Pandit Birju Maharaj: The Kathak Maestro

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Pandit Birju Maharaj was the only brother, who received knowledge directly from his father as well as from his uncle Bindadin. When Bindadin and Kalika Prasad died, Achchhan Maharaj took up the responsibility of teaching his two brothers, Luchchu Maharaj and Shambhu Maharaj. Achchhan Maharaj was beauty dancer of several states of North India, and served for a long time at the court of Bindadin. Birju, the talented kid of Kathak maestro Achchhan Maharaj ji, at a very tender age was taught Kathak by his father. The sound of the music and dance emanating from the classroom was enough to inspire him to devote himself wholeheartedly towards dance. Though he was too young to receive formal training, he used to watch carefully when his father taught his disciples. Very soon, Achchhan Maharaj recognized his talent.

At the age of six, he started travelling with his father across the country. His father performed at musical conferences all over India and by the age of seven, Birju Maharaj ji had accompanied him to Kanpur, Allahabad, Gorakhpur, Jaunpur, Dibrugarh, and even far off places like Madhubani, Kolkata and other places. He was the only child of Kathak maestro Bindadin to have a chance of sharing the platform with his creative father, who also created a few pieces before his own arrival on stage. At such a tender age of seven, Birju Maharaj ji shifted to Delhi to teach at Sangeet Bharti that time Birju Maharaj was only eight years old. He used to stay with his brother, Achchhan Maharaj ji, who shifted back to Lucknow with his family due to the communal riots. On 20 May 1947, Achchhan Maharaj ji shifted back to Lucknow, and his death marked the end of an era.
From the Tavern of Poetic Elixir - S. T. Coleridge

Contd. from page 1

England was not only a great poet but also a literary critic, philosopher and theologian. He was a member of the group of famous 'Lake Poets' also.

The territory in which Coleridge is the monarch is supernaturalism. He was a naturalized imagination in such a manner that readers become terrifie by the phantasmagoria to what is not real, they tend to fall as prey in an atmosphere of 'willing suspension of disbelief', a phrase coined by the poet.

His most notable poems, almost like story-telling, are The Rime of the Ancient Mariner, Christabel and "Kubla Khan". The first poem tells the story of sin and punishment through supernatural agency. "The Nightmare Life-In-Death was written altogether in blood with cold..." which denotes something vague and obscure. And with a coming to a lovely one, "He prayeth best who loveth best..."/Kubla Khan we discover the poet in a shadow

Old Age Home by Surândan Bharatí

O p e r a t i o n a l M o d u l e

The total space accommodates 60 inmates in a space of 6600 sq.ft. The Home would contain two segments - Fully charitable wing & Semi charitable wing. Eenam Charitable Trust is to provide shelter at free of cost. Under this wing every subscription is Free Service wing caters to middle and upper classes of the society who demand certain facilities (such as air-conditioning, dietitian, personal caretakers) over and above the basic amenities.

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We have with us three bighas of land in Thiruvarar Village near Kollukkarai railway station, Kollukkarai. It is about one hour from Tuticorin.

We have conceived in order to actualise our philanthropic schemes. The project of this old age home has been conceived in order to accommodate elderly needy and destitute persons who cannot afford to sustain themselves, and provide vegetarian meals free of cost to them.

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**Indrani: artist par excellence**

Sudipta Chakravarty
Rewa, Madhya Pradesh

Poetry becomes alive when it is recited. The poet’s feelings are enlivened by the elocutionist. Indrani Chakraborty is one such name. She also tries to enliven the poet’s feelings through her recitation. She has always tried to keep the moments described in the poetry, alive. The feelings of the poet and the elocutionist herself merge into one when she performs. So her recitation is lively. Since her childhood she used to recite poems playfully which guided her along the path of a poet. Later on performing as a reciter from 1979 she never looked back. Indrani Chakraborty is an engineer by profession and an artist by heart. The recitation of a poem mesmerises the audience with the melodious vocal, the flawless pronunciation and the expression of the reciter. All these along with the swara, laya and taal of poetry are imbibed within her.

Born in Dhanmarian, Tripura, her father Late Jogesh Chandra Chakraborty always supported her to fly high with her own wings. This inspiration from her father helped her achieve the big dreams of her life. Her family supported her like a backbone through the journey of her life. In between studies she not only pursued her dream as an elocutionist but also as a singer and dancer too. She passed the Junior Diploma in vocal securing first division from Prayag Sangeet Samiti (Allahabad) in 2014-2015. She also passed Senior Diploma in Rabindra Sangeet in 2016-2017 securing first division with distinction from Prayag Sangeet Samiti. She also mastered the art of dancing. She passed the Sangeet Bivakar in Rabindra Nritta in the year 1991-1992 from Bangiya Sangeet Parishad. She also managed to pass Sangeet Bivakar in Kathak in the year 1999-2000 from Bangiya Sangeet Parishad. Securing first position in Abiriti Ratna in the year 2010-2011 from Bangiya Sangeet Parishad, was like a “dream come true” for her. She has always aspired for this day. Receiving this award she achieved a milestone in her career by bagging the gold medal for the first time. She worked harder to achieve success as an elocutionist and got attended workshop of anchoring and recitation conducted by several eminent personalities which was arranged by respected elocutionist Bratati Bandopadhyay. She got to live her dream as an elocutionist when she got the chance as Yuba Bani Artist in All India Radio Program from 1995 to 2003. As a free spirit she never bound herself to just one thing. So she also

**Rubul: a talented singer**

Sanchari Chowdhury
Ganguly Bagan, Kolkata

This is the story of Sri Rubul Sharma a singer, originally he is from Jalbari Ameyapur. He is the son of late Khagnaha Nath Sharma and late Ropady Devi. His parents’ financial condition was not favourable. Inspite of that he always struggled to be a good singer. His passion for music has made him a good singer.

His sangeet guru was Sir Mohsin Ali. His elder sister Buphati Devi also inspired him. First he learnt music from Sir Mohsin Ali Bahi, Kamrup, Assam. He took admission in a music school. He can play various types of instruments like Keyboard, Tabla, Harmonium, Mandolin etc. He is running a music school near Lumding, Assam for the last five years. Today he reaches this position after facing various struggles in life.

Rubul learnt tabla from Sir Sankar Dayal Mahanta of stick Sangeet School. He appeared for fifth year examination in modern school and received various awards in his music career. In 2013, he received Nandnaree Award. This year he received Nandnaree Award. After his association with Surindranath, he gained a lot of opportunity to become a good singer. All gods wishes for him to become a better, more better singer and musician in future.

**Simantika - a brilliant recitor**

Sonali Chowdhury
Ganguly Bagan, Kolkata

Simantika Bhattacharjee is known for recitation. She loves recitation from her very early age. She is learning recitation from Sushmita Ghosh and Debajana Mukhopadhyay for two years. She got many certificates from Surindranath. She wanted to build her career in recitation. She also gave her own opportunities to fulfill her goal. She got many awards from Surindranath. She performed in various functions and got appreciations from the audience for her brilliant performance.

**Sukdev: talented Kirtan singer**

Sukdev Naskar
Sonali Chowdhury
Ganguly Bagan, Kolkata

Sukdev Naskar, son and disciple of Swapan Naskar, is a highly talented Kirtan Singer in the state of West Bengal. He has performed with spectacular success at many prestigious concerts and has participated in the 32nd Annual Kirtan Conference at Natun Shaheed Road, Garia on 14th April 2021. Surindranath is really proud to accept him in its panel of artists and has embarked on a noble mission to promote and patronize him throughout the country. The other Kirtan Singers were Ashutoosh Mondal, Dolon Maity, Mousumi Adhikary, Nemai Dhar, Lakshmi Kant Mondal, Shibu Ram Naskar, Anil Mondal, Mamata Mondal, Radha Raman Ghosh, Prempananda Das Babaji and Swapan Naskar.

**Publication of Jogoprova Prakashani**

Dhun Offering of Indian Music

Biswa Shanku Das

Books of Jogoprova Prakashani and Syllabus of Surindranath are available at

The Hindusthan Publishing Co.

15, Bankim Chatterjee Street, Kolkata-700 007
Some Indian instruments played with the bow

he stringed instruments in North Indian (Hindustani) music are the Sarod and the Sitar. The introduction today. The Sarode and the Sitar have been popularized throughout the world by many of our eminent maestros and are sometimes uncomplimentarily compared with the modern western orchestras today. In Mediacal India, the Sarode and the Surtar were very popular in the field of our classical music. Although these instruments are on the verge of extinction today, there are many who seriously study Hindusthani music play these instruments even for the worth of the name. It is worthwhile to mention in this context that all these instruments are played with plectra or finger strokes just like the Guitar or the Mandolin in Western music.

In North India there are a few instruments that are played with the bow. Among these, the Esraj and the Dilruba are included in this category. These types of instruments have been referred to as Barat Badya in our ancient Sanskrit treatises. But unlike the cell and the Double Bass which occupy a significant place in western classical orchestras, these instruments have always been played as accompaniments to classical vocalists. Saregs are these played at solo instrumental concerts. Some outstanding performing such as Ustad Sagirduddin, Sri Ramchandran, and Sri Dakshina Mohan Tagore mastered these instruments and became famous as soloists but unfortunately none of their disciple could succeed them to manipulate them in this field.

The Sarode - This instrument is one of the oldest instruments in and played by Ravana the demon king of Lanka (modern Sri Lanka). But this is just a mythological notion. This instrument is also referred to as Sarang Veer by some Scholars. It is undoubtedly a very old instrument. This instrument has a wooden body and its sound box or resonator is covered with a thin sheet of hide. There are no frets on this instrument. It has four main strings and eleven sympathetic strings. Many years ago it was a folk instrument in the North Indian Music. It played with a bow and has become an integral part of our vocal music. Many scholars and musicologists assertively declare that this instrument which was probably invented in the music world of yester-years, some proficient maestro such as Ustad Ali Akbar Khan, Ustad Sultan Khan, Pandit Gopal Misra and Pandit Ram Narayan have experimentally used as soloists and elevated the Sarode to the rank.

Bhabani Shankar Dasgupta

He made a great reputation as a classical Esraj player. He is a disciple named Ranadhir Roy who also became a prominent Esraj player in this field of classical music. He brought about a revolutionary change in the traditional style of Esraj playing and introduced some remarkable features of classical Hindustani music (T Tantra Kari Ang) in his style. But unfortunately he met with an untimely death. His disciple Buddhadev Das is an excellent Esraj player and has made considerable commentary on this instrument. This instrument has a Sitar like finger board with Sitar like frets and nine or ten sympathetic strings. The sound-box of this instrument is elliptical in shape and is covered with a thin sheet of hide. Although the instrument is mainly popular as a supporting instrument in Tagore - songs (Rabindra - Sangit), it occupies a prominent place in the field of India for especially classical music as well. A well known school of classical Esraj was established in the musical district of Gaya in Bihar by the eminent virtuoso Hanuman Das Sing who hailed from Bundelkhand. This school flourished in the late 19th century and produced many masterly Esraj players such as Kanalal Dheri, Chandrika Prasad, Rudra Lal Ganguly (Bhelu Babu) and Kaldas Party. Aesch Banyerc, a proficient exponent of this school or Gharela subsequently came and settled at Santiniketan.

Bengal Bands Today
Bhabani Shankar Dasgupta
Sarod Player of Kolkata

Violin

Bengal Bands Today
Bhabani Shankar Dasgupta
Sarod Player of Kolkata

Prodigal youngsters shabbily dressed
Wander aimlessly in gardens and fields
Clad in jeans and jackets as shields
With mandolins drums and Spanish guitars
Now the days of describing howling some cacophonous western tunes
That crumble in a moment like soft and dunes
Bengal's rich music thus degenerates
Into discordant noise that only creates
Repugnance and panic among aged singers
Who handle the harmonium with adroit fingers
The soul of legendary K. C. De
Riddle the mystery of the Esraj
Had P. K. Mullick been alive
For a draught of air he had to strive
In this atmosphere of squall and dirt
Where music and vulgarity shamlessly flirt.