

SATURDAY  
08 SEPTEMBER  
2018

Pages 20 | ₹ 5.00/LC

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## The Statesman MARQUEE

SATURDAY, 08 SEPTEMBER 2018

### Promising & introspective

The lilting strains of classical music lit up two soirees in Kolkata recently

MEENA BANERJEE

The Gour Goswami Memorial Committee organised a warm *baithak* at an overcrowded Ashutosh Memorial Hall to pay melodic tributes to the great flautist who propagated the style of the legendary Pannalal Ghosh. In his inaugural speech Sudip Chattopadhyay, one of the most eminent exponents of the Gharana now, also offered homage to his Guru, Debaprasad Banerjee and Nikhilesh Roy, Gour Goswami's worthy disciples, who fostered the style and kept the Gharana flag flying high despite all odds.

This event was more like a family reunion of the Gharana-followers and eager listeners. As the final artiste, well-known flautist Abir Lal Naha, a disciple of Nikhilesh Roy, presented a delicate version of *Miyani Ki Malhar* replete with nicely decked up *vilambit ektal* and *druv teental* compositions in *gayakianga*, crowned with *jhalas* showcasing *tantrakari* technique. Ably supported by Pradyut Roy's tabla, he concluded with a lilting *Pilu dhun*.

Earlier the evening commenced with *Guruvandana* and *bhajans*, sweetly rendered by little Bipra Ghoshal. That was followed by Pune-based flautist Deepak Bhanuse's rendition of raga *Marua*. This disciple of Keshav Ginde, who was a disciple of Devendra Mundreswar, the son-in-law of Pannalal Ghosh, very sensitively portrayed the pathos of the raga in the slow *ektal*, displayed skill in medium-paced *teental* and closed with a *Pilu Dadra* based on *Barsan laagi Sawan bundiya*. Abhijit Ghosh, disciple of Pandit Shankar Ghosh, provided competent tabla-support to both Bipra and Deepak. In between the two flute recitals, there was a vocal rendition of *khayals* (raga *Yaman Kalyan*) and a *thumri* by Arka Sil, disciple of Kumar Mukherjee (Patiala gharana).



Deepak Bhanuse

#### Sangeet Piyasi

Sangeet Piyasi organised its 27th annual music festival at Uttam Mancha. As usual it arrived with several pleasant surprises under the stewardship of tabla maestro Samar Saha, who believes in following the footprints of his philanthropic Guru, Pandit Krishna Chandra Ganguly (Natuababu), in whose memory Sangeet Piyasi dedicates all its activities that includes giving scholarships to young talents, providing a stage for gifted performers, striking new themes and moreover, acknowledging the "unsung" services of those who actually nurture music by working behind the curtains.

This year Sangeet Piyasi bestowed the Lifetime Achievement Award on tabla maestros Chandrabhan for his selfless service to music and Nayan Ghosh who completed 50 years as a successful performing artiste and Guru. Heartwarming felicitations of Monikanta Biswas (life-line of Surokar who pioneered folding harmoniums), Haran Das (tabla maker) and Debashis Konch (sound designer) followed next. As the preamble of the fest, spread over one evening and a whole-night session, scholarship winners Sohel Basu (kathak), Arya Banik (vocal), Sourjavo Chakraborty and Rimik Mukherjee (tabla) and Saubhagya Karmakar (sitar) offered their short and sweet recitals.

The highlight of the evening was Sucheta Ganguly's soulful interpretation of the pathos ridden raga *Jogkauns* (*Sughar bar payo set to slow ektal* and *Peer parayi* in medium *teental*) with perceptive support of Rupashree Bhattacharya's harmonium and Shamik Bhaduri's tabla.

They were equally compatible in *Shyam tohen najarin lag jonye*, a romantic *dadni* beautifully rendered by Ganguly whose voice-dynamics transform according to the demands of her chosen *khayal* and *thumri*. The evening culminated in popular *Taal Tamra*, presented by Pandit Tanmoy Bose and troupe.

Focused on aesthetically organised duets, the night-long second session was punctuated by distribution of scholarships to freshly selected talents belonging to different age-groups. Vocalist sisters Neelanjana and Sheelanjana opened the session with *Dharmavati*, a Carnatic *ragakriti* to *Madhuvantini* and concluded with a seasonal *jhoala* with seasoned support of Ujjwal Bharati (tabla) and Debaprasad Dey (harmonium). The *jugalbandi* in raga *Jayanti Malhar* by Debapriyo Adhikary (vocal) and Samanway Sarkar (sitar) balanced emotional appeal and skill-play with poise with supportive tabla of Pandit Sanjay Mukherjee. The *Kirvani dadra*, *Tum bin needi*



Sucheta Ganguly with Shamik Bhaduri and Rupashree Bhattacharya



Abir Lal Naha

na aave sawariya (composed by their Guruma, Girija Devi) was equally beautiful.

A power-packed kathak duet by twins Saurabh and Gaurav Mishra changed the mood of the night, supported by Arvind Azad (tabla), Dharan Nath Mishra (vocal and harmonium), Umesh Mishra (saranggi) and Guru Ravi Shankar Mishra (*bol-padham*). The post-midnight session saw two father-son duos in the act of serious music making based on the heavy Monsoon melody *Miyani Malhar*. Sarod maestro Tejendra Narayan Majumdar and son Indrayudh set the mood with an introspective *alap* and rhythmic *jod-jhalas* before they were joined in by ace tabla-player Subhankar Banerjee and son Aarchik for thrilling *gatkaris* in slow and fast *teental* and a *taan-pradhan ektal* composition that retained the soul of the raga in its oscillating Sam on *komal nishad*. Their next was *Zilla Kafire* replete with three delightfully different *bandishes*. The young ones displayed great promise all through.

Next, vocalist cousin-duo Ritesh and Rajnish Mishra interpreted the devotional aspect of raga *Basantmukhari* (*Prabhun guni gayo*, slow *ektal* and *Manwa bhaj* *ley Hari naam, teental*) in their usual style.



Nayan Ghosh and Ishaan Ghosh

ably supported by veteran maestros such as Pandit Kumar Bose (tabla) and Pandit Dharam Nath Mishra (harmonium). They closed with a *bhajan*. The grand finale was offered by the famous father-son duo Pandit Nayan Ghosh and Ishaan Ghosh, with Hiranmay Mitra's harmonium singing *naghma*. In their thrilling presentation they included compositions and style of all the four tabla gharanas, namely Farukhabad, Lucknow, Delhi and Ajra.

The entire soiree was strung charmingly by Debashish Basu, Swapna De, Dipon Paul and Somali Chatterjee.



Debapriyo and Samanway



Tejendra Narayan and Indrayudh Majumdar with Subhankar and Aarchik Banerjee