



Sujata Mohapatra

# Various facets of rhythm

Melodious music captivated the audience at three happenings in the city recently



Sangeet Piyasi scholars

## MEENA BANERJEE

Tabla maestro Samar Saha pays reverent tributes to his *guru*, Krishna Chandra Ganguly (Natubabu) under the aegis of Sangeet Piyasi—an organisation well-known for its philanthropic and musical contributions to the society. Its uniquely designed 28th annual event, also dedicated to the fond memory of several renowned musicians, was held at Uttam Mancha recently.

Day one's evening session began with a *guru vandana*, beautifully sung by Vrinda Radhakrishnan in her delightful flawless Sanskrit pronunciation. Sangeet Piyasi very lovingly felicitated veteran santoor *guru* Dulal Roy, tabla maker Shyamal Das and veteran sitarist

Kalyani Roy. Swami Vishwatman and Maharaj of Bharat Sevashram Sangha and the dignitaries lighted the inaugural lamp while Samar Saha fondly remembered Arun Bhaduri with whose vocal recital Sangeet Piyasi had debuted and started its journey almost three decades ago.

On this nostalgic note the evening very beautifully turned to welcome the future by presenting youngsters, who qualified in Sangeet Piyasi contests and won scholarships in performing arts. Their vocal, instrumental and dance recitals were supported by aspiring tabla exponents groomed by Samar Saha. Many such youngsters regaled their listeners. The evening's climax was scripted by pakhawaj maestro Vishwambhar Nath Mishra's solo, ably supported by Dhruv

Sahai's sarangi.

The night long session of day two, exclusively by women artistes, accompanists, anchors, stage managers and ushers—was a unique concept of Saha this year. The packed Uttam Mancha saw a tabla exponent-vocalist as Nayanika Sengupta began the evening with self-accompanied *raga Yaman* and a *bhajan*. A tabla solo (*teental*) by Reshma Pandit, with Paromita Mukherjee's steady *naghma*, set the mood for the next item featuring Rageshri Das (vocal). This rising artiste of *khayal* and *thumri* presented *raga Rageshri*, *Khamaj thumri* and a *Bangla gaan* immortalised by the late Sipra Bose. Another starlet, Debosmita Bhattacharya (sarod) offered a matured *Kausi Kanada* replete with three beautiful *teental* compositions of her *guru*, Buddha dev Dasgupta. She was accompanied by celeb tabla soloist Rimpa Shiva who could do better by going under the skin of an accompanist.

The intermission was cleverly utilised by awarding Sangeet Piyasi scholarships (2018-2019) to Sayari Dutta, Arjya Banik and Dhruvadi Banerjee (vocal), Harshit Sohni, Surjyavo Chakraborty, Remake Mukhopadhyay (tabla), Anju Ghosh, Kuheli Biswas (dance) and Soubhagya Karmakar (sitar).

The post-midnight session began with Shinjini Kulkarni's *teental* and *dhamar* based Kathak recital, superbly supported by Dipmala Bhattacharya

(tabla), Asmita Sinha (vocal), Rupashree Bhattacharya (harmonium) and Pallavi De (*bol padhanti*). The euphoric mood ebbed with her lilting *thumri* based *abhinaya* which laid foundation for the peaceful arrival of *raga Lalit* in the wee hours in renowned *khayal* and *thumri* exponent Indrani Mukherjee's soothing voice. She received very sensitive support from Sangeeta Agnihotri and Paromita Mukherjee on the tabla and harmonium respectively and concluded with a rarely heard seasonal *jhoola Siya sang jhuley bagiya mein Ram lalana*. The grand finale was scripted by Vidushi Mita Nag (sitar) and Vidushi Anuradha Pal (tabla) based on *raga Basant Mukhari* and a *Bhairavi dhun*. Anchors Swapna De, Sonali Chatterjee and Lajbanti Ganguly did a commendable job by stringing the entire event beautifully.



Shinjini Kulkarni with her entourage



Vishwambhar Nath Mishra with Dhruv Sahai