

WHAT'S ON

Bengal Classical Music Festival
Organiser: Bengal Foundation
Venue: Mahalanagar, DSA
Date: December 26-30
Time: 8pm onwards

Contemporary Indian Print Exhibition
Venue: Gallery No. 6, National Art Centre
Date: Dec 25-Jan 6
Time: 11am-8pm

Solo Art Exhibition
By artist: Tinku Das
Venue: Kala Kendra
Date: Dec 15-Jan 6
Time: 5-9pm

Zaimul Artist & Art Fair
Organiser: FFA, DU
Venue: Chakrabarti premises
Date: December 28-30
Time: 10am onwards

National Cultural Festival
Organiser: Bangladesh Uchchadika
Venue: Central Shaheed Minar
Date: Dec 28-30
Time: 3pm

Pt. Ajoy Chakrabarty presents a meditative recital on Raga Gunkeli; (R) Abir Hussain performs on the sarod; (below) Vidushi Kaia Ramnath delivers a heart-melting performance.

PHOTO: SHEKHU MEHEDI MORSHE

MUSICAL WISH, GRAMINE

Soul-stirring melodies at BCMF '17

ALORE KUMAR SEN and ZAHANGIR ALOM

The Dhaka audience must be grateful to world-famous music maestros who come every year to Bengal Classical Music Festival to mesmerise them. Thanks to the noble initiative of holding this grandest festival by Bangla Foundation, the five-night long event has also become a desired destination for the stalwarts who pour their blessings creating musical mahol very now and then.

Pt. Ajoy Chakrabarty, a son of this soil, is one of the very few visionaries of organising Bengal Classical Music Festival, the world's largest festival of this kind. The third night's musical proceedings is evocative of spiritual performance by the humble artist.

Immersing in a melodic ocean, Pt. Chakrabarty ushered in the dawn through performance on a Kharaj set on Raga Gunkeli. He started off with a vilambit kirtan bandish "hey Kartaar Maan Ki Ichchha Puri Karo," composed by legendary Badi Ghulam Ali. The audience have heard many legendary tales about music maestros, but witnessed it on the night when nature consented to his

rendition and covered the venue with dense fog. The entire ambience turned white with Pt. Ajoy Chakrabarty was blissfully reciting the notes - 'Sa' 'Da' in a magnanimous mood to have everything stilled with his immaculate musical prowess.

The musical philosophy that Pt. Ajoy Chakrabarty produced was an ardent plea to connect with the ultimate. The audience enjoyed the dramatisation of his performance. The living legend's resting on the standing note (Sa) in all four octaves, an entire meandering, meaningful pukka, demonstrative sargam, bhrupad-ang alap, bolbat, jamjanta tam, emphasising on note throwing and bahelawa presentations were fabulous. The music lovers produced rounds of applause when the artist wore a garland of amrad and an exquisite thubano.

He later rendered a Jnan Prakash Ghosh bandish "Gao Gunkeli" on teental, a bengali song "Banshi Baji Jogiyaga" set on Raga Jogiya and a Bihariya Bhajan.

Pt. Yogesh Sami embellished the performance with famaishi recital while Gourab

Chatterjee on harmonium.

Vidushi Kaia Ramnath's astounding violin recital on Raga Nat Bhairavi was crying in the vilambit composition while she styled a mesmerising illusion of melody circling Nat-ang and Bhairav-ang in the drut composition that evoked joy. Ramnath's gayaki-ang violin generated transcending melodies of euphoria in the jhala

PERFORMING TONIGHT

Vidushi Sujata Mohapatra (Odissi)
Pandit Vishwa Mohan Bhatt (Mohani Veena)
Brajewar Mukherjee (khyal vocals)
Pandit Kushal Das and Kalyanji Das (sitar)
Pandit Kaivalyakumar (khyal vocals)
Pandit Hariprasad Chaurasia (flute)

part. Pandi Yogesh Sami as always kept the performance alive with his torments of beaks incorporating ornamentation of tukra and tehai. Eminent thrupad artist Pt. Uday Bhawalkar's Dhrupad performance is as always a great treat for serious music lovers who love Dhrupad, the antique form of classical music. He rendered Raga Maru and Raga

Tilang. Sukhad Munde accompanied him on the Pakhawaj.

To deliver the audience with stupendous performance on the Chhatam, VidwankidVinayakram took the stage. V. Sanjaneeshrivastavam accompanied him with Kanjiera and percussion, besides Swaminathan on the Kanjiera and Komnakkal and Canees on the Morsing. They amazed the audience with Shiv Tandav: Seven and half-beat composition, Guna Vandana and Ganapathi Tharam.

Abir Hussain was the next performer of the night. He beautifully performed Raga Abhogi on the Sarod. Pt. Yogesh Sami accompanied him on the tabla.

Sitar recital by the students of Bengali Parampara Mandal set off the evening. Pransanjai Sengupta, TM Selim Reza, Ringko Chondra Das, Mehreen Alam, Iyoti Banerjee, Mohamad Kassar and Jahangir Alam Shabier performed a composition of Raga Kirvani. Their Guna Pt. Kushal Das directed the performance.

Others performances of the night were khyal by Govt. Music College students on Raga Malkauns, and a flute recital by Gazi Abdul Hakim who presented Raga Desh, a Philu thumri and a dhum.

Bistaar's three-day Arts Festival in Chittagong

AMIR HASAN SHAHRIAR, Chittagong

The three-day Arts Festival organised by Bistaar, Chittagong Arts Complex will end today (Saturday) at Chittagong Shipikala Academy premises, with the performance of band Meghdoot.

The last day of the presentation will begin with architecture and its aesthetics by architect and songwriter Enamul Karim Nijhar at 11am. The day's events also include poetry recitation by Rashed Hassan, indigenous music performance of ethnic groups of Dhaka Hill Tracts, performance of play "Blissocracy" by artist's Brame School of Drama, Dance Music and Badi songs.

Audiences of all walks of life had the opportunity to explore various forms of art during the festival, which began on December 28.

The festival started with a cultural dance performance by children. An fascinating performance on star by Sanjit Dana followed. A mime show also entertained the audience. Antise of The Silent Theatre performed a solo mime "Dour" while the artists of Anandakali performed "Step Up Gait", a



Visitors at the exhibition.

Shil, the first day's performance came to an end.

The second day started with film exhibition and discussion in the morning which followed a vocal classical music performance by the artists of Sanjeet Bhattachan. The day's performances also included poetry recitation by Sadaf Sazz Siddiqui in English, a tabla performance by Ashish Chowdhury, songs of Enamul Karim Nijhar sung by different artists and mono-drama "Novara" by Samiun Jahan Dola.

Three separate solo exhibitions also continued at the first floor of Zaimul Art Gallery simultaneously throughout the festival. Viewers walked through the wooden sculpture exhibition titled "Arany Nandan" by Iahar Kumar Singh, painting and wall-art show titled "Wings of Burau" by Roni Ahmed and a thematic art exhibition titled "Manji" by Sumon Ahmed.

The festival was inaugurated by Secretary of Ministry of Cultural Affairs Md. Ibrahim Hossain Khan, while veteran dancer and cultural activist Lubna Mariam was the chief guest at the inauguration ceremony.



PHOTO: STAR

Avril steps into showbiz

A CORRESPONDENT

Jannatul Nayeem Avril, the finalist Miss Bangladesh 2017 who was initially crowned winner but was later disqualified, is all set to make her first foray into showbiz. The model will be seen alongside popular actor Shahal in an ntv-produced play titled "Emroni Pen Hoy", helmed by Imanjyot and scripted by Ahsan Habib Shokal.

Avril is to play a dual role in the play while Shahal is cast as a young man named Shah. Shahal has high hopes for his co-star, saying "The narrative is quite innovative. It's good to learn and takes initiative on set."

Avril is also enthused to work alongside Shahal. "I've already friends and, he has been very helpful in making my performance better."

"Emroni Pen Hoy" also marks Shahal's return to the small screen in some time, who was last seen Tommy Tansen-directed film "Runo".

How BCMF produces immaculate acoustics

In conversation with Pramod Chandorkar

PRAMOD FERDOUS

On the opening night of this year's Bengal Classical Music Festival, the Dhaka audience experienced something unique: the Astana Symphony Philharmonic Orchestra's presentation of Western Classical music like Brahms's ballet composition "Swan Lake" as well as a magnificent blending between Eastern and Western classical music through collaboration between the Orchestra and Carnatic violin virtuoso Dr. I. Subramaniam and his ensemble.

Any discerning listener who has experienced a full orchestral performance would realise how incredible it was to have a 58-piece orchestra with a vast tapestry of sounds play in an open air venue and still have the same experience of a concert hall with specially-architected acoustics where Western classical is usually performed. This performance underlined one of the most crucial factors behind the success of this festival in the past six years - a crisp, crystal auditory experience whether it is the thundering thunders and midrange or the nuanced notes of the santoor. The Daily Star got hold of the chief sound engineer of the concert, Pramod Chandorkar, to find out what goes on behind the mixing console, to achieve that.

Mumbai-based Chandorkar, an accomplished sound engineer with 25 years of experience, has been touring the world with Sonu Nigam - one of India's biggest singing stars - for 15 years. This is his second

year working at the festival. "I have worked previously with London Philharmonic, so I had that sound in my head. I came to Dhaka on December 21 for a private show, and at the time the sound system was being set up here. I came and consulted with the

is an open field, it was capturing the wind so we used closed mics on the violins. We used stereo and open and closed mics to create the right sound. Western classical musicians do not use stage monitors because they only follow the conductor; for the combined part I had to give them monitor because otherwise they cannot hear what Dr. Subramaniam and his ensemble is playing. I also heard that car sounds and horns from the road behind were being picked up by the open mics, so I requested the organisers to keep traffic restricted during that performance. All in all it was quite a complex process, but at the end of it everyone was very happy with it," he said.

About the overall sound setup of the festival, Chandorkar said "It's the best in the world. Even in India, this kind of sound is never used for a classical concert, because it is used more for pop music. I thank Blues Communications and Bengal Foundation for investing in such a setup for a classical concert. This sound setup can cover absolutely any kind of concert at any kind of venue."

Chandorkar, who runs a sound engineering academy named Soundizee in Mumbai, is keen to pass on his expertise. "We have three local sound engineers here working with me, so I'm trying to train them with the techniques I use. In a few years, I hope to see Bangladeshi sound engineers handling the entire festival by themselves."



Chandorkar (R) busy behind the console.

Another year without you, Dad

By Kishore M Chowdhury

Back again like clockwork, that dreaded time to the year when families come together and we wish to have you near. I'll never forget the midnight sky, the night of the aftermath. Crimson fireworks sprayed all over your spirit. On New Year's eve when we laid farewell, to yet another year gone by I can't myself. I start anew, yet I somehow never try. I still find solace in knowing, that you rest in a better place And I shall find you in the stars, whenever I look to see your face Time and tide keep changing reels, turning some into fathers and others fathers When newborns lay in their father's arms while exophors lay theirs to rest. Despite my envy, I still glow with pride, when strangers speak of your fatherly love For God had wanted to bless our life, when he had sent you exiles from houses above.

An abiding son, my mother's perfect mate, a guide and a friend to all For me there's nothing so glorious pedestal, where you stand high and tall Off at the men among strangers and friends, no one comes close to you So I need nothing more than your memories, to forever see me through.

In Loving Memory of Dr. Basul Mohan Chowdhury (1949-2010)