Sobhana Rajendran: an acclaimed Bharatnatyam Dancer of Gujarat


Smt. Sobhana Rajendran has nurtured a large number of students and presented many cultural shows in and outside Gujarat. She has trained many students for the exams conducted by Surmandan Bharati, Bruhud Gujarat, Sangeet Samiti and Mahagujarat Gandharva Sangeet Samiti. Her students have always passed the examination with flying colours with 100% pass result every year. Many students have got Gold medal in M.A. and Visharad (I.e. B.A. in Dance) in Bharatnatyam. Her students have also won prizes in the Youth Festivals, Kala Mahakumbh as well as in various State and National competitions. Students of Shobha Performing Arts have actively participated in government programmes.

Smt. Sobhana Rajendran has also judged many government dance competitions like Gujarat Youth Festival and Kala Mahakumbh. She has been honoured by ASIA (Ahmedabad South Indian Association), Baroda Kerala Samajam, SNDP (Baroda), Rasikpriyâ (Baroda), Karnatak Pampa Jayâ (Baroda), Mallamah Mahotsav Board (Giriyapura, Karnataka), Sree Krishna Mutt (Udupi) and Kalashe Shwar.

Foundation day celebration of Surnandan Bharati

Classical Vocalist Anjana Kusari was performing at the Foundation Day Celebration of Surnandan Bharati on 2nd February in Sarat Smriti Sadan, Kolkata. Alok Das Gupta performed ‘sidhîlîn’, ‘The Zach and Cody Show- Suite Life on Deck’, and his music has been featured in the award-winning movie ‘Outsourced’ as well as ‘Ocean of Pearl’ and ‘The Letter’ life story of Mother Teresa. His theme music for ‘Bollywood Theme Park’ is well accepted.

Recently, Alok has performed with the prestigious SOPAN award in Calcutta, instituted by leading intellectuals of Bengal. Recently he has been awarded “Gandharva Award (A celestial Musician) from India. Today, Alok is a much sought after performer worldwide and, along with his wife, classical vocalist Sanjukta Dasgupta, runs the Raga Ranjani School of Music in Los Angeles area. Indeed if there is one thing that remains strongly etched in the memory after Alok’s performance, it is the soft touch, the subtle sweetness of his notes, that are reminiscent of the haunting mystical sequences of the late master, Nikhil Banerjee. Alok Dasgupta is among the most remarkable and innovative sitar players in the North Indian Classical style. Though grounded in the malhar garharas of Allauddin Khan, Alok has rapidly assimilated phrasing and tonality from other garharas, to pioneer a versatile originality, which has carved for him an inventive and vibrant niche. He has composed several Indian-American jazz selections for the albums...
**Rabindrasangeet: aesthetic tradition**

Ritish Ranjan Chakraborty

My lost love
Soumangar Mukherjee

A cute little bird
Hreshita Saha

Anjana: an eminent vocalist of Benaras Gharana

With raga or raga with the idea of expressing the bhava. His songs are the palatal expression of the bhavas.

We were grown from childhood by listening to music. From these words of Rabindranath we can say that the music was in their blood. They cultivated Rabindranath during childhood came into contact with the eminent classical vocalist like Pandey Bishnu Chakraborty, Sreekantini Singha, Jadu Bhatta, Shyamsundar Misra. Father Maharsi Debendranath was admirer of Hindi classical songs. He was dedicated to establish the inner life of Indian classical music.

While talking about the environment of his music was in their once said, Bishnu was the best singer of the Hindustani classical music. Every morning and evening in the temples, in the ghats we were listening to his song. We used to go to him with Tanpura for learning.

Rabindranath took his first talim from Bishnu Chakraborty. He learnt Dhrupan, Kheyal, Toopa, Top, Gayakal, Devotional song, and different types of songs. Sreekantini Singha was the friend of Maharsi Debendranath. Rabindranath said in his memory that, ‘As far as the song is concerned I was the nearest disciple of him. He was not teaching songs. He gave songs. I did not know when I started singing. Sreekantini had to me to all the rooms to let them listen ‘Mayo Chhara Brajoki Bansuri’ from my voice. I started singing and he was sitting with Sitar’.

Rabindranath heard many songs from Jadu Bhatta also. He gave a new shape of raga. In Biharin we get Sre Ga Ma Pa Dha Ni Sa. This is sampurna raga. This is from Summer Thhat Bihirav. Rabindranath composed the song ‘Mano Jago Mangalo Loke’. This song is same as in Hindi classical song. But he kept Aaloke on Ga Re Sa. Aaloke is light. Light has some soothing temperament. So he added descending notes. He used Komol chaibas as badi swar twenty times in the full song. This song is in the division of Puja. Taal is Trital.

Rabindranath divided his total songs in six divisions – Puja (worship), Swadesh (patristic), Prem (eternal love), Prakriti (seasonal), Bichitra (different types) and Anuvadhanik (celebrational). He again divided these divisions in different forms. From Puja he sub-divided to Song, Friend, Prayer, Meditation, Sorrow, Joy, World, Beauty, Baul, Way, End, Marriage. There are two sub-divisions in Prem. One is love and another is different forms of love. In Prakriti there are six sub-divisions e.g. summer, rainy, autumn, winter, and spring.

Mrinal introduced novelties in tabla

Nandy and Parnima Chakraborty. Later he went toTabla maestro Sankar Ghosh. Mrinal completed his “Sangeet Bhushan” from Prachin Kala Kendra, Chandigarh. He also received Gold Medal and the title of “Tabla Badashree” by Bangiya Sangeet Kala Kendra. He performed in several musical conferences in different cities of India including one in Bangladesh. He is also with “Satyajit Ray Film Institute” Kolkata, in the field of music. He played with famous band of USA Cheap Trick in Las Vegas. He is associated with Raga Ranjani School of Music in USA and is a visiting teacher. He has performed many places in the United States of America. Mrinal introduced novelties in tabla. He is a complete tabla player.

Anjana: an eminent vocalist of Benaras Gharana

Anjana was introduced to the world of music by her mother, a disciple of Sangeetacharya Pt. Chimney Lahiri. Later Anjana received special talim from Pt. Amiya Rana. She is a noted vocalist of Bishnupur Gharana. Finally Anjana under the guidance of Pt. Mohan Lal Misra, a legendry figure in Banaras Gharana, become a renowned figure in the area of Hindusthani classical music as a vocalist. She has also received special Lucknow. She was also the recipient of Kathakar of Gwalior Bheramha Dhyana Ghana.

She performed in Pandit Bundi the function of Maharaj Sangeet organised by Vidyapith. She also participated in Sangeet Chakra of Hooghly Sadhak Sanman and Dover Lane from Gandhi Music Academy of Hindustani Sahitya Kolkata. She was awarded Delhi. She is a recipient of B-High from Bhatkhane Grade artist of All Sangeet Vidyapith of India Radio.

Jit was the time of Bhairavi – Komal Re, Komal Ga, Komal Dha, Komal Ni were the main notes in the raga. It was the thakurbari of Jorasanko Kolkata. There was Pandit Bishnu Chakraborty as a guru and his disciple was young Rabindranath Tagore. Lateron the raga itself became Rabindranath’s own bhairavi (Rabindra bhairavi).

In India music is a living tradition. The amount of its attention gave rise to bhava or expression. Rabindranath learnt Hindustani classical music. He learnt bhairavi, yaman or purabhi. But, Rabindranath composed his song
Abhijit : a talented tabla player

Abhijit Kaatha showed keen interest in learning tabla. He was introduced to the world of tabla at a very tender age of 7 under Subir Mukherjee. At the age of 10, he started taking taalim under the tutelage of the tabla virtuoso Pt. Subhankar Banerjee from Kala Bhavan, Kolkata. He has gained knowledge about the various aspects of tabla under his guru for last 17 years. He fully stretches himself under his guru’s strict vigilance in learning, training and practice.

Abhijit acquired the 1st class in post graduation from the Rabindra Bharati University.

Abhijit is a recipient of awards and scholarships as mentioned below:

- The National Scholarship from the Govt. of India, Ministry of Culture.
- The Kajirekha Scholarship by the Kajirekha Music Foundation, an esteemed organisation established by his Guru, Pt. Subhankar Banerjee.
- The third position in Dover Lane Music Competition.
- The first position in Delhi’s Tabla Search Competition.

Abhijit has performed extensively all over the country so far and mesmerised his audience by his performance. Abhijit performed in Shreer Baba Harivallabh Sanjeeet Sammelan, the oldest festival of Indian Classical Music in the world. Abhijit has been part in two music albums “Wisdom of khol one song” where he has accompanied Mr. Guy L. Beck, “Trivite” where he has accompanied Subir Mukherjee and ‘Melody’ and ‘Instrumental Tabla’ are the other two albums of Subir Rajendran and tabla solo respectively.

Abhijit got the precious opportunity to accompany legendary maestros such as Ustad Rashid Khan, Pt. Raghunandan pashikar, Pt. Jayteerth Mevundi, Vidyashree, Harshita, Shukla and many others.

At present Abhijit is a member of Kajirekha Music Foundation. He has been the external examiner of the annual graduation examination at Sangeet Gram, Tripura.
Foundation day celebration of Surnandan Bharati

The Pro Vice-Chancellor of Bangladesh Open University, Prof. Dr. Khondoker Mokaddem Hossain, was being honoured by “Shikshanandan Award” on 2nd February at Sarat Smriti Bhavan of Triangular Park, Kolkata – 700 029. The Certificate, Memento and other Gift Items were handed over by Prof. Mahua Mukherjee, Former Dean of Rabindra Bharati University. Eminent Dancer and Choreographer Guru Kundan Mukherjee of Abu Dhabi, U.A.E. was honoured by “Nritya Saraswati Award”. The Certificate, Memento and other Gift Items were handed over by Danseuse Guru Monalisa Ghosh. The prominent teacher of Raiganj, Dhirendranath Sarkar, wrote the book in the name of "Nayikar Sandhane". The book was inaugurated by Prof. Dr. Khondoker Mokaddem Hossain of Bangladesh. The Foundation Day Celebration was inaugurated by Jt. Secretary Ajita Chakraborty and dancer Sambit Bandopadhyay. They spoke about the development of Surnandan Bharati.

The inaugural song was sung by Soma Sarkar of Dhakuria Satasang Kendra. Eminent Musician Jaba Mukhopadhyay presented different type of songs. The audience was too impressed. Baidyanath Dutta was on Tabla and Santanu Shankar Das was on Keyboard. The Children below ten years presented song, dance and recitation. Everybody enjoyed the programme.

The Rabindra Sangeet singer Tapashree Chakraborty of Khowa, Tripura presented a paper on aesthetic tradition of Tagore song. The presentation was splendid. The Assst. Secretary of Surnandan Bharati Sudeshna Roy presented a paper on Baul tune of Tagore song. Rinkita Chakraborty and Nihar Ranjan Mondal recited poems of different poets. The pronunciation and throwing of words were excellent. Chaitali Khan presented her self composed poem on Surnandan Bharati.

Gauḍiya Nritya was presented by the artists of Gauḍiya Nritya Bharati. Choreography and direction was given by Prof. Dr. Mahua Mukherjee. Musician Amitava Mukherjee sang and directed the entire song. Audiences were enlightened to see the programme. The compering was done by Debashis Sarkar and Ritish Ranjan Chakraborty.

Paintings of Nirmalya Roy, Kolkata

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Order No.: ITBA/EXM/S/80G/2018-19/1014702189(1) dt. 04/01/2019

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