

Bengal Classical Music Festival
 Organiser: Bengal Foundation
 Venue: Army Stadium, Dhaka
 Date: Nov 27-Dec 1
 Time: 7pm-5am

Solo Art Exhibition
 Title: How Do I Rent a Planet
 Artist: Razib Datta
 Venue: Kalakendra
 Date: Nov 20- Dec 10
 Time: 5-9pm

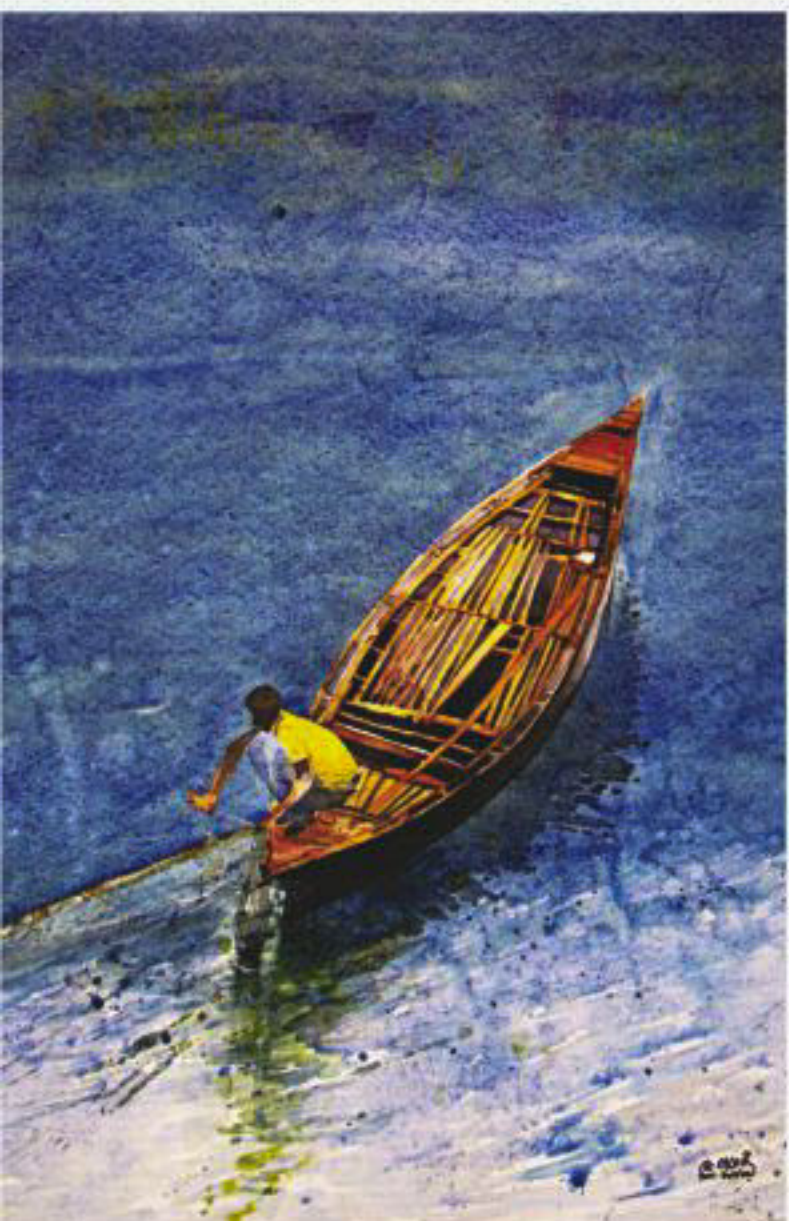
10th DU Theatre Festival
 Venue: TSC
 Organiser: Theatre & Performance Studies Dept
 Date: December 3-8; Time: 7pm

Group Art Exhibition
 Aquatic
 Venue: La Galerie, AFD
 Date: Nov 27-Dec 11
 Time: 12-8pm

Solo Exhibition
 Title: Rokeya
 Artist: Rokeya Sultana
 Venue: Bengal Shilpaya, Dhanmondi
 Date: Nov 17-Dec 5
 Time: 12-8pm

AQUATIC

underway at La Galerie



FAYZA HAQ

"Aquatic", or "Joloj", a group exhibition, opened at the La Galerie, Alliance Francaise de Dhaka (AFD) on November 27, including works of Bishan Bhakta, Golam Moshir Rahman Choudhry, Al Akhbar Sarkar and Sadek Ahmed. With the influence of Muslim and Hindu watercolour artists, they build a serene and simple world, inspired by nature. The four artists show 42 attractive works, mostly watercolours.

Sadek Ahmed displays the contrast of village life, while we see man's relation with nature, and the city. The beauty of nature combines with colourful neon signs and buildings. He has painted in hues of black and brown, along with the use of charcoal.

Akhbar Sarkar shows Farashganj, New Market Gate, Boro Katra and Boro Bari -- with flowers hanging over alcoves and windows. There are ladders leading up to the worn out part of the building, showing bricks.

Golam Moshir Rahman, exploring the scope of ethnic visual identity, says he is inclined towards self-portraits. He says in him is reflected the politics and social issues of the times.

Bishan Bhakta paints Old Dhaka with swift strokes. There are rickshaws and cars, along with buildings. You see the TSC with trees and rickshaws. There is rain among the slow traffic. White horses with big umbrellas and houses are seen in a distance.

The paintings are fairly thought-provoking for young artists, and are certainly decorative.

The exhibit ends on ends on December 11.



BENGAL CLASSICAL MUSIC FESTIVAL

MEMORABLE DEBUTS, AND A FAMILIAR STORM

FAHMIM FERDOUS

The third night of the Bengal Classical Music Fest bore witness to a number of memorable debuts, most notably of the legendary Vidushi Shubha Mudgal, after a veritable torrent of Carnatic beats stirred up a drowsy crowd.

After a colourful display of Manipuri dance by Warda Rihab's troupe, the first sard performance of this year's festival, by Bangladesh's own Yousuf Khan, took place. Presenting Raga Kirwani, a common choice of instrumentalists, he presented a short alap before moving on to an expressive recital in madhya and drut laya, supported well by Iftekhar Alam Pradhan.

Ustad Wasifuddin Dagar also gave his first performance at the Bengal stage, opening with the romantic Raga Behag. His prowess in the lower octave with gamaki sargam taan was balanced with the softness of some parts in the vocal. He then presented a piece on Raga Shankara, before closing with a short showcasing of Raga Sohni.

Dr. N Rajam brought the Hindustani violin in all its glory to the Dhaka stage, in a family quartet that featured her daughter

Dr. Sangeeta Shankar and granddaughters -- Ragini and Nandini Shankar. With nimble bow-and-finger work, the group performed brilliantly in unison and in their solo sections, displaying speed and embellishments with dexterity. The veteran also explained her gayaki-ang (vocal style) violin playing, distinguishing it from tantrakari-ang



(instrumental style) with examples. The quartet then presented a beautiful Banarasi thumri in Raga Khamaj, and put the icing on the cake with a violin rendition of Nazrul Sangeet "Brojogopi Khele Holi".

Shruti Sadolikar, also on her first encounter with the Army Stadium audience, presented khayals in Raga Nand and the

complex Raga Kaushiki Kanada, before closing with a Begum Akhter thumri in Raga Tilak Kamod -- "Ab Ke Sawan Ghar Aaja".

The only artiste of the evening -- who had performed here before, revered mridangam exponent Guru Karaikudi Mani, took the stage with his ensemble of Carnatic percussionists. After

Each of the players expressed themselves fully, in a display of amazing tempo and technicality.

After the storm came the calm, as the imposing figure of Vidushi Shubha Mudgal walked on to the stage (with her husband Aneesh Pradhan on tabla), and effortlessly held the audience captive in a memorable recital. There was something in



heartily praising the Dhaka audience, the quartet -- also featuring ghatam, khanjira and morsing -- presented a laya vinyasam. But it did not matter what it was technically, because the crowd were left absolutely awestruck. The complexity of it was beyond comprehension of almost the entire audience, but its entertainment value was immeasurable.

her voice and her ornamentations that drew in even the most casual listener, and that is what made her special. She opened with Raga Bhatiyar, presenting a khayal composed by her teacher Ramashreya Jha (commonly known as Ramrang). Her closing piece, in Raga Bhairavi, was a fitting end to a beautiful night of melodies and rhythm.



Shubha Mudgal renders an immaculate khayal (top); Ustad Wasifuddin Dagar and Yousuf Khan perform dhrupad (middle); Guru Karaikudi Mani's Carnatic ensemble in action.

PHOTO: SHEIKH MEHEDI MORSHED

USTAD RASHID KHAN

Rekindling romance with music

ZAHANGIR ALOM

Padma Shri Ustad Rashid Khan is thought to be the most popular classical music maestro of the present time. With a unique vocal prowess, he equally immerses in the melodic ocean while performing khayal music, light classical genre or even film songs. In a conversation with The Daily Star, the living leg-



end shared different aspects of music along with his rendition style.

"I feel very happy to perform in Bangladesh every time. Countless audience gathers every year in Bengal Classical Music Festival thanks to the magnificent initiative taken by Abul Khair. It is an excellent aura of Classical Music where the performers and the music lovers thoroughly enjoy," said Ustad Khan.

"When I perform, I focus on generating apt melody of a raga. Rekindling romance is important in the rendition of music. Dramatising in delivering notes and embellishing the piece with precise melodic ornamentations enchant the audience as I experience. I love to perform with an attempt to insert new elements in my rendition every time. Thus, I try to beautify my rendition with producing taan, layakari, murki, bahelawa and more," said the artiste.

While Ustad Rashid Khan is on stage, the

PERFORMING TONIGHT AT THE FESTIVAL

- Dhamar by **GEETOBITAN**
- Bharatanatyam by **VIDUSHI ALARME VALLI**
- Surbahar by **IRSHAD KHAN**
- Vocal by **SAMEEHAN KASHALKAR**
- Sitar by **USTAD SHUJAAT KHAN**
- Khayal vocals by **USTAD RASHID KHAN**
- Flute by **PT. HARIPRASAD CHAURASIA**

audience eagerly waits for the unmatched musical proceedings as his rendition stands out for the emotive overtones in his melodic elaboration. The emotional content may be in the alap, or the bandish, or giving expression to the meaning of the lyrics, according to the Ustad. This brings a touch of modernity to his style, as compared to the older maestros, who placed greater emphasis on technique and skilful execution of difficult passages.

"Classical music is such a vast subject that requires true and interactive taleem (training) from an accomplished performer Guru. Otherwise, it will not bear proper fruit," concluded the music maestro.

Flavours of Manipur in "Leichan"

APORAJITA MUSTAFA

Sustaining the staggering heights of grandeur and poise as the first two nights, the third night of the Bengal Classical Music Festival 2015 commenced on a vibrant note with a Manipuri performance by the dance troupe led by celebrated dancer-choreographer Warda Rihab. The production, titled "Leichan", (an assortment of flowers) depicted a compilation of ritualistic festival dances of Manipur through four different pieces named "Kathokchaba", "Basanta", "Goshtha Kreedha" and "Jaya Jaya Deva Hare" respectively.

The first routine, "Kathokchaba" (meaning "offering"), portrayed the welcoming rituals and invocations for Lord Krishna that would take his devotees on a holy ride to Sanaleibak, also known as the golden land of Manipur. Following that, Warda Rihab presented a solo "Basanta", describing the effervescent spirit during the arrival of spring in



PHOTO: SHEIKH MEHEDI MORSHED

Manipur. Third in line was "Goshtha Kreedha", a routine loosely based on the traditional dance drama of Manipur "Sansenba", also known as "Goshthaleela". The production concluded with "Jaya Jaya Deva Hare", a piece inspired by the Kang Chingnaba, other-

wise known as the Rathayatra festival of Manipur. Conceived, choreographed and directed by Manipuri dance exponent Bimbavati Devi, "Leichan" was an exemplary portrayal of the remarkable beauty, grace and finesse possessed by Manipuri dance.



Ahead of the staging of "A Different Romeo and Juliet" featuring specially-abled artistes, instructors and members of the cast went through rigorous rehearsal during the last couple of months. The final stage of rehearsals for this year wrapped up recently at BRAC Center for Development Management in Savar near the capital. The British Council Bangladesh, in collaboration with UK's Graeae Theatre and Dhaka Theatre, is bringing the Shakespearean classic on stage featuring specially-abled artistes in March 2016.

The Daily Star | Standard Chartered | Celebrating Life

CELEBRATING LIFE District Festivals

CONCERT. PHOTO EXHIBITION

This event is free for all. Registration is a prerequisite. visit: www.imdhaka.com/celebratinglife/bd

We will be at

CHITTAGONG

Photography Exhibition
 3-5 December 2015, 10 AM to 8 PM
 Venue: Haatkholo Gallery
 6 Surson Road, Chittagong

Concert
 3 December 2015, 6 PM to 8 PM
 Venue: Theater Institute, Chittagong
 Performance by **Rezwana Choudhury Bannya**
 Band Show by **Tironday**

Partners: