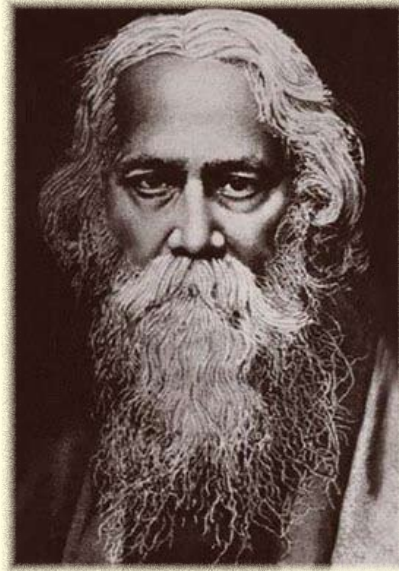


Sangeet Natak Akademi
National Academy of Music, Dance and Drama, New Delhi



Rabindra Pranati

Closing ceremony of Indo-Bangla joint celebrations to
commemorate the 150th Birth Anniversary of Rabindranath Tagore
(1861-1941)

6 May 2012
Meghdoot Theatre I, Rabindra Bhavan, Copernicus Marg, New Delhi

Rabindra Pranati

On the 8th of May, 2012, we come to the end of the 150th birth anniversary celebrations of Rabindranath Tagore, a cycle of commemorative events which began on the 8th of May, 2010.

The past two years have seen a resurgence of interest in the work and legacy of the poet, India's foremost artist in the modern era and indubitably one of her greatest sons. There have been programmes around the country centered on his music, on his drama, his creations in dance; exhibitions of his paintings; talks and discussions on his work and thought in various public fora; and many significant publications on his work in diverse spheres, within and without the realm of the arts. These initiatives have not been restricted to the Government of India, or the Government of Bangladesh, which jointly observe Tagore's sesquicentennial birth centenary. They belong also to various entities outside the government in both countries, and indeed around the world. Eminent personages everywhere have been associated with these commemorative events.

This upsurge of interest in Tagore, which compares well with Tagore's birth centenary in 1961, indicates the poet's continuing relevance to the world at large. While this engagement manifests itself most often in re-productions of his works, at its core we may find a sense of liberation that Tagore brings to his *lecteur*. This defies time and space, and the cultural specificity of Bengal. Around this core, as around a kernel, we find various layers of absorption: narrative, aesthetic, spiritual. A nation in transition finds here a compass to guide its destiny.

At Sangeet Natak Akademi, our central preoccupation during this period has been with Tagore's work in the performing arts. Musicians, dancers, and theatre artists of India and Bangladesh have re-created Tagore's works on platforms in several cities, and deep in Bengal's countryside. Very recently, the Akademi has honoured a hundred distinguished artists with its Tagore Awards and Fellowships, created specially to mark the anniversary. Today, as we bring the sesquicentennial observances to an end, we hold before us the example Tagore has set in his quest for meaning through mediums of *natya*, a quest resolved in forms of beauty that will be with us for a long time to come.

Leela Samson

Chairman, Sangeet Natak Akademi

Dhak

*Pranoy Singh Sardar and group
Purulia, West Bengal*



The Dhak is a folk instrument of Bengal. Played in a group, it is an essential part of festivities both in town and country.

Pranoy Singh Sardar is leading the group of Dhakis from Purulia. He has performed with his group in festivals in India, and has also performed in Singapore and Thailand.



Dhak players: Pranoy Singh Sardar, Prasenjit Singh Sardar, Balaram Kalindi, Swapan Kalindi, Aditya Kalindi, Atul Kalindi, Sristidhar Kalindi, and Mihir Kalindi.

Invocation

Rabindrasangeet by Swaraangini Choir: New Delhi



Swaraangini is a choir formed by a group of musicians who are working for the promotion of Indian arts. The choir explores the theme of peace and harmony through Rabindrasangeet.

Female singers: Anju Gupta, Shikha, Archana, Vandana, Ranjana Dey, Sonali Das.

Male singers: Pankaj Gupta, Hemant Thakur, Vishal Sharma, Ashwin Kher, Mohit.

Accompanied by: Chetan Nigam (harmonium), Prakash Juyal (Tabla).

Rabindrasangeet by Nandita Yasmin : Dhaka



Nandita Yasmin was initiated in Rabindrasangeet by the late Noshad Ali. Later, she received her formal training under the well-known Rabindrasangeet exponents Kalim Sharafi and Sadi Mohammad. She has been a singer on Bangladesh Television and Bangladesh Radio since 1991. Nandita holds a Master's degree in anthropology from Jahangirnagar

University in Bangladesh, and a degree in sociology from George Mason University, USA. Two albums, *Bajabo Shorno-beena* and *Abar Jodi Bhashai Bhela*, have been recorded by her, and she is a regular performer on Tara Muzik channel of Kolkata and local television channels in Dhaka.

Accompanists: Sukhamoy Banerjee (Tabla), Shekhar Kanti Kar Gupta (Esraj), Rajinder Singh (keyboard)

Baul Geet

Parvathy Baul, Thiruvananthapuram

Parvathy Baul (Mousumi Parial) is well known for her solo rendering of Baul song and dance. With a minimal use of instruments such as the Dugi, Ektara and Nupur, played by her all at the same time, Parvathy Baul dances while singing traditional Baul songs of universal love.

Parvathy was born in Assam in 1976. Her family later moved to Cooch Behar, where at the age of six she was sent to different teachers to learn music. Later, she also learnt Kathak dance and Hindustani vocal music. She has learnt Baul songs from Taran Das Baul and Sanatan Das Baul. She has performed in many parts of the country, and in France, Lebanon, Switzerland, Japan, and USA.

Credits: Ravi Gopalan Nair: Manager and Artistic Director



Instrumental Ensemble

Dohar, Kolkata



Dohar is a group of musicians who are representing Rabindrasangeet using traditional instruments of Bengal. Dohar has collected more than six thousand folk songs from different parts of India and Bangladesh. It has released albums of folk music and Rabindrasangeet, and has contributed to the feature film *Maner Manush* based on Lalan Shah's life and philosophy.



Director of Ensemble: Kalika Prasad Bhattacharjee, who leads Dohar, has composed music for several theatre groups such as Nandikar and Kalyani Natya Charcha Kendra he has been awarded a research grant by the India Foundation for the Arts, Bangalore.

Credits : Kalika Prasad Bhattacharjee (vocal), Rajib Das (vocal and harmonium), Amit Sur (vocal and strings), Niranjana Halder (Sarinda), Satyajit Sarkar (effect percussion), Mriganabhi Chattopadhyay (leather percussion), Rittik Guhait (bamboo flute).

Swadheen

A Dance Presentation by Kathak Kendra: New Delhi
Choreography: Rajendra Gangani



Dui Pakhi (Two Birds) is a poem by Rabindranath Tagore in which he speaks of the freedom of the spirit, in contrast with subjugation of the mind, through an imaginary conversation between two birds. One of the birds is a free bird of the woods who enjoys soaring high and singing free and spirited songs, while the other bird, a caged one, likes the comfort of his cage, singing only songs that have been taught to him. They fall in love and try to convince each other that the life each is living is the better one, and that the other too should be a partner in it. Finally, they both realize that the free bird cannot live within bars and that the caged bird's wings have lost the strength to fly.

'Where the mind is without fear...': It has been more than sixty years since we became independent, but we are still enslaved by fear—a fear that refuses to let go of us, a fear that has become habitual to us, a fear that dominates our minds. We have the fear of being lost, so we don't risk venturing too far. We are afraid of taking the road less travelled. Fear is the main source of all superstitions, and one of the main sources of cruelty. To conquer fear is the beginning of wisdom. And once fear is conquered, our

mind can be led into channels of fresh thought and action, into the heaven of freedom.

Rajendra Kumar Gangani was born in 1966 in Jodhpur, Rajasthan. He inherited the tradition of the Jaipur gharana of Kathak dance from his father Kundan Lal Gangani. An outstanding performer of Kathak, Rajendra Gangani has choreographed a number of productions including *Prakriti*,



Jhalak, and *Panchamukhi*, and has composed music for these works. He has performed extensively within the country in important festivals of dance. Performances abroad have taken him all over Europe, the Middle East, Russia, and the United States. A teacher of Kathak at Kathak Kendra, Delhi, since 1983, he has conducted dance workshops in India and other countries. He has been honoured for his work by the Rajasthan Sangeet Natak Akademi, and has received the Sangeet Natak Akademi Award in 2002.

Kathak Kendra, the National Institute of Kathak Dance, is a constituent unit of Sangeet Natak Akademi. The Kendra's main objective is to train proficient dancers committed to pursuing the art as profession. It has produced numerous capable Kathak dancers over the years. Festivals, seminars and workshops are organized by the Kendra throughout the year involving Kathak artists from India and abroad. The Repertory Wing of the Kendra strives to enrich the repertoire and techniques of Kathak dance through experimental work.



Dancers: Swati Sinha, Dheerendra Tiwari, Amit Khinchi, Piyush Chauhan, Preeti Sharma, Vidyagauri, Muzaffar Mulla.

Musicians: Fateh Singh Gangani (Tabla), Ankhi Banerjee, Arindam Bhattacharjee, Atreyee Chaudhry (vocal), Bivakar Chaudhry (Khol), Kamaal Ahmed (Sarangi), Devendra Rajbhatt (flute).

Hey Mohajibon

*A dance presentation by Dhriti Nartanalaya, Dhaka
Choreography: Warda Rihab*



Hey Mohajibon is based on Tagore's songs from different sections of Gitabitan such as *Bichitra*, *Puja*, *Prokriti*, *Prem*, *Swadesh* and *Anushthanik*.



Warda Rihab received her initial training in Manipuri dance from Sharmila Banerjee, Tamanna Rahman, and Belayet Hossain Khan at Chhayanaut, Dhaka. Later she underwent training under Kalavati Devi. She has also received special training

in Manipuri dance from Shantibala Sinha and Darshana

Jhaveri. She has learnt Pung percussion and the martial art Thang-ta from Ojha Thoiba Singh and Ojha Ranjeet. A graduate in Manipuri dance from Rabindra Bharati University, Kolkata, Warda is the recipient of a gold medal at that institution.

She has performed frequently at dance festivals in India and Bangladesh, and has also performed in USA, Nepal, Germany, Bhutan and Kuwait. She has choreographed Tagore's dance-dramas *Kaal Mrigoya* and *Tasher Desh*. She has worked with Sharmila Banerjee in Tagore's dance-dramas *Chandalika*, *Chitrangada*, and *Shyama*, and with Bimbavati Devi in *Kaal Mrigoya*, *Amitojjoti*, and *Matrika*.

She has been felicitated by Rabindra Bharati University, the Bangladesh Mohila Parishad, the Pashchim Banga Rajya Sangeet Academy, The Bangiya Sangeet Parishad, and Dhaka University. At present, Warda Rihab is working as a teacher of Manipuri dance at the Department of Drama, Dhaka University.

Dhriti Nartanalaya: Established in 2009 by Warda Rihab with the aim of promoting classical dance forms and exploring the works of poets such as Nazrul and Tagore through these forms, Dhriti Nartanalaya has been regularly presenting performances and lecture-demonstrations. The institution also conducts regular workshops, and is planning to collect books, photographs, music recordings and manuscripts related to classical dance in Bangladesh and India, with a focus on Manipuri dance.

Apart from presenting performances at festivals organized in Bangladesh and India, Dhriti Nartanalaya has performed in USA, Germany, Kuwait and Nepal.

Dancers: Warda Rihab, Maleeha Mazen Khan, Shomeshwari Paromita Rhidi, Puspita Hossain, Aparna Nishi, Shahana Akter, Md Mahabub Hossain, Md Hanif, Tahnun Ahmedy, A.N.M. Mottakinur Rahman, Babrul Alam Chowdhury,

Light designer: Md Shahabuddin Mia

Programme

6 May 2012: 6.00 p.m.

Meghdoot Theatre I, Rabindra Bhavan, Copernicus Marg, New Delhi

Invocation: Swaraangini Choir, New Delhi; Nandita Yasmin, Dhaka

Baul Geet: Parvathy Baul, Thiruvananthapuram

Instrumental Ensemble: Dohar, Kolkata

Swadheen: Dance presentation by Kathak Kendra, New Delhi

Hey Mohajibon: Dance presentation by Dhriti Nartanalaya, Dhaka
