

## WHAT'S ON




**Bengal Classical Music Festival**

Organiser: Bengal Foundation  
Venue: Abahani Field  
Date: December 26-30  
Time: 6pm onwards


**Contemporary Indian Print Exhibit**

Venue: Gallery No. 6, National Art Gallery, BSA  
Date: Dec 25-Jan 6  
Time: 11am-8pm



**Solo Art Exhibition**

Beyond the Insignificant  
Artist: Tasadduk Hossain Dulu  
Venue: Kala Kendra  
Date: Dec 15-Jan 6  
Time: 5-8pm



**Solo Art Exhibition**

Title: Code of Conduct  
Artist: Mohammad Hasanur Rahman (Reaz)  
Venue: La Galerie, AFD  
Date: Dec 19- Jan 2  
Time: Mon-Thurs (3-9pm), Fri-Sat (9am-12noon & 5-8pm)



**Zainul Festival & Art Fair**

Organiser: FFA, DU  
Venue: Charukala premises  
Date: December 29-30  
Time: 10am onwards



**National Cultural Festival**

Organiser: Bangladesh Uddichi Shilpigoষ্ঠhi  
Venue: Central Shaheed Minar, Dhaka  
Date: Dec 28-30; Time: 3pm




**Nandonik Theatre Festival**

Organiser: Nandonik  
Venue: Bangladesh Shilpakala Academy  
Date: Dec 26-29; Time: 7pm



**Group Watercolor Exhibition**

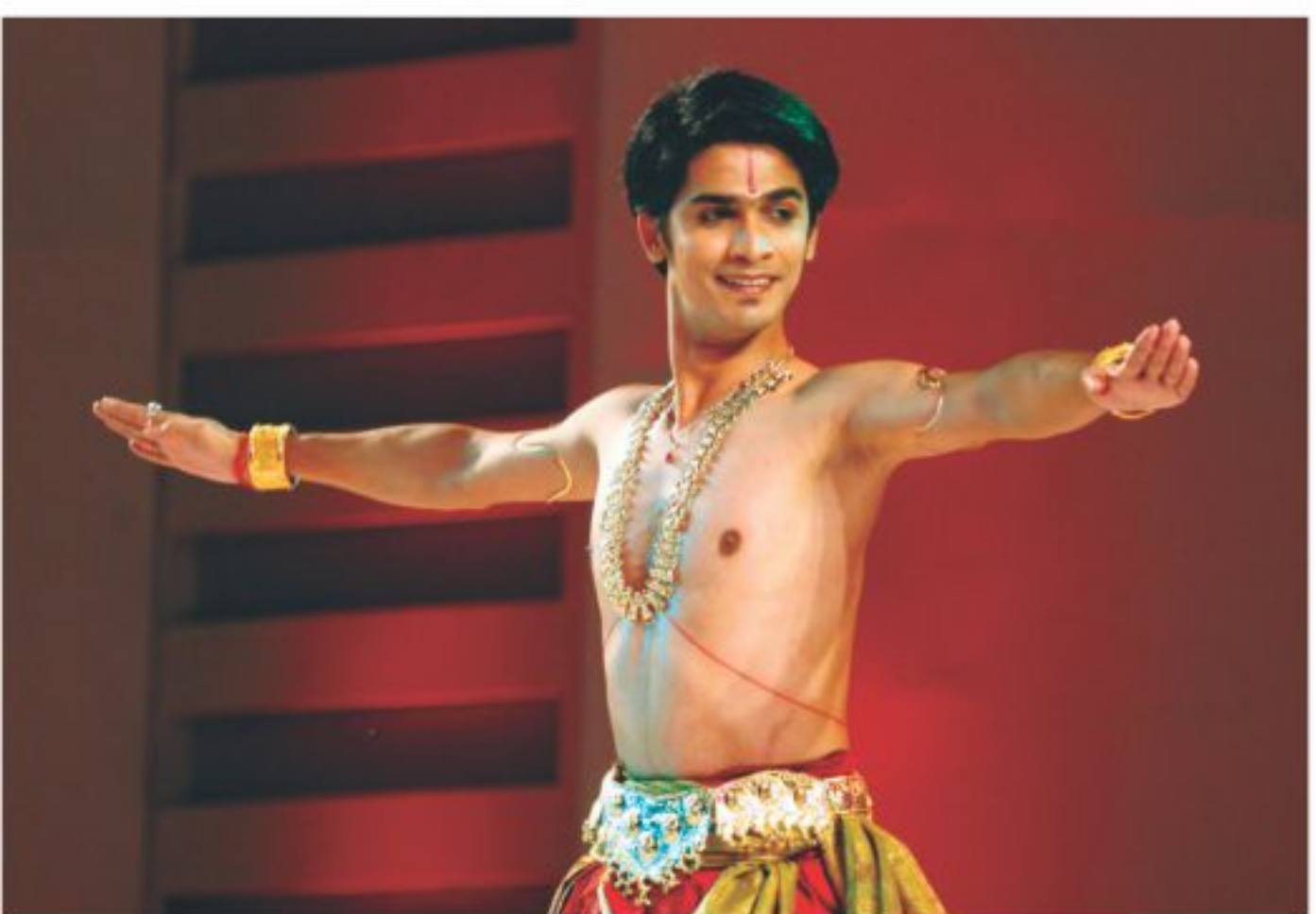
Jolokabbo  
Organiser: Bay's Edgewater  
Venue: Edge Gallery  
Date: Nov 26-Dec 31  
Time: 10am-8pm



**Film Screening**

Tribute to Jean Moreau  
Venue: Alliance Francaise de Dhaka  
Date: December 29  
Time: 6-8pm





Amit



Sudeshna

## “Nritya Chirantan” at BCMF today

ROBINA RASHID BHUIYAN

The third day of the Bengal Classical Music Fest will open with a dance performance today titled “Nritya Chirantan”, directed by renowned dancer Sharmila Banerjee. The production is an ode to Nataraj, or the Lord of Dance, and consists of three classical dance segments: Manipuri (performed by Sudeshna Swayamaprabha and Sweet Das), Bharatnatyam (by Amit Chowdhury and Zuairiyah Mouli) and Kathak (by Mehraj Haque Tushar and Snata Shahrin). Each dancer is to deliver a solo performance within each set, before joining together in a finale that combines the dance forms. The performance is going to be performed to “Nrityero Taale Taale” by Tagore. For some of these young dancers, this is their first time performing on such a significant platform, but for others, this is another chance to come back stronger than before. Talking to The Daily Star, Sudeshna, Mehraj, and Amit shared their thoughts before their performance.

**Sudeshna:** The responsibility has grown even bigger since we are given the chance to perform solo. Last year was my first



Mehraj

experience performing to such a large crowd, but the nervousness has not diminished. For a young Bangladeshi dancer, to be able to share a platform with such legendary maestros is awe-inspiring and intimidating. We have been practicing a lot, and taking it even more seriously this year. For the Manipuri dance set, we have been training under Bimbavati Devi, and

are doing some items by her father Guru Bipin Singh as well.

**Amit:** My first solo performance at BCMF was in 2014. It is a great opportunity and achievement to share the stage with such great artistes from around the world, and I feel compelled to present myself in a different way this time. The most challenging aspect during my first time was to perform with live music, but it was a great learning experience, and I have had the chance to perform extensively in Bangladesh and abroad since then. I hope to deliver even better this year. Our set for tomorrow was choreographed by Kirti Ram Gopal.

**Mehraj:** This would be my first Kathak solo here, but I have performed at a BCMF opening ceremony before in a group. It is very challenging to present male dancers in Bangladesh, so this is not only a huge platform for us, but also a great chance to broaden our social vision towards dancers across gender barriers. After Snata and I deliver solo performances, we will come together for a duet. Our set is directed by Shibli Muhammad, and has some items by Pandit Birju Maharaj.

### BENGAL CLASSICAL MUSIC FESTIVAL 2017

# Euphoric melody of the twinkling stars

ZAHANGIR ALOM

*The second night of Bengal Classical Music Festival 2017 was evocative of some fine musical moments. Starting off with the soul-stirring Sufi dances by Aditi Mangaldas Dance Company that exerted aesthetic sparks on stage with their uniting with the ultimate, the night's melodic proceedings had many magical moments to revisit.*

**A Historic Jugalbandi to Remember**  
Music lovers from all walks of life gathered at the festival on its second night to experience a jugalbandi recital by eminent flautist Pt. Ronu Majumdar [of Maihar Gharana] and scintillating sarodiya Pt. Debojyoti Bose [of Senia Bangas Gharana]. Two tabla maestros – Pt. Yogesh Samsi [of Punjab Gharan] and Pt. Abhijit Banerjee [of Farrukhabad Gharana] embellished the recital with their ornamentation of notes and torrents of rhythm on Dhamar and Teentaal.

mate. They wove a garland of melodies with the imagery of different ragas incorporated in it. Gripping the apt mood of the raga with fabulous *ragdari*, Ronu Majumdar [though born in Benares but originally from Faridpur, Bangladesh] and Debojyoti Bose [whose ancestral roots are in Barisal and Jessore] painted diverse imageries of aesthetics with the colours of notations. Later, the maestro duo played a *Bhatiali dhum* mingling with the folk melodies of Tagore “Bhenge Mor Ghar-er Chabi” mesmerising the music lovers.

audience. At one point his recital appeared as the beautiful sounds of silence that can be compared with the melody of twinkling stars. The ambassador of santoor later went on to play a romantic *Pahadi dhum*. The piece articulated imagery of spring in the hills where pining for a loved one echoes.

**Raga Bageshree blossoms**  
Ustad Shahid Parvez Khan on sitar played a melodic game of Bageshree, a raga pertaining to the Kafi thaat. The artiste's stunning performance seemed to make the gentle dewy breeze

with the tabla recital, solo khayal and dhru-pad performance.

Tabla recital by the students of Bengal Parampara Sangeetalay - Prashanta Bhowmik Supantho Majumder, MJ Jesus Bhoobaun, Fahmida Nazneen, Nusrat-E-Jahan and Shrestha Priyodarshini performed a composition on Teentaal and Raga Kirwani on Nagma, under the guidance of their guru Pt. Suresh Talwalkar.

The penultimate performance of the night was an immaculate Dhru-pad performance set



Yogesh Samsi, Ronu Majumdar and Debojyoti Bose perform an enticing jugalbandi; Shahid Parvez Khan delivers his sitar recital (R); Students of Bengal Parampara present a group tabla performance (below).

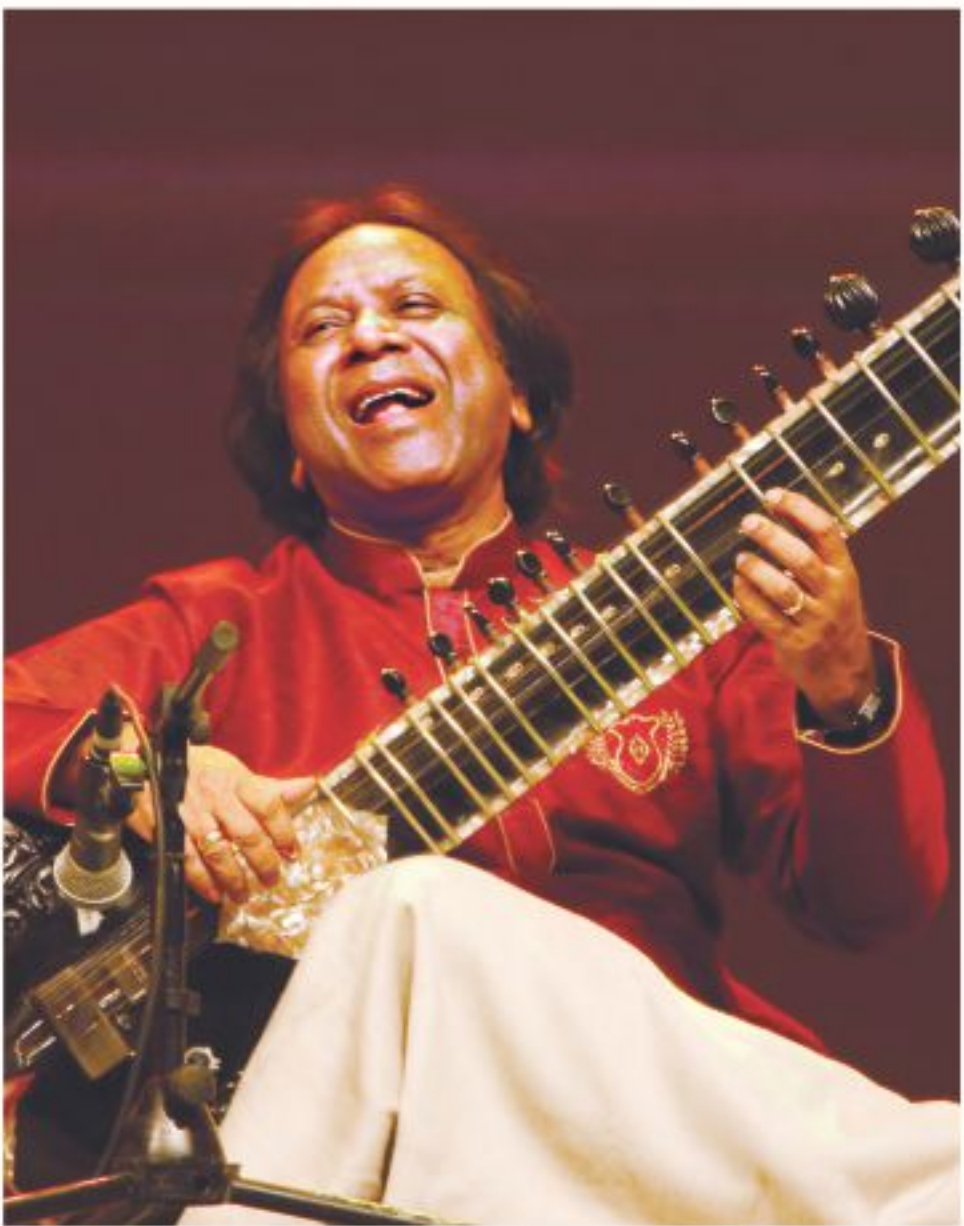


PHOTO: SHEIKH MEHEDI MORSHED



The musical phraseology of Raga Ahir Bhairav styled by the maestro duo was magnificent. The pandit duo made the recital blossom like a thousand flowers. Pt. Debojyoti Bose started off with a fascinating recital of alap, jod and jhala and produced some exquisite gaits based on which Pt. Ronu Majumdar frequently rested on *shome* generating soul-searching *pukaar*; the most striking and sharp portion of a flute recital. The Dhaka audience listened to the mesmeric long *meend* that Ronu Majumdar instantly offered.

The maestros poured all their musical passion and blessings to unite souls to the ulti-

**The Melody of the Twinkling Stars**  
Falling in love with the heritage and untainted beauty of Bangladesh, Pandit Shivkumar Sharma started off his performance with Raga Jhinjhoti. The living legend of santoor recited the raga in a way that portrayed the aesthetic beauty of Bengal including idyllic landscapes, traditional lifestyles and festivities coupled with folk elements of baul, bhatiali, jari, sari and the warmth of the people. Generating a musical phraseology in alap ang, Pt. Sharma's performance effortlessly stirred the hearts of the Bangladeshi

blow over flowers blossoming in a garden. Shahid Parvez's alap, jod, gaut, jhala and tehai seemingly made the moon smile. The Ustad experimentally presented his recital seemingly taming the melody of distant romance. Tabla maestro Pt. Abhijit Banerjee accompanied the Ustad on jhaptaal and teentaal.

**The Musical Legacy of Bengal Parampara**  
It's amazing how within a few years the artistes of Bengal Parampara Sangeetalay have progressed immensely. Under the tutelage of eminent music maestros, the Parampara artistes have given stellar performances so far

on a romantic Raga Behag by Avijit Kundu of Bengal Parampara Sangeetalay. Sukhad Munde accompanied him on the Pakhawaj, Jatyasree Roy Chowdhury and Tinku Kumar Sheel were on the Tanpura.

Parampara Guru Pt. Ulhas Kashalkar rendered Raga Jogkauns, an intermingling of raga Jog and Chandrakauns, at the festival. After performing a meditative alap, the artiste presented the *vilambit* and *madhyalaya bandish* of the raga. The Pandit later performed Raga Sohini. Pt. Suresh Talwalkar accompanied him on the tabla.

## Aditi and Drishtikon allure with rhythm and grace

NAZIBA BASHER

The Aditi Mangaldas Dance Company opened the performances of the second day of the Bengal Classical Music Festival on Wednesday, delivering an exquisite display of visual poetry.

Aditi Mangaldas and her disciples from the Drishtikon Dance Foundation - Gauri Diwakar, Minhaz, Amrapali Bhandari, Manoj Kumar and Sunny Shishodiya - graced the stage in the vibrant colours of a peacock, shades of green and blue, and began the first piece for the night- “Utsav”. Beginning with a devotional ‘Surya Vandana’, Aditi and her students symbolised the essence of Bengal Classical Music Festival - that of celebration and joy. The men embodied their masculine grace on the stage, which perfectly complemented the feminine strength of the women.

What sets Aditi apart from many other Kathak performers is her knack to go beyond technique. This was both seen and felt in the second piece of the night, as Aditi took on a solo performance to a Sufi Qawwali “Chashme Mast-e Ajabe” by Hazrat Amir

Khusrau. She performed pure Kathak, but her experimental self was evident in the selection of music and the manner of her performance, with beautiful poetry sneaked in between soul-shaking tehai. For her solo, she was clad in a gorgeous shade of magenta that enhanced every one of her moves. The harmony with which the musicians and Aditi inspired each other was felt across the Abahani field as she turned into a painting painted by herself. With her arms spread out towards the sky during soulful chakkars (spins), she shared her euphoria with the audience.

The third piece, Tarana, was performed by her students. The white and silver costumes they wore emanated peace, but were brilliantly contrasted by the rigour of the piece itself. Set to teentaal, the piece focused on rhythm and stamina. The dancers made sure to make full use of the vast stage, as they moved about like a cluster of white butterflies, all fluttering their wings to the same rhythm.

After thunderous applause, the performers gathered on stage and began clapping with the enthralled audience. And then they began producing a beat with their claps, which spread amongst the audience. As the beat continued, they bid adieu to their first appearance at the festival with one last sweet tehai.



PHOTO: STAR