Various facets of rhythm
Melodious music captivated the audience at three happenings in the city recently

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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 gurudanda, beautifully sung by Vinda Radhakrishnan in her delightful flawless Sarskrit pronunciation. Sangeet Piyasi very lovingly felicitated veteran santoor guru Dulal Roy, tabla maker Shyamal Das and veteran sitarist Kalyani Roy. Swami Vishwutmanand Maharaj of Bharat Sevashram Sangha and the dignitaries lighted the inaugural lamp while Samar Saha fondly remembered Annu 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 hypresenting youngsters, who qualified in Sangeet Piyasi contests and won scholarships in performing arts. Their vocal, instrumental and dance recitals were supported by aspiring tabla exponent 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 Saha’s sarangi.

The night long session of day two, exclusively by women artists, 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 bhatajan. At tabla solo (teenjali) by Reshna Pandit, with Paramita Mukherjee’s steady nathana set the mood for the next item featuring Rageshri Das (vocal). This rising artiste of khayaal and thumri presented raga Rageshri, Khumai thumri and a Bangla gaan immortalised by the late Srijana Bose. Another stalwart, Debosmita Bhattacharya (sarod) offered a matured Kausik Konada replete with three beautiful teenjali compositions of her guru, Buddhadeb 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, Anjana Banik and Dhrupadi Banerjee (vocal), Harshit Sohni, Surjyavir Chakraborty, Hemant Mukhopadhyay (tabla), Anjali Ghosh, Kuheli Biswas (dance) and Soubhagya Karmakar (sitar).

The post-midnight session began with Shinjini Kulkarni’s teenjali and dhamar based Kathak recital, superbly supported by Dipmala Bhattacharya (tabla), Asmita Sinha (vocal), Rupashree Bhattacharya (harmonium) and Pallavi De (boi padhani). The euphoric mood ebbed with her lilting thumri based abhinaya which laid foundation for the peaceful arrival of raga Lalita in the wee hours in renowned Khyati and thumri exponent Indrani Mukherjee’s soothing voice. She received very sensitive support from Sangeeta Agnihotri and Paramita Mukherjee on the tabla and harmonium respectively and concluded with a rarely heard seasonal bhoola Siya sang jhuley bagiya mein Ram Lalana. The grand finale was scripted by Vidyusha Mitra Nag (sitar) and Vidyusha Anuradha Pal (tabla) based on raga Basanti Mukhari and a Bhairavi dulhan. Anchors Swapna De, Sonali Chatterjee and Lajhanti Ganguly did a commendable job by stringing the entire event beautifully.