

**Bengal Classical Music Fest 2014**  
 Organiser: Bengal Foundation  
 Venue: Army Stadium, Dhaka  
 Date: Nov 27-Dec 1  
 Time: 5pm - 5am



**Solo Art Exhibition**  
 Artist: Proshanta Karmakar Buddha  
 Venue: Café Mango Gallery, H-3/A, Rd-72, Gulshan  
 Date: Nov 14-Jan 14  
 Time: 10am-10pm



**Theatre**  
 Selim Al Deen Festival 2014  
 Organiser: Dhaka Theatre  
 Venue: Experimental Theatre Hall, BSA  
 Date: Nov 28-Dec 1; Time: 7pm



**Korean Film Festival**  
 Organiser: The Korean Embassy Dhaka  
 Venue: Bangladesh National Museum  
 Date: Nov 28-29  
 Time: 3pm-8pm



**Solo Painting Exhibition**  
 Title: Life is Here  
 Artist: Kanak Champa Chakma  
 Venue: Bengal Art Lounge, 60, Gulshan Avenue, Circle 1  
 Date: Nov 15-Dec 6  
 Time: 12pm-8pm




# Malavika Sarukkai shines brighter than stars

**ANISHTA KHAN**  
 On the opening night of the Bengal Classical Music Festival 2014, a growing audience watched renowned Bharatnatyam dancer Vidushi Malavika Sarukkai alight the stage with a fiery solo performance.  
 Malavika started off with Nriyantal, a piece about Nattarajan, the dance God, his devotees and their pilgrimage to spiritualism. The short piece showed her excellence and grip in Bharatnatyam. In minutes, she conquered the entire stage. What she did after this piece and the audience really enjoyed was that she narrated the next story with the dance hand gestures before actually performing it. This helped reach out her story to those who did not know the gestures, and made them feel more attached to the narratives. Her first narrative piece was Marich Vadham, a story about Ram, Seeta, Lakshman and the golden deer. Living in harmony in their forest dwelling, Seeta sees a golden deer while plucking flowers. Unable to catch it herself, she asks Ram to get her its skin. The climax of the story is when the deer is shot and reveals to become a demon, Maricha. The entire shimmering stage rendered to a daunting purple and all eyes focused on Malavika culminating into a demonic aura. According to the story, the demon cries the name of

# A plethora of pristine melodies

## Bengal Classical Music Fest in full swing

**ALOKE KUMAR SEN and ZAHANGIR ALOM**  
 Propelling patriotic passion, a big group of Bangladeshi artists set off the inaugural day's event of the five-day third Bengal Classical Music Festival 2014 through rendering National Anthem, a DL Roy composition "Dhono Dhanyee Pushpe Bhora" and a Kazi Nazrul song "O Bhai Khati Shonar Cheye Khati".  
 Ajinkya Joshi next took the stage and presented a tabla lahora set on teentaal. He played various compositions, tukra, kayda and farmayeshi kayda of Delhi and Farrukhabad gharanas along with some beautiful compositions of his father. Gourab Chatterjee on nagma accompanied the performance, playing Raga Charukeshi.  
 Promising vocalist Ruchira Kedar next gave a moving performance of Raga Bageshree, following Vidushi Malavika Sarukkai's captivating show of Bharatanatyam. Her vilambit bandish "Kaun Gata Bhai" performance was followed by a well-decorated ektaal drut bandish "Beg Beg Beg Aao". The distinctive features of her performance included exquisite akar taan, meend, gamaki akar bistar, bahelowa and bolbut. "Piharba Ghar Aao Ghar Aao Eri" was her drut teentaal bandish. Sanjay Adhikari on tabla, Gourab Chatterjee on harmonium and Sushmita Debnath Suchi and Debjani on tanpura accompanied the



**Ruchira Kedar gives a moving performance. (Top) Ajoy Chakrabarty and Debashish Bhattacharya enthral audience; Ustad Shahid Parvez Khan in his element.**

vocalist. The artiste later rendered a dadra based on Raga Mishra Pilu.  
 Rajrupa Chowdhury diffused the melancholic aroma with her sarod recital of Raga Malkauns. Her alap performance created a devotional essence and atmosphere suited to the nature of the dew-dropping night. She later performed raga Hussaini Kanada.  
 Ustad Shahid Parvez Khan started off his sitar recital with alap, jod, gamaki laykari, vistar and colourful tehai set on a sweet Raga -- Rageshree. Set on rupak taal, the artiste played a sawal-jawab with tabla

artiste Ustad Akram Khan, incorporating mukhra of the bandish with various types of layakari taan and tehai. He proceeded with his recital playing a drut gat on teentaal, and a drut ektaal gat. The artiste fantastically communicated with the audience, playing a Khamaj dhun on dadra taal. With an elaborate, sweet alap, Shahid Parvez Khan touched the hearts of the Dhaka audience, showcasing the shades of various ragas in his recital.  
 Music maestros apply the same notes of different ragas differently, as can be seen frequently in Pandit Ajoy Chakrabarty's renditions. One of the best performers of our time to depict shruti in

Indian vocal classical, he applied various mathematical magic in his performance of Raga Basant Mukhari (that was previously called Hijaj Bhairav, according to him). The permutation and combination of the notes -- sa re ga ma -- together with the rhythmic, colourful and ascending-descending tehai marveled the audience. He explained the raga with a sublime touch of dhrupad, and proceeded with the vilambit bandish "Nir Bharane Nikasi, Jamuna Ki Ghat Par" on vilambit-madhya jhaptaal while his teentaal bandish "Bhayo Bhor Mour Bolan Lage" led to the morning glow. Acclaimed slide guitarist Debashish Bhattacharya styled an illusion of melody in the unique jugalbandi with a long tehai, while tabla maestro Pandit Yogesh Samsi, made the connoisseurs immerse in the melodic sea. A sawal-jawab by the trio followed, generating a musical mahol.  
 Lyrical melancholy mingled with the romantic melody of Bhairavi when Pandit Chakrabarty performed a raga-based Bangla song "Banshitey Ke Dekeche Amaye", composed by his guru Pandit Jnan Prakash Ghosh in a poetic rendition. Through immaculate meend, the virtuoso artiste demonstrated different harmonisation, effortlessly moved back and forth across the three octaves. Brajeshwar Mukherjee on tanpura and backing vocal, and Gourab Chattopadhyay on harmonium accompanied the performance.



**PHOTO: RIDWAN ADDI RUPON**

## IT'S TRUE!



The vichitra veena is a plucked string instrument used in Hindustani (North Indian) classical music, similar to the Carnatic (South Indian) gottuvadhyam. It is made of a broad, fretless, horizontal arm or crossbar around three feet long and six inches wide, with two large resonating gourds attached underneath at either end. There are four main playing strings and five secondary strings (chikaris), which are played openly with the little finger for a drone effect. Underneath them are 13 sympathetic strings tuned to the notes of the appropriate Raga. The veena has a five-octave range. Two plectrums (mizrab) identical to those used for sitar are worn on the middle and index fingers of the right hand to pluck the strings, and a glass ball (batta) is moved with the left across the main strings to create melody. Coconut oil is put on the strings to minimize the friction of the sliding hand holding the batta.

# A stadium-full of classical music

**SAURAV DEY**  
 Bengal Classical Music Festival 2014 returned to Dhaka on Thursday evening with all its grandeur, to enthral the audience through captivating music and dance, coupled with top-notch arrangements. On the opening night, approximately a crowd of over 30,000 attended the festival.  
 Festive was the Army Stadium with multi-coloured lights, larger-than-life banners and billboard-size photos of performing artistes all around the venue. State-of-the-art sound system and an amazing aluminum-structured outdoor auditorium created a fantastic ambience for enjoying every stroke of instrumentals and vocals.  
 A makeshift exhibition featuring photos and short biographies of legendary maestros of classical music and dance was in place on the field like previous years that drew a substantial number of attendees.  
 This year's food court is even bigger and better, and caters to the diverse taste of people from different strata of society. Starting from fuchka-chatapati, pitha, biriyani, kebab to pasta and grilled fish, the area was a place for chit-chat and relaxing for the audience. Foysal Ahmed, one of the vendors of a food stall said, "We are trying to ensure quality food at a reasonable price. And the number of audience is really big that we are working hard to serve them."



Apart from food stalls, a corner for handicraft shops and book shops was also in place right beside the main performance space. Another amazing arrangement at the festival was a miniature of the big auditorium, and a 3D miniature model of the proposed Bengal Museum of Fine Arts.  
 The most prominent feature of the festival is that it brings together tens of thousands of people with good taste of music and dance, to one platform. The power of music drew a large number youths who had little idea about classical music only one or two year back. They gathered at the venue, listened to the maestros and discussed what was on happening on the stage.  
 The auditorium at the stadium hosted 10,000 chairs, but the rest of the crowd enjoyed the festival sitting at the dining zone, in the field in front of projection screens and even at the galleries on the far back.

## All set to observe BGTF day 2014

**A CORRESPONDENT**  
 Bangladesh Group Theatre Federation (BGTF) is set to observe Group Theatre Day today through a set of programmes.  
 On this day in 1980, BGTF began its journey with a promise to flourish group theatre movement in the country and realise the dreams of theatre artistes. To accelerate the journey of theatre, BGTF took a number of remarkable steps. The federation has arranged a daylong lecture workshop and rally, cultural programmes and a gathering of theatre personalities at the National Theatre Hall of Bangladesh Shilpakala Academy.

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