

Bengal Classical Music Festival
 Organiser: Bengal Foundation
 Venue: Army Stadium
 Date: November 24-28
 Time: 7pm-5am everyday

Int'l Group Art Exhibit
 Venue: Gallery Cosmos, New DOHS, Mohakhali
 Date: Nov 27-Dec 26
 Time: 12noon-8pm

Solo Art Exhibition
 Impression of Time
 Artist: Abdul Gaffer Babu
 Venue: Alliance Francaise de Dhaka
 Date: November 19-29
 Time: 3pm-9pm

Solo Art Exhibition
 Soul to Soul
 Artist: Tarshito
 Venue: Bangladesh National Museum
 Date: November 19-30
 Time: 9:30am-4:30pm

Solo Art Exhibition
 Title: Urban Sight
 Artist: Kazi Salahuddin Ahmed
 Venue: Shilpangan Gallery, Dhanmondi
 Date: Nov 18-Dec 3
 Time: 12Noon-8pm

PERFORMING TONIGHT AT BENGAL CLASSICAL MUSIC FEST

- Vocal presentation by students of Music Dept, DU
- Sitar by students of Bengal Parampara Sangeetalay
- Santoor by Pt Shiv Kumar Sharma
- Khyal vocals by Kumar Mardur
- Sitar by Pt Kushal Das
- Khyal vocals by Arati Ankalikar
- Flute by Pt Hariprasad Chaurasia



“After a while, the lines between genres are blurred”
 ... Shashank Subramanyam



FAHMIM FERDOUS
 Shashank Subramanyam started playing flute in the professional circuit at the age of six, and was registered as an 'A' grade artiste of All India Radio and Doordarshan TV at age 13. The prodigious Carnatic flautist has since played with world-famous musicians of various genres and was nominated for a Grammy for "Floating Point", his album with Blues legend John McLaughlin. After his debut at the Bengal Classical Music Fest, he sat down with The Daily Star.

How was your first impression of the Dhaka audience?
 Shashank: It was fantastic. I heard a lot about this festival. And in my career of 30 years, this is the first time I got to perform in Bangladesh. It was a magical experience.

You have collaborated with international artistes of great stature. When you're performing with someone from a different genre, how does it play into your musical stylistic elements?
 Shashank: When you perform with someone else, after a while, lines between music melt; it becomes Indian music -- and then, just music. That is why musicians who collaborate a lot, often cannot restrain themselves to a particular genre in its hardcore sense. You always mingle with different musicians and try to understand where they are coming from, and try to blend with them.

You have developed a number of unique flute playing techniques. How do you go about developing these, and discovering new aspects of the flute?
 Shashank: For someone like me who started professionally at six years old, I had to face many challenging situations; many

times I was found lacking. Maybe I could not mingle well with a violin, or I was playing with a faster instrument, like the sitar. All these encounters, kind of leads you into inventing new things. It's not something I have tried to do intentionally. Wherever I felt I had to do something new, things happened. It is important to keep working on it.

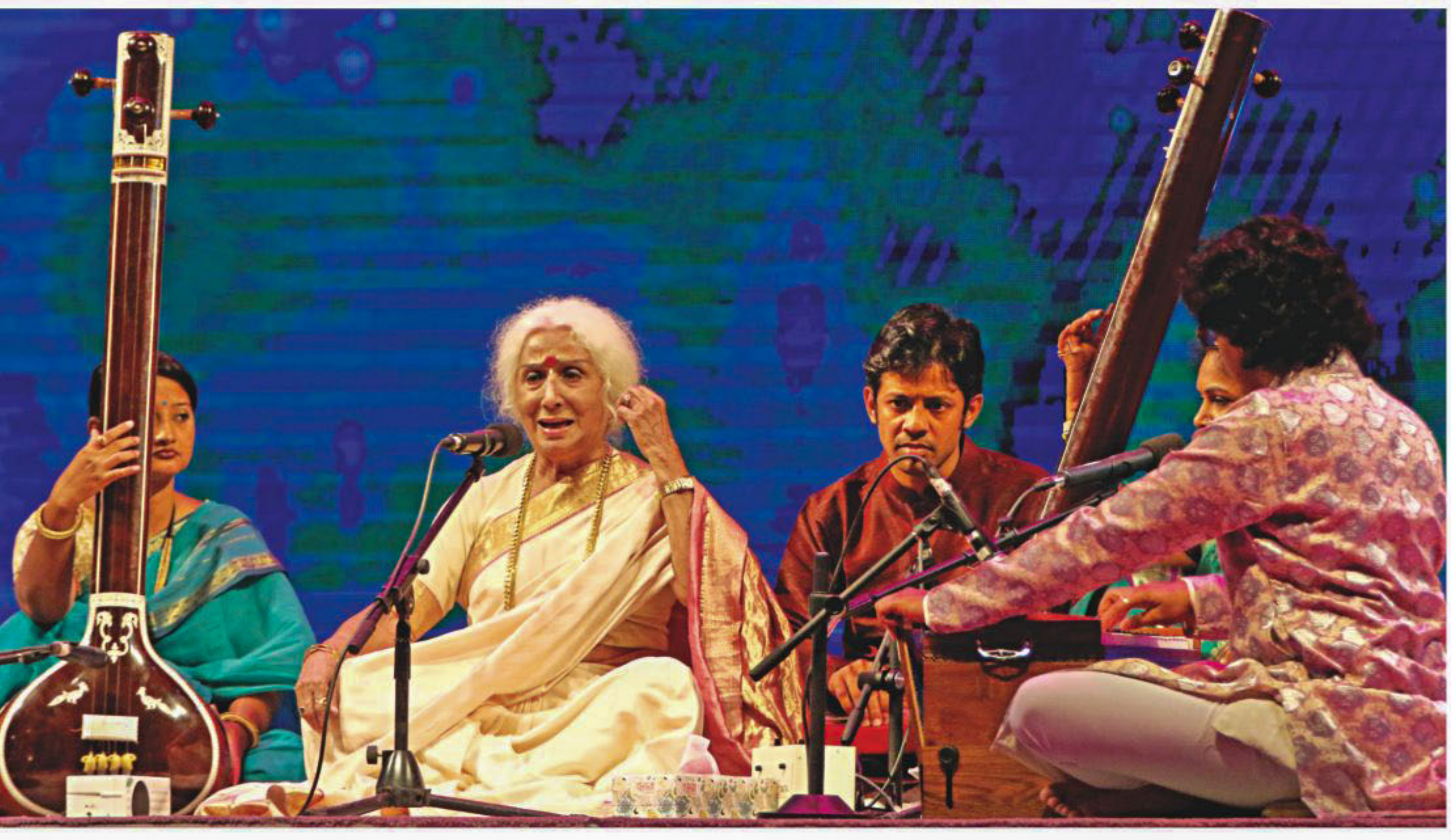
Many flute players look up to you for these innovations you have done. How can they learn these techniques?
 Shashank: These techniques have a musical background. As an audience, you are only seeing the surface. But to learn it, they have to learn the technical background also, and not the technique alone. They need to know why that technique came about. It is possible. I teach many students, and some of them are able to do it.

You're a Carnatic flautist but you have trained in Hindustani Classical as well. Can you tell us of a few distinctions between Carnatic and north Indian flute, and music?
 Shashank: I specialize in Carnatic but I also trained in Hindustani music for knowledge. The very music is different in the two forms. The interpretation of ragas is different. North Indian flute is a six-hole flute, mine is an eight-hole flute. In Carnatic, we are more trying to reproduce the gayaki (vocal) style in its actual sense. All our compositions are made for vocal that we try to perform instrumentally, whereas in North Indian music, there are compositions for meant for specific instruments. There are many differences in the way we improvise. Also, South Indian music is rhythm-wise very strong. It has very complex rhythms, and we have to undergo strict rhythm training.

PHOTO: SHEIKH MEHEDI MORSHED

A rainbow of romantic melodies

BENGAL CLASSICAL MUSIC FEST IN BLOOM



Dr. Prabha Atre grips the apt mood of Raga Shyam Kalyan; (below) Ustad Rashid Khan delivers yet another memorable performance at his familiar stage.

PHOTO: SHEIKH MEHEDI MORSHED

ALOKE KUMAR SEN & ZAHANGIR ALOM
 The third night's musical proceeding of Bengal Classical Music Festival 2016 began with a group sarod recital by the artistes of Bengal Parampara Sangeetalay. They performed Raga Kafi at the grand event.

Talented Carnatic flautist Shashank Subramaniam's emotive recital of Raga Purvi Kalyani (equivalent to the Hindustani Raga Puria Kalyan), portrayed a garland of melodies -- narrating myths of both the sun and the moon. Puria Kalyan, belonging to the Marwa thaat, is an intermingling of Raga Yaman and Raga Puria. Through elaborating ragam alapan, tanam, pallavi and traditional composition, the prodigious flautist also demonstrated exquisite techniques that he has developed -- like dual-octave note production and such. The recital evoked the connotations of love, melancholia, prayer and gratefulness to the eternity. He later presented a famous Kanada song "Krishna Nee Begano Baaro" and a Tamil folk dhun.

Octogenarian Dr. Prabha Atre took the stage next. The living legend of Kirana Gharana started off her performance with a sweet Raga Shyam Kalyan. Her rendition of vilambit bandish was followed by a tarana on dhrut ektaal. The maestro later presented another khyal set on Raga Madhura Kauns. An urge for embracing the eternal soul with the nuance of holistic love was the main theme of the excerpts of her vilambit bandish "Shaam Maan Mohana" while her dhrut bandish "Paar Karo Mori Naiya" revolved around the spiritual state of love for the ultimate. A tarana "Ta na na tanum", set on the same raga, followed on teentaal. A romantic dadra "Basanti Chunaria Lao More Saiyan" performance came next by Prabha Atre, who wrapped up her part with presenting a Bhairavi dadra "Jagat Janani Bhava Tarini Mohini Tu Nava Durga".

Dhaka music lovers thoroughly enjoyed the jugalbandi tabla recital by the celebrated Pt. Anindo Chatterjee, and his son Anubrata Chatterjee. Pt. Anindo Chatterjee, an exponent of the renowned Farrukhabad Gharana, started off with Uthan and Peshkar, as Murad

Ali Khan recited Raga Charukeshi on sarangi. The artiste duo played various kayda like mishra jati kayda, tisra jati kayda, along with old-school kayda composed by legendary Ustad Ahmed Jan Thirkua. Anubrata Chatterjee recited an Ajrara Gharana kayda, popularised by Ustad Habib Uddin Khan. The presentation instantly earned rounds of applause. Anubrata performed a Lucknow Gharana gaut and speedy composition by Ustad Keramat Ullah Khan. A jugalbandi recital by the father and son, followed. Pt. Anindo Chatterjee styled an old gaut, created by Ustad Masit Khan. The clarity of beat, safai and a precise permutation of bol were the

main features of the recital. Anubrata recited a Pt. Jnan Prakash Ghosh rela while his father played an Ahmed Jan Thirkua tukra, and demonstrated the nuances of the tabla, producing sounds of a conch with it. The recital also contained Punjabi Chakradar, sweet loggi, and a bit of sawal jawab.

Pt. Uday Bhawalkar performed dhrupad based on Raga Abhogi and Raga Saraswati. He slowly blossomed the melody of the ragas in the dhrupad alap part and presented immaculate bandish and bistar of the featured ragas.

Pt. Sanjoy Bandopadhyay diffused the melody of sweetness and love in his recital of Raga Shana Kanada. He adorably showcased

the essence of the raga through his alap, jod, jhala presentation. He later played Raga Pilu Jongla on his sitar.

Master vocalist Ustad Rashid Khan performed Raga Lalit as the concluding artiste of the night. The Rampur-Sahawan Gharana Ustad stood out for the emotive overtones in his melodic elaboration in mandra saptak. According to the Ustad, "The emotional content may be in the alaaop, or the bandish, or giving expression to the meaning of the lyrics." 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.

The Ustad's rendition of vilambit tintaal bandish "Bhor Hi Aye Jogie Tum Alakh Jagao" and dhrut tintaal bandish "Kahe Sautania Dekh Birmaye" was followed by a tarana performance. His magical taankari, ragdari, mesmerising meend, murki, sargam combination, bakro and Sapat taan performance, immaculate gamak, speedy ascending and descending in three octaves, rare fondness of bolbistar and immersing in swar during the performance were outstanding. Pt. Subhankar Banerjee embellished the performance on tabla.

The maestro ended his performance with a popular thumri "Yaad Piya Ki Aaye", shedding light on various ragas.



Two Bangladeshi artists exhibit in Myanmar

Jamal Ahmed and Mohammad Iqbal at Gallery Yangon



STAFF CORRESPONDENT
 A weeklong art exhibition titled "Confluence of Minds and Interplay of Colours-II" was inaugurated recently at Gallery Yangon, Myanmar. The exhibition is featuring recent artworks by two renowned Bangladeshi artists -- Jamal Ahmed and Mohammad Iqbal. The Bangladesh Embassy, Yangon and National University of Arts and Culture, Yangon have jointly organised the exhibition.

Though there lies a longstanding relationship between Bangladesh and Myanmar, the Bangladesh Embassy in Yangon has recently taken multifaceted

initiatives to strengthen the cultural ties between the two countries. This exhibition is a part of that initiative. The first episode of the exhibition, successfully held last year, left a great impression among art enthusiasts and cultural personalities of Myanmar.

The artists -- Jamal Uddin Ahmed and Mohammad Iqbal -- are faculty members of the Department of Drawing and Painting, Faculty of Fine Art, University of Dhaka. Both the artists are graduated from the department they are now teaching. Jamal Ahmed also studied at the Academy of Fine Arts in Warsaw, Poland and Osaka University of Foreign Language, Japan. Ahmed has exhibited his works in Japan, Poland, UK, USA, India, Pakistan and numerous times in Bangladesh.

Mohammad Iqbal is a MONBUSHO Scholar and obtained PhD on Oil Painting, from the Faculty of Fine Arts, Tokyo University of the Arts in Japan. His paintings were exhibited in many renowned galleries of Japan and Bangladesh.

The artists have chosen similar subjects like daily life, living and social obstacles of the people of Bangladesh for the exhibition that runs till November 30.