

A man of a quiet and humbling nature, Pandit Yogesh Samsi is one of the few tabla players whose status and reputation have been built on his precise and perfected artistic ability, as both an accompanist and a soloist. He is the son of the renowned vocalist Pandit

and gives some tips to the youth about how to carry the art forward.

You've been coming every year; this is your fifth year. Have you seen progress in terms of number of audience or their connection to the music?

so many aspiring young students who are pursuing music and are learning this. So I must say it's a fantastic experience to be here every year.

To pursue a classical art form, it takes a lot of devotion and time. And considering

concentrating on development, and maturing into a fine artist. So, sacrifices were made even then. All I can say is that the sacrifices have become greater today, because today there are so many attractions and distractions. Young people get so easily distracted from their main focus of training. And to tackle that, you need a good environment and a good guru-- a 'samarth' (powerful or efficient) guru. With that in hand, that level of dedication can be brought out and achieved. And I think Bengal Foundation is doing the right thing, by having an academy here, having excellent gurus come in from India and instilling those values into the students. So, I think with

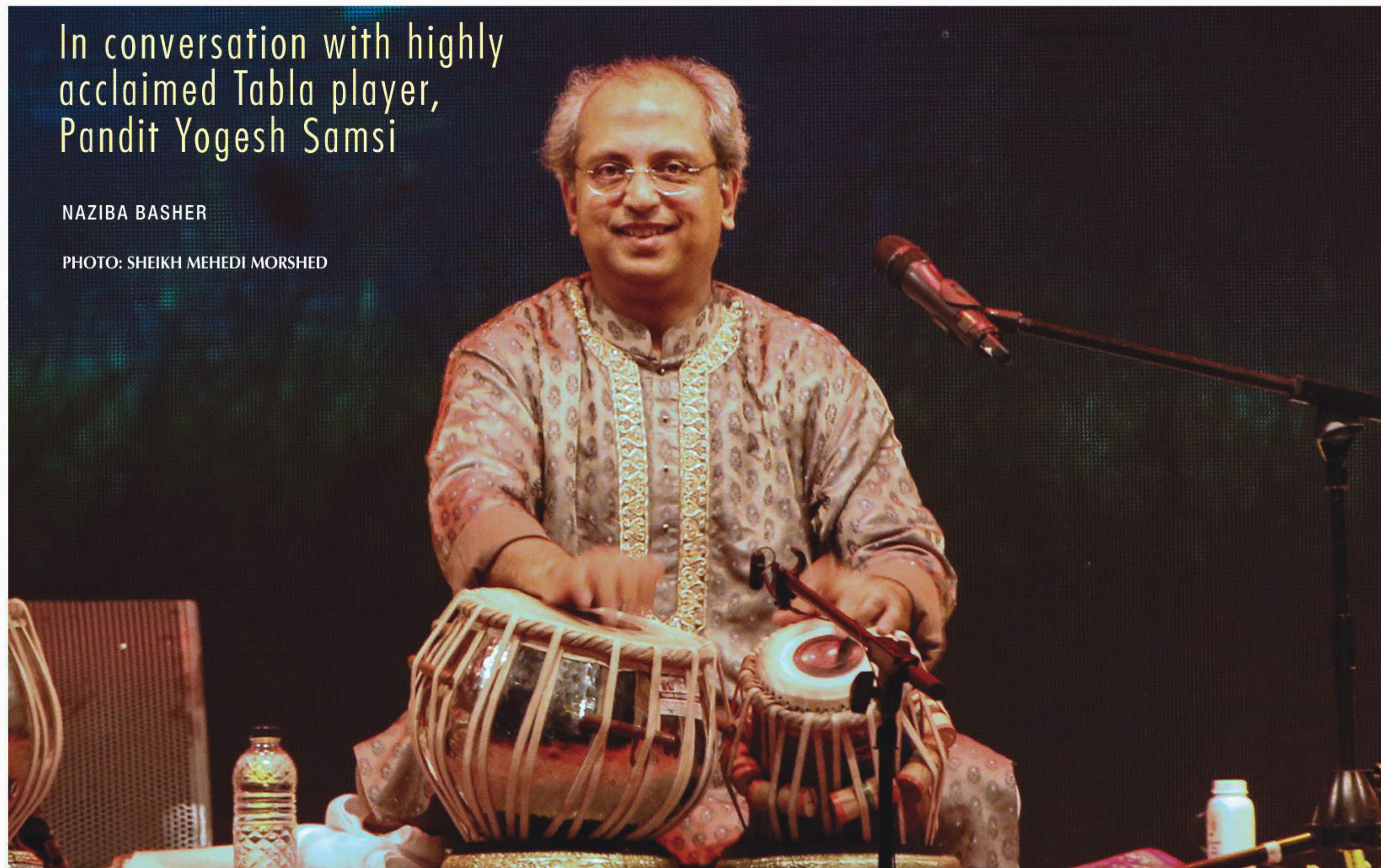
INTERVIEW

"YOU MUST TURN YOUR PRACTICE INTO A SADHANA..."

In conversation with highly acclaimed Tabla player, Pandit Yogesh Samsi

NAZIBA BASHER

PHOTO: SHEIKH MEHEDI MORSHED



Dinkar Kaikini ji. Pandit Yogesh Samsi's father was the one who initiated him into tabla at the tender age of four. Later, he received guidance under Pandit H. Taranath Rao. But it was under the tutelage and training of the legendary Ustad Alla Rakha for twenty three years that gave him the ability to mature into the fine tabla player that he is today. Pandit Yogesh has accompanied almost all the top ranking instrumentalists. He played alongside Pandit Shiv Kumar Sharma and Pandit Tajendra Narayan Majumder in this year's edition of the Bengal Classical Music Festival. He had also performed a duet with Pandit Subhankar Banerjee. During a brief chat with the Maestro, he speaks about his experience with the Festival and the audience in Bangladesh,

First of all I'd like to say that I came here like 25 years ago with Ustad Rashid Khan and that was for a very small gathering. But the past five years, I have been coming every year, and I must say that the audience is totally connected with Indian classical music, and art and culture. And so, I don't see the scope of the audience growing anymore, because it's absolutely colossal! It's a huge audience and it proves that even if there is limited scope of learning or being connected with the art form in terms of Indian classical music, I don't see any lacking when it comes to connecting with the audience here in Dhaka. I feel so connected with the audience every time I perform. There is appreciation at the right places, in the right intensity. And there are

the world we live in today, with so much competition and chaos, it becomes very difficult for the students to give in that amount of dedication and time. How do you think the youth of today's world can tackle that to be able to one day get to where you are?

That's a very good question. Actually, I would say the way we learned Indian Classical Music at that time in the Guru-Shishya tradition, there was not much happening in terms of a lot of opportunities, or a lot of concerts, or any form of exposure for a young aspiring musician who is in the prime of his or her training period- the lack of which is very important to remain focused; to be away from the commercial scene, to be away from the performing scene, and to be

more such initiatives, the youth will be guided in the right direction.

Can you share some words of advice for the youngsters, who are pursuing Hindustani Classical music and looking up to you and aspiring to be where you are?

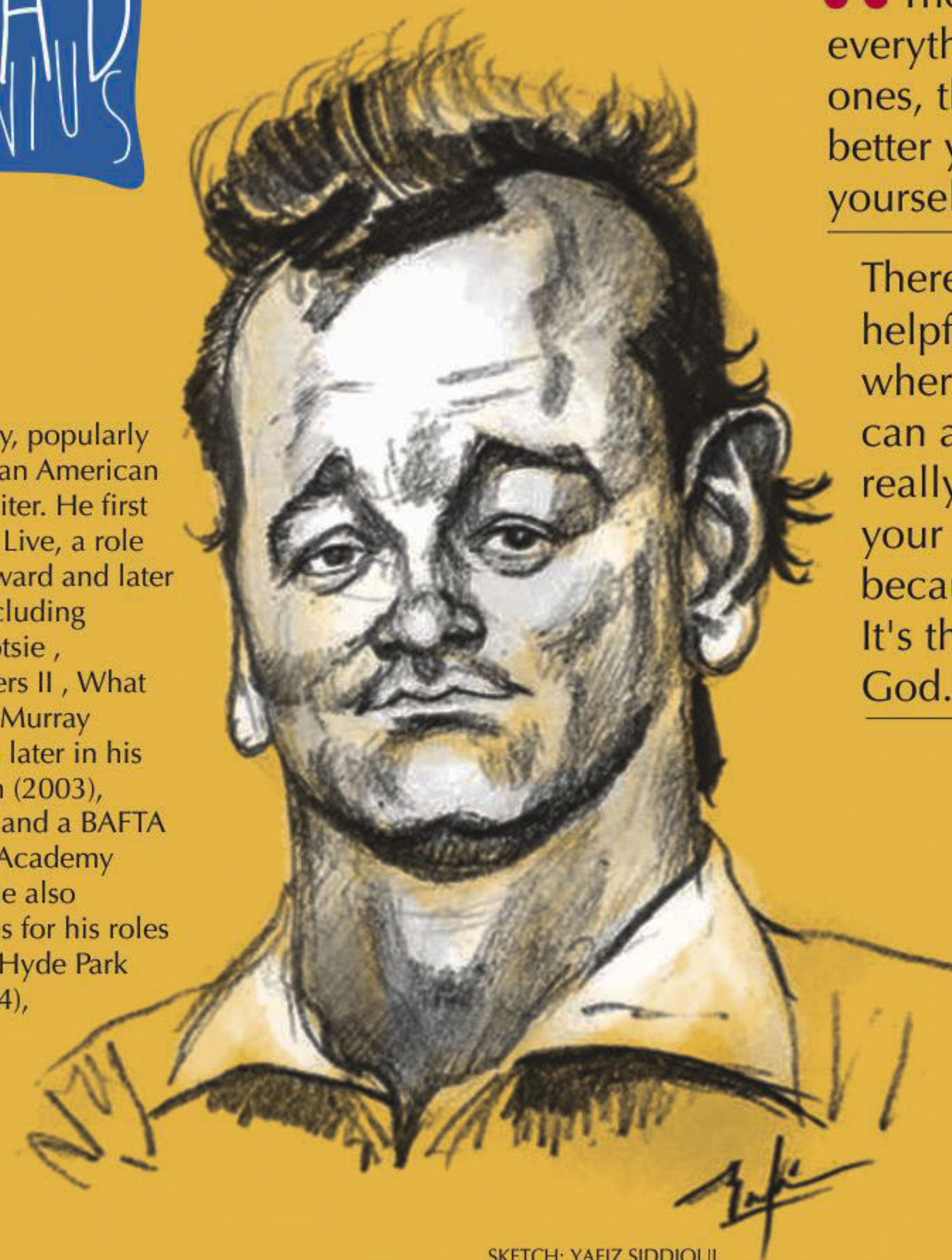
All I can say is that you must stay focused; you must be dedicated to your Sadhana (disciplined pursuit). Just mere practice will not do. You must turn your practice into a Sadhana. If you are aspiring to be professionals, you must be restless if it is not done everyday. It must become a sadhana so that it is a deeper experience for you. If that happens- over a sustained period of time, the goals that you want to achieve are certain. ■



WILLIAM JAMES "BILL" MURRAY

(Born September 21, 1950)

William James "Bill" Murray, popularly known as Bill Murray is an American actor, comedian, and writer. He first gained exposure on Saturday Night Live, a role which earned him his first Emmy Award and later went on to star in comedy films, including Meatballs, Caddyshack, Stripes, Tootsie, Ghostbusters, Scrooged, Ghostbusters II, What About Bob?, and Groundhog Day. Murray garnered additional critical acclaim later in his career, starring in Lost in Translation (2003), which earned him a Golden Globe and a BAFTA Award for Best Actor, as well as an Academy Award nomination for Best Actor. He also received Golden Globe nominations for his roles in Ghostbusters, Rushmore (1998), Hyde Park on Hudson (2012), St. Vincent (2014), and the HBO miniseries Olive Kitteridge (2014), for which he later won his second Primetime Emmy Award. Murray received the Mark Twain Prize for American Humor in 2016.



SKETCH: YAFIZ SIDDIQUI

“The more relaxed you are, the better you are at everything: the better you are with your loved ones, the better you are with your enemies, the better you are at your job, the better you are with yourself.”

There's only a couple times when fame is ever helpful. Sometimes you can get into a restaurant where the kitchen is just closing. Sometimes you can avoid a traffic violation. But the only time it really matters is in the emergency room with your kids. That's when you want to be noticed, because it's very easy to get forgotten in an ER. It's the only time when I would ever say, 'Thank God. Thank God.' There's no other time.

My mother is a real character, a talkative soul who can make friends with anyone, and she'd always been a massive influence on me. She's so animated, I even used to tape phone conversations with her in order to steal material!

It's extremely powerful to say no; it's really the most powerful thing to say.”

SOURCE: WIKIPEDIA AND BRAINY QUOTES

STARDIARY

thestarmagazine@gmail.com

CHARITY FOR WHOM?

Every year, our local community serves thousands of needy families with health assistance, food, and toys. In response to the increasing number of people living in North Bengal unable to meet their basic needs for food and warm clothes, this year a group of young people has launched a campaign to ensure that families can stay safe. This campaign provides food, warm winter clothing, and toys to some of the city's neediest households, reaching a large number of families at risk of serious health problems or housing loss this winter. They set a great example of making a difference in people's life by participating in this. Seeing them many other people in our locality have started something similar. But I was surprised seeing that this second group of collegegoers are pompously declaring their contributions to charitable causes. They are more concerned about whether it would be on TV or in the newspapers. A charity is only reasonable when you aren't expecting anything out of it. Declaring your contributions in front of everyone, bragging about it or uploading your pictures on social websites while doing it shows that you aren't doing it for community, you're doing it for yourself. I have been taught that “give alms with one hand and do not let the other see what you are doing”, because in so doing you are ensuring that the reason you are charitable is out of charity rather than the desire to see other people admire you for your charity.

Atikur Rahman
Bashundhara R/A, Dhaka

