play: Raanjan
Venue: Aranayak Natyadal
Venue: Experimental Theatre Hall,
Shilparaman Academy
Date: Dec 23
Time: 6pm



Photography Exhibition
Title: Eternel Japan
Venue: Bengal Shilparama,
Dharmundi
Date: Dec 21-25
Time: 12pm-8pm



Architectural Exhibition
Organiser: Khaled Chowdhury
Venue: Bengal Art Lounge,
Gulshan
Date: Dec 13-Jan 13
Time: 12pm-8pm

A MAN FOR ALL SEASONS



Friends, family and fans pay last tributes to an artiste of great stature.

SAURAV DEY

"Swapnobaji", "Rupobati", "Master Builder" and "Khudito Pasban."

Khaled Khan, a man for all seasons, enthralled, entertained and inspired the audience on stage and on screen for about three decades. Though many audiences from newer generation have not seen his acting skills, audiences of the 80s and 90s have his authoritative presence etched indelibly in their minds. His work has been a source of inspiration for later generations.

Apart from acting and directing, he was also associated with recitation, and also sang brilliantly. The multi-talented actor/director entered into theatre as a member of Nagarik Natya Sampradaya in 1975. Since then, the thespian appeared in more than 30 plays and mesmerised audience with his bold and lively performance on the stage. As an actor, some of his notable plays include "Dewan Gazi's Kiss", "Irsha", "Ocholayotan", "Nuroldimer Sarajibon", "Darpan", "Gallito", "Roktokorobi" and a few others. His outstanding acting in "Irsha" brought him popularity; many people will also always remember his role of Bishu in "Roktokorobi".

Though he started as an actor, he later moved into directing, and presented a number of powerful plays to the audience. His notable directorial works include, Tagore's "Muktodhara", "Putul Khela" (adaptation of Ibsen's A Doll's House), "Kaal Sondhay", "It may be time for Khaled Khan -- known as Juboraj to his friends and family -- to lay in rest, but his art will never die. He will be remembered as a gifted artiste by colleagues, a caring, sincere man to his family, an impacting actor to viewers, and an inspiration to many artistes of the theatre arena.

Memories of Juboraj

Friends and colleagues look back at times with Khaled Khan

STAFF CORRESPONDENT

Jhuna Chowdhury, Actor-Organiser

He was a great human being. His prowess as an actor was beyond question, but it was the man he was off-stage that I loved him for. He always wanted to stay an artiste, when we wanted to involve him with organisational activities, he would say he enjoys being an artiste more than anything.

Tariq Anam Khan, Actor-Director

Khaled Khan was a strong presence on stage. His enthusiasm for the stage is rare to find these days. I have countless memories of him, of work and beyond -- especially during the movement against autocracy in the 90's. He had an amazing voice, and lent voice to a number of commercials made by me.

Salauddin Lavlu, Director

I would term Khaled Khan a pure artiste. We were very close friends; when my office was in Dhanmondi, myself, Masum Reza and I used to have lunch often, and talk about arts and literature. In my directorial debut on television, named "Koitoob", he played the lead role, alongside Aly Zaker and Golam Mustafa. We also acted together in BTV's appraised drama "Kon Kanon'er Phool". I have lost a true friend today.

Nima Rahaman, Actor

He was a very good friend of mine. We worked together in Nagorik; I did a number of plays with him. "Dewan Gazi's Kiss", "Ocholayotan" and "Dorpone" are all special to me. We were both students of Waheedul Haque; as a matter of fact, it was he who took me to Waheedul Haque. We have spent a lot of time together; the memories will remain.

Tauqir Ahmed, Actor-Director

Khaled Khan was better known as Juboraj; I used to call him Jubo'da. He was a complete artiste, something you cannot find these days. He had vast experience of the stage, was an excellent singer and a successful director. It's unfortunate that he fell ill at a time when he still had so much to give. I have learned a lot from him. Though he is no more, the audience will remember him for his works.

Ranji Das, Painter

Khaled proved his ability as an actor to audiences from all walks of life. He was very amiable and a great conversationalist. Khaled had a great passion for art; he knew many artistes in our country, and was very knowledgeable on our sub-continent paintings. He had this ability to quickly become the centre of attention at social and cultural gatherings.

Centenary programme of National Museum concludes

STAFF CORRESPONDENT

To celebrate the 100 years of Bangladesh National Museum (BNM), the museum arranged a two year long programme featuring exhibitions, discussion, seminar and more. As part of the programme, the concluding ceremony will be held at the main auditorium and the Nalini Kanta Bhattachari Gallery of the museum today. The festival features discussion and art exhibition of iconic painters Zainul Abedin and Quamrul Hassan.

Speaker of the Parliament Dr. Shirin Sharmin Chowdhury will inaugurate the event as chief guest. Information Minister Hasanul Haq Inu will be present as special guest. Cultural Affairs Secretary, Dr. Ranjit Kumar Biswas will be present as honorable guest. M Azizur Rahman, president of Bangladesh National Museum's Board of Trustees will preside over the programme. Prokash Chandra Das, director general of Bangladesh National Museum will deliver the welcome speech at the programme.

As part of the festival, a rally will be brought out in the morning. Abul Barq Alvi, dean of the Faculty of Fine Arts will be present as chief guest at the rally. A number of magazines and books will also be published at the venue.

Of sweet melancholy, shringar and distant romance
Chhayanaut's shuddha sangeet utshab ends on a high note

Md. Moniruzzaman, Pandit Tushar Dutta and Khairul Anam Shakil perform at the programme.



ZAHANGIR ALOM

Chhayanaut's two daylong (December 19-20) Classical Music Festival 2013 wrapped up on a high note. The nightlong concluding session of the festival featured many memorable moments. Pandit Tushar Dutta mesmerised the packed audience with an immensely sweet Raga "Gorak Kalyan" at the session. Tushar Dutta, originally from Natore, has recently achieved the highest grade (Pandit) from All India Radio, India. "This is my first public performance after attaining the highest distinction and I am really very happy to dedicate it for the motherland," he said.

Speedy akar taan and its clarity, fabulous murki, exquisite devotional pukar and perfect pitch quality and strong command over all aspects of laya, rhythm and shruti, evoking the desired mood and emotions have created the hallmark of Pandit Tushar Dutta's music. The maestro showcased all the aspects of offerings in the raga.

Blending the traditional gayaki of two prominent granaras - Agra and Kirana - coupled with his love for styling special musical phraseology enthralled the music connoisseurs. Tushar Dutta embellished the special features especially the murki (musical ornamentation) of Raga "Gorak Kalyan" in such a way that reminded us of the exact rendition style of Ustad Salamat Ali Khan.

His presentation of vilambit bandish

"Kaa Se Kahoon" (on vilambit ektala) and drut bandish "Jaye Kahan Kahoon" (teentala) generated an emotive plea that seemingly made the music lovers dive into the realm of melody paradise. It was like an ever-haunting lonely aspiration for uniting with the celestial blue sky. Again, Each and every movement of the raga evokes romantic euphoria. Tushar in his rendition of raga displayed the ecstatic ups and down of melody that seemed like a blissful wandering around of a spring-time hill. He augmented the sweetness of Gorak Kalyan with the beautiful technique of rarely producing phrase "Pa, Ma, Re Sa", metaphorically blossoming a rare musical flower in the use of "Pancham" in the raga. Other aspects of his evocative performance traced meend, bahelawa and gamaki taan, weaving a garland with 16 guna taan with touching the notes of all the four octaves. Goutam Sarker on tabla, Bizon Mistri on harmonium and Dr. Jagodananda Roy and Aloke Kumar Sen on tanpura accompanied the maestro's transcendental musical flight. Later, the artiste rendered one of his self-composed dadras, set on Raga Shivranjani.

Renowned vocalist Khairul Anam Shakil rendered a highly romantic Raga

Bageshree. Shakil, first gripping the apt mood of the raga, depicted the emotion of a lover waiting for a reunion with her beloved through his rendition. His vilambit ektala "Kaun Gaan Bhayi", teentala bandish "Nay Nay Dori Lagi" and drut ektala bandish "Sukhare Bar Payo" and later performed a tarana on teentala. He daara presentation on Raga Kirwani won hearts of many while the audience enjoyed the raga.

Chhayanaut guru Rezwan Ali Lablu performed raga Nayaka Kanada, a Mian Taansen creation, at the festival. His vilambit bandish was "Banera Mora Peyara" (vilambit ektala). Renowned tabla artiste Swarup Hossain was superbly balanced on the rhythms of teentala. He played various qaida, pulta theka, tukra, peskar, rela, chakradar and more. His

presentation of bol along with different compositions, including ones used in dance, playing antakshari, gopuchcha and dhruv.

Ebadul Huq Shakil recited Raga

Charukaus, created by Pandit Ravi Shankar, at the event. The legend created incorporating the notes of Raga

Charukesi and Malkaus. Shakil's dhruvapadap alap and jod were on Choutal (pakhawaj) while his next composition was on rupak taal. A drut teentala composition followed by a jhala performance.

Priyanka Gope impressed the audience performing Raga Jogsakuns at the festival.

The vocalist first presented a vilambit ektala bandish "Sukhare Bar Payo" and later performed a tarana on teentala. Her daara presentation on Raga Kirwani won hearts of many while the audience enjoyed the raga.

Based on Raga Chakradauka, flautist Md Moniruzzaman recited alap, jod and jhala. His next composition -- a

meditative devotional pukar in his bandish performance while the sargam balance in vistar ang of Malkaus was systematic and refined.

The third session was set off with a

choral performance set on Raga

Chhayanaut.

The artiste recited "Jingle Maan Raam Biraj" (on vilambit ektala) and drut bandish echoed "Aaye Pi Morey Mandewra" (teentala).

The artiste rendered devotional pukar in his bandish performance, while the sargam balance in vistar ang of Malkaus was systematic and refined.

Eminent Chhayanaut guru Asit Dey wrapped the seventh festival with a number of khayal performances. The performer loves to perform lesser known ragas that are generally well received by classical artistes. He started off his part with Raga

Ramkeli on jhumra, madhyalaya and drut teentala. Next was a vibhoto khayal performance on Raga Dev Gandhar. The chalan of the raga depicts the essence of Raga

Jaunpuri mingling with the note shuddha gandhar "Ga". Another chhoto khayal on Raga Bhatiar (teentala) followed. And last but not the least, the artiste wrapped up the festival performing a sweet-romantic morning raga Bhairvi on teentala.

IT'S NOT ABOUT
WHAT YOU BUILD,
IT'S ABOUT WHO
YOU BUILD IT FOR.

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