

<p>WHAT'S ON</p>	<p>Bengal Classical Music Fest 2014 Organiser: Bengal Foundation Venue: Army Stadium, Dhaka Date: Nov 27-Dec 1 Time: 5pm - 5am</p> 	<p>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</p> 	<p>Theatre Selim Al Deen Festival 2014 Organiser: Dhaka Theatre Venue: Experimental Theatre Hall, BSA Date: Nov 28-Dec 1; Time: 7pm</p>	<p>16th Asian Art Biennale Bangladesh Venue: National Art Gallery, Bangladesh Shilpakala Academy Date: December 1-31 Time: 11am to 8pm except Fridays (3-8pm)</p> 	<p>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</p> 
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Wizard of the Woodwind

Catching up with Pandit Hariprasad Chaurasia

ALOKE KUMAR SEN and ZAHANGIR ALOM

Internationally-acclaimed Indian flautist Pandit Hariprasad Chaurasia is an artiste par excellence who is known for his outstanding contribution to popularising Indian classical music globally. Pandit Chaurasia is a rare combination of an innovator and a traditionalist, who has significantly expanded the expressive possibilities of classical North Indian flute-playing through his masterful blowing technique and his unique adaptation of alap and jod to the flute. His skillful artistry distinguishes him as the greatest living legend of the North Indian Bamboo Flute. The maestro, returning to perform today at the third edition of the Bengal Classical Music Festival, is arguably the most-anticipated artiste of the festival among the general audience.

The stalwart spoke to The Daily Star about his musical philosophy, the flute and the festival. Excerpts:

"I do offer prayers while performing. I think I have been performing my duty - my worship. Pukar ang is the original flute. Flute has no leather or string to fit and it does not even require tuning. Praise to the Lord (Krishna) as he himself created the instrument. No other instrument expresses pukar ang the well as the flute does. Lord Krishna played that and all the creatures would hear. It is an instrument that belongs to Bangladesh. I'll urge all Bangladeshis to play the

Of divine melodies and riveting rhythms

Bengal Classical Music Fest gathers momentum

ALOKE KUMAR SEN and ZAHANGIR ALOM

The second day's performance of the Bengal Classical Music Festival started off with percussion quartet by four Bangladeshi artistes - Enamul Haque Omar (mridangam), Bishwajit Natta (pakhawaj), Goutam Sarker and Md. Zakir Hosen (tabla). They played some beautiful uthan, peshkar, kayda, rela, loggi, sawal-jawab, combined rela kayda, various laykri (ekgun, dwigun, tingun, chargun and panchgun), rhythmic chakradar tukra and several long domdar and bedomdar tehai on teentaal. The audience received the performance with applause.

Bangladeshi vocalist Supriya Das came next to perform raga *Nand*. Her presentation of vilambit bandish "E Barey Saiyan" was on ektaal and the drut bandish "Dhan Dhan Bhag Nand Ko" was on teentaal. The artiste ornamented her rendition with bahelawa with melodious gamak, aakar taan, beautiful ragdari, and pukar. She established two bandish meaningfully, revolving around romance by using bistar and sweet murki. Sabuj Ahmed on tabla superbly accompanied the performance evoking the desired mood of the raga.

Abir Hossain recited raga *Jajivanti* on sarod. Ustad Akram Khan on tabla decorated the recital with vilambit teentaal, madhyalaya ektaal and drut teentaal. The recital evoked a saga of love and melancholia, and the audience connected with



another composition based on raga *Shivranjani*.

Guru Karaikudi Mani and his troupe took the Dhaka audience by storm with the infinity of rhythm world. Karaikudi Mani on *mridangam*, Narai Narayanan on *thalam*, Amit Nataraj on *khanjira* and Suresh Vaidyanathan on *ghatam* produced a rhythmic euphoria with Carnatic percussion. Their solo parts together with fantastic combined parts and bol recitation enthralled the music lovers, who spontaneously gave a standing ovation at the end of the performance.

As finishers, Pt. Rajan Mishra and Pt. Sajan Mishra appeared on stage to diffuse the divine musical blessings among the 40,000 audience on the night. "Music is our ibadat (prayer) and pooja (worship). We seek the divine blessings through music," said the Mishra brothers.

The pandit duo started with performing raga *Bhairav*. An intimate bond between the ultimate and them was the basis of the meditative vilambit bandish "Piharwa Mayka Bhor Jagawe" (on vilambit ektaal) and unique drut bandish "Meherki Najar Kije" (on teentaal). A very old tarana "Tanum Tadiyana Rey" (on sul-phank-taal) followed. The rendition of raga *Lalit* came next, with the madhyalaya ektaal bandish was "Janena Dungi Bansia Bajaye Bina". Infusing sweet melancholia in the morning air, the maestro duo ended up with a famous *Bhairavi* thumri "Babul Mora Naihar Chhut Hi Jaye".



the performance spontaneously. Abir weaved the story of raga *Jajivanti* with some marvelous musical phraseology, weighty ragdari, gamak-ang bahelawa, speedy jod and tehai from some striking portion of teentaal.

Magic happened on stage when Rahul Sharma created the melodic flow, with the sweet essence of raga *Kaushik Dhwani*. Satyajit Talwalkar added a unique dimension to it, generating a spectrum on matta taal and teentaal. The evocative features of his alap performance included various rhythmic laykari. Centering on different musical phrases, the incredible Rahul Sharma styled mellifluous pieces one after

another covering ascending-descending taan. Rahul's fabulous jod performance influenced Satyajit to be on fire, during the gat and jhala presentations. The performance mesmerised the audience thoroughly.

Pt. Umakant Gundecha and Pt. Ramakant Gundecha took the stage next to perform dhrupad set on raga *Jog*, with Pt. Akhilesh Gundecha on pakhawaj. The dhrupad bandish "Sur Ko Praman Jaan Tab Hota Shadaj Gyan" went on choutaal. The brothers' second bandish "Prothom Nad Saraswati Ganapati Buddhidata" was on lakshmi taal. The pandit duo later offered



flute. Through my offering of Raga Prabhateshwari (mingling Bhairavi ang with the Ahir Bharav ang), raga Lalit and a devotional kirtan (at the 2013 festival), I called up the Lord to pour blessings on me and my large family in Bangladesh.

"The festival should be continued every year so that younger generation can learn to understand the intricacies and the values of classical music. Proper learning, blessings of Gurus and rigorous practice are essential to evoke ragdari and the beautification of certain ragas. The future of classical music will remain ever bright as usual."

Apart from his monumental contributions to classical music, Pandit Chaurasia has composed and directed music for many Indian films, partnering up with Pandit Shivkumar Sharma, forming the duo Shiv-Hari. Besides, he has released numerous albums -- of thematic music, music for meditation, bhajans and folk music. For his outstanding contributions to Indian music, Pandit Chaurasia has been recognised and conferred with many national and International awards and honours including "The Sangeet Natak Akademi Award-1984", "Padma Bhushan-1992", "Padma Vibhushan- 2000", "Officier in de Orde van Oranje-Nassau-Netherlands-2008", "Ordres des Arts et Lettres - France-2008" and "Honorary Doctorate, North Orissa University-2008".

PERFORMING TONIGHT at BCMF '14

 <p>Amit Chowdhury - Bharatanatyam</p>	 <p>Swarup Hossain - Tabla</p>
 <p>Aman Ali Khan and Ayaan Ali Khan - Sarod</p>	 <p>Pt. Tejen N Majumdar & Ganesh Rajagopalan - Sarod & Carnatic Violin</p>
 <p>Sameehan Kashalkar - Vocal</p>	 <p>Kaushiki Chakrabarty - Vocal</p>
 <p>Pandit Hariprasad Chaurasia - Flute</p>	

Amit Chowdhury: Representing Bangladesh with Bharatanatyam

ANISHTA KHAN

Amit Chowdhury, a talented young Bangladeshi Bharatanatyam dancer, will take on the biggest stage he has set foot yet, when he walks out to open the fourth night's performances of the Bengal Classical Music Festival, to present a Natesha Kauthavam, Natanam Adinar, and a Nattevangam Geetam, followed by Tilana.

Amit hopes that this performance will sow the seed of inspiration in the budding classical dancers of this country. He wishes to leave a positive impact, through his performance, so that these dancers would want to practice and dance in the correct way, no matter how difficult the entire process is, from classroom to stage. About the festival, Amit says, "It is a great initiative by Bengal Foundation to host this



classical arts celebration. Nowadays, only on rare occasions do we have such platforms to be inspired by and from which every artiste can learn. I am so thrilled to be a part of the festival."

Amit Chowdhury was first trained

in Bharatanatyam by Chittagong's Guru Biswas, and then by his daughter, Krishna Biswas. Then after a few courses in Shilpakala Academy, he went to Kolkata's Rabindra Bharati University to complete his MA in Bharatanatyam, and alongside received special training in Creative Dance. Some of Amit's prominent performances include participation in the Uday Shankar Dance Festival in 2008; the 49th Kalki Kalakar Festival in Mumbai; performance of "Amitojoti" with Bimbavati Devi; "Hey Anata Punya" and "Stars of Tomorrow" organised by the West Bengal Dance Group Foundation. He also currently works as a part-time teacher in Theatre and Performance Studies in Dhaka University and the Dance Department in Shanto Marium University of Creative Technology.

Selim Al Deen Festival underway

STAFF CORRESPONDENT

The Selim Al Deen Festival 2014 is running at the Experimental Theatre Hall of Bangladesh Academy. Dhaka Theatre has arranged the festival that features four plays of Selim Al Deen, directed by five young directors, and an installation by Dilara Begum Jolly. Today evening, Dhaka Theatre will stage Selim Al Deen's 'new comedy of errors', titled "Eti Potromita". Rubaiyat Ahmed has directed the play that revolves around two friends Lomba Rinku and Baitta Rinku who share the same apartment and make pen-friends with Pinku and Tinku.

On the last day of the festival tomorrow, lyrical drama "Usha-Utsab", directed by Samiun Jahan Dola, will be staged at the same venue.

ITI World Congress held in Armenia

The 34th World Congress of the International Theatre Institute (ITI) took place in Yerevan, capital of Armenia from November 17-22. Around 350 theatre makers from 60 countries of all continents attended the congress, said a press release.

An eight-member delegation under the leadership of Bangladesh ITI President, Nasiruddin Yousuff joined the congress. Other members of the delegation were ITI World President Ramendu Majumdar, Professor Abdus Selim, Professor Shafi Ahmed, Dr. Israfeel Shaheen, Ahmed Iqbal Haidar, Syed Dulal and Babul Biswas. Professor Shafi Ahmed acted as the Rapporteur of the general assembly.

In the first session of the general assembly the biennial ITI publication The World of Theatre, published by Bangladesh ITI was formally launched. This is for the tenth time Bangladesh has produced the book for world ITI.

Former ITI World Presidents Ramendu Majumdar of Bangladesh and Manfred Bailherz of Germany were designated Honorary Presidents.

DEEPIKA learns Bangla for Piku

After learning Tamil for "Chennai Express" and flaunting a Maharashtrian accent for "Happy New Year", Deepika Padukone is now learning Bengali for her next film "Piku" that is based in Kolkata.

The 28-year-old has not only been doing workshops with the film's director Shoojit Sircar, but she also took help from veteran actor Moushumi Chatterjee.

Deepika said, "I've played a Tamilian, a Maharashtrian, a Gujrati, a Goan, and now I'm playing a Bengali. It's always fun to learn a new language, as it's a different learning experience. Bengali is a soft and lovely language." The film also stars Amitabh

