

WHAT'S ON

Bengal Classical Music Festival

Organiser: Bengal Foundation

Venue: Army Stadium, Dhaka

Date: Nov 27-Dec 1

Time: 7pm-5am

BENGAL CLASSICAL MUSIC FESTIVAL

2015

2015

Solo Art Exhibition

Title: How Do I Rent a Planet

Artist: Razib Datta

Venue: Kalakendra

Date: Nov 20- Dec 10

Time: 5-9pm

10th DU Theatre Festival

Venue: TSC

Organiser: Theatre & Performance Studies Dept

Date: December 3-8; Time: 7pm

5th Tone Int'l Art Biennale

2015

Organiser: Tone Art Society of Bangladesh

Venues: Galley Chittrak and Athena Gallery of Fine Arts

Date: Nov 13-30; Time: 10am-8pm

5th Tone International Miniature Art Biennale 2015

Venue: Gallery Chittrak and Athena Gallery

Date: Nov 13-30; Time: 10am-8pm

Solo Exhibition

Title: Rokeya

Artist: Rokeya Sultana

Venue: Bengal Shilpalaya, Dhanmondi

Date: Nov 17-Dec 5

Time: 12-8pm

Rokeya Sultana

Portrait

PHOTO: RIDWAN ADID RUPON / SHEIKH MEHEDI MORSHED

To the depths of MUSICAL DIVINITY

ZAHANGIR ALOM

The second night's melodic proceedings of the fourth Bengal Classical Music Festival was evocative of many magical performances. The living legend Pandit Ajoy Chakrabarty made music lovers delve deep into the core of divinity. The Pandit started off with a meditative bandish "Mere Manme Baso Allah Tero Naam", based on Raga Bairagi, also known as Raga Bairaga Bhairava (based on the South Indian raga, Revati).

Pt. Chakrabarty presented a self composed vilambit bandish "Nata Banao, Rishta Banao". He also showcased various meendkhand, rare musical phrases of the raga styled by legendary maestros including Ustad Bade Ghulam Ali. He rendered an antique bandish "Sur Sur Se Sadhe Re Rasik" on teentaal. The performance was characteristic of Pandit Chakrabarty's exquisite pukar, gamaki alap in mandra saptak, boltaan, and effortless swar vistar in three octaves, long meend and murki. Through his soulful rendition, the maestro created a transcendental aura, aiming to connect the divinity with his melody. He later performed a Bangla song "Banshi Bajey Jogiyaye", set on raga Jogia.

Shubhayu Sen Majumdar played Raga Malkauns on his esraj before him. Through his performance, the maestro diffused their sweet melancholic aroma of blooming flowers at the dead end of the night. Shubhayu produced soothing melodies and mesmerised all, styling meend, bahelawa, murki and speedy yet balanced taan. The artiste prominently produced pukar-ang in his recital that was suggestive of melancholy. Later, he performed a short yet heart-wrenchingly romantic recital on Raga Khamaj.

The audience, for the first time, enjoyed a rare jugalbandi of Carnati vocal by the forerunner legend Dr. Balamuralikrishna and Shank Basuri created by Pt. Ronu Majumdar. Ronu Majumdar first took the stage and captivated all with his stunning spell of Raga Bageshri recital. The artiste's speedy taan performance coupled with graceful generation of murki, meend

(Clockwise from top left) Dr. Balamuralikrishna and Pt. Ronu Majumdar; Pt. Ajoy Chakrabarty; Pt. Suresh Talwalkar and Sawani Talwalkar -- and Shubhayu Sen Majumdar perform at the festival.

PERFORMING TONIGHT AT THE FESTIVAL

Kuchipudi by **Guru Raja and Radha Reddy**
Carnatic violin by **Ganesh and Kumaresh Rajagopalan**
Santoor by **Pt. Shiv Kumar Sharma**
Sarod by **Pt. Tejendra Narayan Majumdar**
Dhrupad vocals by **Ulhas Kashalkar**
Tabla by **Ustad Zakir Hussain**

Ustad Zakir Hussain

and pukar kept Dhaka music lovers rapt. The entire audience gave a standing ovation as the legendary Dr. Balamuralikrishna came on stage. He along with his troupe comprising a violinist, a mridangam artiste and his favourite disciple (on vocal support) took part in some rare jugalbandi performances with the flautist and tabla artiste.

Based on Dr. Balamuralikrishna's self composed piece of raga Abhogi Kanada, the solo and jugalbandi pieces were enthralling. Prior to that, the senior-most maestro of the festival rendered several of his own compositions on Carnatic Ragas Nata and Kadanakuthalam. Vainika Jayanthi Kumaresh was on stage to debut the

saraswati veena to the Dhaka audience. The lucid strokes and notes that she produced in the performances of Ragas Kamavardani, Kapi and a folk tune on Carnatic Behag, enchanted all.

Pandit Suresh Talwalkar, generating an artistic fullness along with daughter Sawani Talwalkar, played a breathtaking tabla lahora at the festival. The maestro played beats and rhythm encompassing diverse kayda, rela, loggi, chakradar, chakradar tehai and more. He presented a kayda, composed by Ustad Alla Rakha and a complex Chakradar tehai.

Among other performances, the immaculate dhrupad performance on Raga Yaman by Pt. Uday Bhawalkar was a special treat for the music enthusiasts. Bengal Parampara students Susmita Debnath Suchi rendered khayal on a romantic Raga Behag, while Avijit Kundu opened the evening's performances with a dhrupad on Raga Bhopali.

IN LOVING MEMORY OF QAYYUM CHOWDHURY

First death anniversary of pioneering artist

FAYZA HAQ

In his simple trademark kurta pyjama, Qayyum Chowdhury was as imposing as a Roman emperor in a toga and laurels. In the '50s, veering away from folk art and moving away from realism, Qayyum entered a phase of semi-abstractism. This gave him subject for work and from it he developed his unique style. He used folk art for stylistic reasons. He borrowed from the lives of the common man. His figures were flat but supple. His bright colours had a mass appeal. He took images in their geometrical shapes and arranged them in a modern way.

On this day just a year ago, the stalwart passed away on the stage of the world's biggest classical music festival (an art form he held close to heart), with an unfinished sentence hanging from his mouth. This year's edition of the Bengal Classical Music Festival is fittingly dedicated to his memory.

Qayyum reworked forms in a poetic way. The decorated designs of country boats filled his work. He kept his main object in the centre. He left the space around his subject with minute forms. Thus his central figures stood out because of the play of chiaroscuro. His work was always rhythmic, neat and clean. In his "Bathing Women" (2002) and "Village Autumn" (2002), the women in hues of red, blue and beige merge with nature, the rivers, trees and fields.

Even his black and white drawings for magazines, newspapers and books had and beauty of their own--like the

sketches of Pablo Picasso or Rabindranath Tagore. As a successor of Zainul Abedin and Qamarul Hassan, he roamed freely through the many realms of art. Through his brush and pen he depicted the common man of Bengal--the farmers and fishermen.

In the '60s, his drawing captured the Bengali people's struggle for survival. He sought to draw near the land and seek its roots. The series of watercolours depict the Language Movement and Liberation War of 1971 eloquently and in different mediums. Behind his work was the driving force of his spirit. He was moved by the helplessness of the victims of the tragedies. He honoured the victims through his treatment of his work. His "Boat" - pen and ink (2001), "Setting Sun" - pen and ink (2001), "Secret Talk" (2004), "Worried" - acrylic (2004) depicted his women subjects in green and blue simple lines bringing in the beauty of the minutest leaves and ferns that formed the backdrops of his works.

In his famous drawing of a woman holding a yellow bird, dressed in a simple blue sari, with a brown border and a green blouse, she is seen surrounded by all the wealth of Bangladesh's nature. His faces, rivers and landscapes remain etched in our hearts. The red swirling ink, bits of leaves, ferns and buds of red flowers; blue fish swimming in the river with blue waves and red seaweed, a rotating beige, red and pale green disc depicting the sun are found in the peaceful and restful picture. A yellow bird in flight and squiggles of blue clumps of trees complete the image.

Raju serves as film fest jury in Hawaii

Bangladeshi filmmaker Dr. Zakir Hossain Raju recently served as jury at the prestigious 35th Hawaii International Film Festival (HIFF), says a press release.

Dr. Raju also spoke as an invited panel speaker at a conference titled "Chasing the Dream: Culture, Capitalism and Cinema" organized by the University of Hawaii, in recognition of the 25th anniversary of NETPAC.

The festival took place from November 11- 22.

Dr. Raju is the Dean of the School of Liberal Arts and Social Sciences (SLASS) of Independent University, Bangladesh. He also served as jury at major international film festivals in France, Australia and South Korea.

VICTOR FRANKENSTEIN stumbles at Box Office

The first numbers for the opening weekend of "Victor Frankenstein" are out, and they're about as unattractive as the monster itself. Facing tough competition in the wake of a few big Thanksgiving releases, "Victor Frankenstein" is falling victim to its peers. According to The Hollywood Reporter, in its first two days in theaters, the Daniel Radcliffe-James McAvoy starrer has made a ghastly \$1 million nationwide. At this rate, the new flick is likely to recoup a mere \$4-\$5 million in its opening weekend. These opening numbers, when compared to the rather large budget (\$40 Million), make the results even more tragic.

Released this past Wednesday, "Victor Frankenstein" is a retelling of the famed Mary Shelly novel, as well as the story of Dr. Frankenstein's monster we all know. This new film attempts to set itself apart by focusing on the perspective of Igor, Frankenstein's well-known assistant. Giving the two characters a close friendship, this movie gives additional backstory to Igor -- a point of view fans have yet to see in past

incarnations of the Frankenstein story.

There was a considerable amount of hype around Victor Frankenstein during its post-production and through the release of trailers and promotional materials. The casting of A-List actors James McAvoy and Daniel Radcliffe to play Victor Frankenstein and Igor, respectively, successfully excited filmgoers, and X-Men and Harry Potter fans alike. The sci-fi

world was then given further reason for cheers as Tywin Lannister himself, Game of Thrones' Charles Dance signed on as well.

Unfortunately, the film did suffer from issues regarding its release date -- hurting the hype and press surrounding it. Victor was originally scheduled to release in October 2014, but the date continued to be pushed back, and pushed again, until it ended up November 2015.

Adding to the issue of competition and release date, reviews for "Victor Frankenstein" have not been favorable thus far. While the trailer did boast some exciting visuals, and a story we all know and love, it turns out that most people will not be seeing "Victor Frankenstein" in theatres, and those who do may not be particularly happy they did.

Source: **Cinemablend**

NEWSbytes

Coldplay debuts "Everglow" feat. Paltrow

Coldplay has debuted another song off upcoming album "A Head Full of Dreams". Chris Martin shared "Everglow," which features guest vocals from Martin's ex-wife Gwyneth Paltrow, on Zane Lowe's Beats 1 radio show.

Martin explained to Lowe that the song's title is a word he learned from a surfer.

The Coldplay front-man told Rolling Stone magazine that the song is "about a relationship's enduring spark." Regarding Paltrow's vocal contributions to the track, Martin said, "We just did it in the studio one day. It was just a friendly kind of thing."

"A Head Full of Dreams" will also feature guest vocals from Beyonce, Blue Ivy Carter, Tove Lo, Martin and Paltrow's children and Noel Gallagher, plus a sample of President Obama's rendition of "Amazing Grace". Lead single "Adventure of a Lifetime" has Coldplay fans buzzing over the album, rumoured to be the band's last, which will drop Dec. 4.

Source: **Variety**