Ustad Rashid Khan Academy and Surnandan Bharati start a new journey

It is hereby notified to all of you that Ustad Rashid Khan Academy, The Fifth Note Global Centre of Excellence has kindly descended to collaborate with us and accept students and candidates from the schools affiliated to Surnandan Bharati only. The Mentors will be - in Vocal Classical - Ustad Rashid Khan, in Bhajan Anup Jalota, in Folk Arun, in classical Haribaran, in String Dept. Pt. Vishwa Mohan Bhatt and in Beat Dept. Ustad Akram Khan.

The entire programme has been designed to enable digital learning and assessment. The semester details are as follows:

- It's a 2+1 system (2 years grooming consisting of 8 semesters and 1 year performance consisting of 12 classes);
- Evaluation after each semester;
- Tutorial links will be available;
- Special VF (Visiting Faculty) classes on special subjects (depending on evaluation results);
- Course Content - Sound Engineering.

Grooming Classes, Management Classes, Financial, Image Building, Audience Handling etc.

1. GROOMING PROJECT
   a. PR WORKS & PROMOTIONS - i) Creatives, ii) Short Catchy Videos, iii) HOD & Mentor Bytes, iv) Online Registration of Participants.
   b. AUDIO AUDITIONS - i) Participant Student Name, ii) Performance, iii) Recording Format-mp4, iv) Total Time (not less than 90 seconds and not more than 180 seconds).
   c. CATEGORIZING - i) Segregation into various departments, ii) Results & Invitation to Grand Final Round, iii) More Promos for Grant Final, iv) LIVE AUDITIONS - i) Register Final Participants / send Zoom or Streamyard links & Finalise the slots & time, ii) Send invitations to Mentors & HOD’s, iii) Host the Final Auditions.

The students and candidates from your centres who are interested in getting admitted to this course will have to file their applications through Surnandan Bharati and disburse a total amount of Rs. 26,944/- as the fee for first Semester.

This is very comprehensive and scientifically designed course conceived in such a way that our students become fully fledged performers on completion of their musical training.

Surnandan Bharati has become an internationally recognized institution today and we sincerely entreat all of you, to get affiliated to us.

Ritish R. Chakraborty
All India Secretary

All India Conference of Surnandan Bharati

Vidushi Haimanti Sukla

A marvelous cultural bonanza was offered to listeners and music lovers by Surnandan Bharati on its Facebook page on 19th and 20th December 2020 from 4 to 8pm. Many well-known artists, musicians and dancers graced the occasion with their honourable presence.

Surnandan Bharati has undertaken a noble and sublime venture to promote, patronize and highlight talented cultural personalities not only from neighbouring states but also from foreign countries such as Republic of Guinea (West Africa), London (U.K.) and U.S.A. Nandansree Award was conferred on many prominent figures from Tripura, Assam, Odisha, Karnataka, Gujarat, New Delhi, Maharashtra, West Bengal, Bangladesh and London (U.K.).

Vidushi Haimanti Sukla, the illustrious singer inaugurated the two day All India Conference and enthralled the audience with her exquisite vocal recital. She delivered a speech as “Surnandan Bharati is an institution for performing arts, that has embarked on a noble and philanthropic mission to promote and patronize rising young artists and also to render financial aid to needy elderly musicians and music teachers. This institution has also undertaken a project to establish boarding schools and old age homes for music and fine art students from other states and for old, physically disabled music teachers who have no family.”

Smt. Pratima Bhowmik, The Hon’ble MP of Tripura, attended the session and delivered her valuable speech, “I have the pleasure to know that Surnandan Bharati is going to organise its 27th All India Conference and Convocation Ceremony live through Facebook Page on 19th and 20th December 2020. Eminent Singer Vidushi Haimanti Sukla inaugurated the programme. Surnandan Bharati is a Vidyasagar, Talnandseer and Nrityanand Award on Amit Bhowmik (Journalist), Pt. Shyamal Deb (Tabla Maestro) and Barnali Chakraborty (Dancer) of Tripura.”

The book “Refugent Luminaries” received the invitation from Surnandan Bharati to honour the eminent personalities of Tripura. In spite of pandemic situation due to Covid 19 Surnandan Bharati is organising such Cultural Programmes - it’s really praiseworthy. I offer my best wishes to Tripura State Committee of Surnandan Bharati and Organisers.” In order to boost the excellence of Surnandan Bharati and patronise the participants the Surnandan Bharati is offering Life Time Achievement award to the Eminent Singer Vidushi Haimanti Sukla who is a recipient of All India Conference and has acquired two and half bighas of land at Sonarpur, for this Bharati a bright and prosperous future and convey my sincere regards to the Governing Body.”

During this memorable event Smt. Pratima Bhowmik, The Hon’ble MP of Tripura, attended the session and delivered her valuable speech, “I have the pleasure to know that Surnandan Bharati is going to organise its 27th All India Conference and Convocation Ceremony live through Facebook Page on 19th and 20th December 2020. Eminent Singer Vidushi Haimanti Sukla inaugurated the programme. Surnandan Bharati is a Vidyasagar, Talnandseer and Nrityanand Award on Amit Bhowmik (Journalist), Pt. Shyamal Deb (Tabla Maestro) and Barnali Chakraborty (Dancer) of Tripura.”

The book “Refugent Luminaries”

Contd. to page 3
**SNB Associates are no more**

Sruthi Karmakar, an artist and Asstt. Secretary of SNB Tripura, expired on 5th January 2021 at Agartala, Tripura. His main interest was on Landscape. He left his wife Smriti and a son Suvan in him. He was the principal of Sangeet Nritiya Chitrakala Academy, Kakraban, Tripura.

Jr. Gautam Biswas, husband of Susomana Biswas, expired on 15th December 2020. Susomaha is the journey for professional performance grooming course (which is available virtually) under the guidance of some of the best professionals in the industry Hariharan, Gourab, Debashish Sarkar, Rajat, etc. The whole of the music is the educational aesthetic achievement of music, of the mind and the music criticism, success. This leads us analysis, music history, to the recognition of the musicoology in folk many faculties of music, art in Music. Music as a body devotional music, in sentiment has k.xlabel, in dhrupad several aspects to dhamar, in thumri or in interest the human more than one area of mind. It is also to musical art. It very contribute to the overall sphere 'excellence' understanding of a could be the ultimate phenomenon.

Object. Such
We find a restrictive excellence is positive meaning given to under any system education in music in which would allow the teaching of music at Guru to give his best the institutional level, and the shishyas to learn. Every aspect of our at our best.

**Meeting of Fifth Note**

We are pleased to announce that Fifth Note Global Centre of Excellence, founded by the living legend of Indian Classical Music Padmashri Udast Rashid Khan, and SNB Bharati decided to start a new professional performance grooming course (which is available virtually) under the guidance of some of the best professionals in the industry Hariharan, Gourab, Debashish Sarkar, Rajat, etc. The programme has been designed to enable digital learning and assessment. The semester details are as follows:

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Sandip Choudhury, Principal of P. C. School, Gentam, Dakshin Dinajpur, expired on 17th October 2020. He was a talented artist. He liked to draw portrait. He left his wife Lipika Basak.

**Education in music**

Ritish Ranjan Chakraborty
Kolkata

Indian Classical music, from folk to Music has a tradition. Vocal music, from vocal.
We need to know that to instrumental music, the methodology of which we have teaching Indian cultivated, can be Classical Music. At the learnt better. There is a outlet we need a diversity music conviction that literacy education - so that the in music is a must for contemporary needs of the development of the art and profession teachers and students. can be met. A Such a conviction education in music would grow out of a necessarily mean in the philosophy of inner life and performance of arts and education in recitation of classical music. Literacy in music. It also could be whole of music is the educational aesthetic achievement of music, of the mind and the music criticism, success. This leads us analysis, music history, to the recognition of the musicoology in folk many faculties of music, art in Music. Music as a body devotional music, in sentiment has kxlabel, in dhrupad several aspects to dhamar, in thumri or in interest the human more than one area of mind. It is also to musical art. It very contribute to the overall sphere 'excellence' understanding of a could be the ultimate phenomenon.

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Books of Jogopriya Prakashani and Syllabus of Suranjana Bharati are available at The Hindusthan Publishing Co. 15, Bankim Chatterjee Street, Kolkata-700 007

**Surnandan Bharati**

**Facebook Live**

A marvelous bonanza was offered to listeners and music lovers by Surnandan Bharati on its facebook page during the month of November and December 2020. Surnandan Bharati is a centre where many students appear for examination and succeed in future. There are many followers of the facebook page of Surnandan Bharati. Many singing, dance, painting, tabla, recitation performances are held in Surnandan Bharati. People who are praised by the audiences for

-their excellent performance in singing are Sharmistha Das Chakri from Silchar, Assam; Amritshar Paul from Goalpara, Assam; an excellent sarod player Nabani Shankar Dasgupta from Kolkata; song by Indrani Bora of Nagaon, Assam; Rubul Sharma, singer of Dhubi, Assam, Madhu Ghosh, singer of Gorakgan, Maharashtra; Santa Deb, singer of Kolkata; Mahananda Das, singer of Nadia, West Bengal; Anindita dhar singer of Silchar, Assam, Sudipa Chakravarty, singer of Rewa, Madhya Pradesh; Gouri Mondal, singer of Rajamundry, Andhra Pradesh; Ratan Dasgupta, singer of Bengal; Students who performed in dance are students of Nandayajal Dance Academy; students of Samir Gupta, dance guru of Lumbang, Assam; Students of Nayanabara Sangeet Mahavidyalaya; Dancer Samriti Bandhopadhay and Dancer Induja Majumder. People who are praised for their

-paintings are Dhruvajyoti Sharma Baruah, artist of Nagaon, Assam; Gouram Ghosh, artist of Nalhati, West Bengal; Ankita Miglani Saini, painter - doodling artist of London. Recitation by Simantika Bhattacharjee, reciter of Kolkata and Tabla recital by Himangini D. Ullal, tabla player of Mangalore, Karnataka were fine.

-Banchiri Chowdhury
Kolkata

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Bandopadhay (Chief Operating Officer, The Fifth Note - Global Centre of Excellence), Maryanne Rosario (Chief Coordination Officer) and Amit Jha (Accountant). The All India Secretary of Surnandan Bharati, Ritish Ranjan Chakraborty, Debashish Sarkar and Santanu Misra represented Surnandan Bharati.
All India Conference of Surnandan Bharati

Cont. from page 1

Chakraborty and the book "Short History of Indian Music" written

by Sarod Player Bhaban Shankar Dasgupta were inaugurated by Prof. (Dr.) Sekhar Chakraborty of MGM Medical College, Kishanganj, Bihar. Life time Achievement Awards were given to Vidushi Haimanti Sukla (Eminent Vocalist), Prof. Padmani Chakraborty (Eminent Dancer of Agartala, Kolkata) received Kirtanand Award. Kayanand Award was given to Debanjan Mukherjee (Silsar, Assam). Dhruva Jyoti Sarma Barua (Burhmanpur, Assam). Received Nandanchitra Award. Amit Bhowmik (Agartala, Tripura) got Vidyasagar Award. Shikhshanand Awards were given by Prof. Debayuti Bhandopadhyay (Kolkata), Educator Kritidipa Biswas (Dhobgar, Jharkhand) and Prof. Nirmalya Shekher Singh Chowdhury (Lumding, Assam). Jayanta Kumar Kundu (Kalimpong, West Bengal) got Suvandwan Award.

Dr. Pinki Purkayastha, Bhabani Shankar Dasgupta, Jaba Mukhopadhyay, Payel Ganguly, Indrani Bora, Sudipta Sekhar Mishra, Ustad Julfikar Hussain, Pradeep Mazumdar, Saoli Roy, Mohiuzzaman Chowdhury, Payel Ganguly, and students of Pradeep Mazumdar were awarded with Best Student of the year Trophies.

The speakers in the conference were Amit Bhowmik (Eminent Journalist, Tripura) in Bengal, Jayalakshmi Arun (Eminent Dancer of Gujarat and All India Asst. Secretary of Surnandan Bharati) in English, Amit Dutta (Secretary, Surnandan Bharati Assam State Committee, Nagaon, Assam) in Assamese, Ankit Mishra (Dancer and Dhol Artist of London, UK) in English, Ratan Dasgupta (Singer of Surnandan Bharati) in Bangla.

Bengal and Juba Mukhopadhyay of Kolkata sang well. Dance performances of Payel Ganguly and her students (Nagaon, Assam) and Mr. Pinki Purkayastha (Delhi NCR) were really appreciable. Sarod (Bangladesh) enthralled the audience with their voice. The dance performances of the students of Natyanjali Dance Academy of Vadodara, Gujarat, under the direction of Guru Jayalakshmi Arun were appreciated. Reciters of Sattriya Mridangam, Banerjee (Howrah, West Bengal), Simanta Bhattacharjee (Kolkata) and Debasis Sarkar (24 PGS, West Bengal) were really laudable. Painter and Doodling Artist of London, UK took his performance to a new level. Students of Swati Lahiriji (Nasik, Maharashtra) and Students of Rina Deb.

Tripura, Smt. Parbatib Chakraborty (Singer of Nagaon, Assam), Rupali Guha (Nagaon, Assam) received Sursaraswat Award. Sangteetanand Awards were given to Animesh Paul (Goa, Assam), Arup Deb (Lumbini, Assam), Bhaban Shankar Dasgupta (Kolkata), Chandaney Sarma (Kamrup, Assam), Dhanraj Raje (Maharashtra, Gujarat), Rajat Bhattcharjee (Udaipur, Tripura), Rina Deb (Guwahati, Assam) and Rupul Sarma (Diphu, Assam). Pt. Shyamal Deb received Talmadnaree Award. Baladya Nandan Awards were given to Kalyan Deka (Guwahati, Assam) and Prabin Paul Chowdhury (Kulpi, Tripura). Baranali Chakraborty (Agartala, Tripura) got Natyanandan Award. Swapan Naskar (Garia, Howrah, West Bengal), Mihangi D. Ullal (Mangalore, Karnataka), Elucutionist Indrani Chakraborty (Dharmaganj, Tripura), Singer and Dancer Kuntala Pal Das (Jhargram, West Bengal), Singer Madhumita Ghosh (Goa, Mumbai), Singer Mintal Chakraborty (Dhulian, Diphu, Karibiangong, Assam). Amit Dutta, Principal of Nayantara Shiksha Kendra, Surnandan Bharati (Nagaon, Assam) and Goutam Ghosh, Principal of Art School (Nagpur, Maharashtra) were honoured with the Best Centre-in-Charge Trophy. Soumen Sen, Dy. Secretary of Surnandan Bharati, Agartala, Tripura) in Bengal and Bhaban Shankar Dasgupta (Sarod Player and All India Vice President of Surnandan Bharati) in English.

In the programme of 19th December the song of Eminent Singer of Agartala, Tripura Singer Sudipta Shikha Mishra was impressed the audience with their tuneful voice. Tabla Maestro of Assam Ustad Jafar Hussain played tabla very nicely. The paintings of the students of Pradeep Mazumdar of Nagaon, Assam were appreciated by the audience. There was a feel in the recitation of Eminent Elecutionist of Tripura Saoli Roy. Singer Mohiuzzaman Chowdhury of Delhi, Bangladeshi and Juba Mukhopadhyay of Kolkata sang well. Dance performances of Payel Ganguly and her students (Nagaon, Assam) and Mr. Pinki Purkayastha (Delhi NCR) were really appreciable. Sarod (Bangladesh) enthralled the audience with their voice. The dance performances of the students of Natyanjali Dance Academy of Vadodara, Gujarat, under the direction of Guru Jayalakshmi Arun were appreciated. Reciters of Sattriya Mridangam, Banerjee (Howrah, West Bengal), Simanta Bhattacharjee (Kolkata) and Debasis Sarkar (24 PGS, West Bengal) were really laudable. Painter and Doodling Artist of London, UK took his performance to a new level. Students of Swati Lahiriji (Nasik, Maharashtra) and Students of Rina Deb.
This cultural supplement ‘Nandanik’ is written and edited by Sarod Player Bhabani Shankar Dasgupta

Ustad Inayet Hussain Khan - a gracious musician of bygone days

During the later decades of the 20th Century music gradually turned into a lucrative trade for some performers of the top ranking artists. They demanded extra bit of remuneration for their recitals and impresarios were forced to satisfy their demands only to draw a large audience to their concerts. The young maestro of the 21st Century are demanding even greater amounts and concert organizers customarily add the famous names to their fabulous sums to them. They are doing so only because they want a large gathering of listeners who are so infatuated with these maestros that they are ready to squander all their savings only to hear them.

But during the later decade of the 20th Century and early decades of the 20th Century the scenario was totally different. Eminent virtuosos never starved even after wealth or property. They wanted musically educated listeners who appreciated their recitals. The grandfathers of the maestros were students of Presidency College they happened to be listened with rapt attention. On one occasion my grandfather (who was elected the cultural Secretary of Presidency College at that time) went to the maestro’s residence to invite him to the Annual Festival of the college for a recital. In those days the Professors of Presidency College took a great interest in classical music and literature. Frivolous music and dance forms were never tolerated with in the college premises. When he arrived at the maestro’s residence he found the maestro taking his instrument meticulously. As soon as he saw my grandfather he immediately stood up and warmly welcomed him. Without going into any sort of rigmarole my grandfather humbly requested him to come and perform at the Annual Festival of Presidency College the next week. The maestro fervently refused. When my grandfather inquired about his remuneration he replied “Rs. 500 would be enough for him. The Annual Festival of the college was held near the college and the maestro arrived there with his Tabla accompanist. He was cordially received by my grandfather and his friends who escorted him to the concert hall. After the recital the maestro tuned his instrument carefully. Thereafter he made a courteous bow to the audience and started playing Raga Puria. It was one of the best renditions of this Raga. My grandfather had heard. His captivating recital mesmerized all the listeners within a few minutes. They were so engrossed in the music that they remained glued to their seats till the end of the recital.

The concert being over, the maestro came to the main stage and sat down. With his instrument and my grand father respectively handed an envelope containing a fifty rupee note to him. The maestro was so delighted that he heartily blessed him and wished him a long life. Thereafter my grandfather and friends escorted the maestro and his assistants to a motor car and they went away. The reader will be surprised to know that this illustrious virtuoso of another time, Ustad Inayet Hussain Khan. Such exemplary humility is never expected of professional artists nowadays. Hence the story may seem preposterous to a 21st Century youngster. The musician who was the subject of this story was one of the star performers of yesteryears but nevertheless he always remained a very humble person to so much of a sort of meditation and not as a making money device.

School of Classical Esraj at Gaya

During the later decades of the 20th Century a renowned school of classical music emerged in the city of Gaya in Bihar. This school was established by Thakur Hunuman Das Singh, a kothariya landlord from Bundelkhand who came and settled in Gaya. He was a proficient singer and esraj player and greatly popularized it as a classical instrument the whole of Bihar and the entire India. His excellence as a singer and musician was unquestioningly acknowledged by all the maestros and musicians of that era. He brought about a revolutionary change in the style of esraj playing and played the Esraj when he taught his students.

The maestro’s son Sohni Singh however preferred to take up the music profession and this displeased the maestro very much. But very soon he achieved unique command over this ‘Music Box’ (PE) as his father called it and fascinated the entire audience at his commandable mastery. His adroit fingers performed melodic compositions both in harmony and he was often referred to as the harmonium wizard of that era. But unfortunately this young genius met with an untimely demise and a divine talent was nipped in the bud.

Among the disciples of Thakur Hanuman Das the names of Pandit Kanailal Dheri and Chandrika Prasad Duneey deserve special mention. These two maestros played a significant role in popularizing the esraj in Northern India. Pandit Kanailal Dheri taught both in Gaya and Calcutta. His unique style of the esraj (which was characterized by vocal benchmarks, it was successfully mastered by Sri Jogendranath Ganguly (Bhuban Babu), one of his illustrious disciples in Gaya. Bhuban Babu made a great reputation as an esraj maestro all over Bengal and Bihar. Pt. Kanailal Dheri came to Calcutta later on and during his sojourn in this city he produced many disciples among whom the names of Shri Ramchandra Mukherjee and Kalidas Pal deserve special mention. It was due to the unfltering efforts of these two virtuosos that the esraj occupied a conspicuous place in the field of classical instrumental music in Calcutta. Kali Babu and Shital Babu captivated many sarode and sitar players of that era with their distinctive style of esraj playing and some of them subsequently became their disciples. It is said that while in Calcutta, Pt. Kanailal Dheri put up at the residence of Maharshi Devendra Basu at Jalashrow Khorapar, sometime and some of the eminent members of Tagore family regularly took lessons in classical esraj from him.

None of the exponents of this art is so well known music school is found in the music world today.

Brilliant Himangi of Mangalore

Born in Mangalore, Taluk Dausa in district of Karnataka state Miss Himangi D. Ullal is an able young disciple of the renowned Tabla Maestro Vidwan Shri Madhava Acharya of Udipi district of Karnataka. She started learning the Tabla with her Guru Niranjan Saikia of Nagon, Assam. her illustrious father Sri Deepak Raj Ullal is also a Tabla Maestro. At present she is a student of Class Ten at Khilariya English MEDIUM SCHOOL Suratkal, Mangalore of Karnataka. She occupied the topmost position in Hindustani Talavadya, Junior Grade Examination (Percussion / Talavadya) test in 2017. This was conducted by Maharaja’s Music Research Department of Public Instruction, Govt. of Karnataka. Himangi is equally proficient in Tabla playing and Vocal music and is receiving methodical guidance from her illustrious teacher the eminent vocalist Vidwan Ravi Kiran Manipal of Udipi district. She has given successful Tabla and Vocal recitals at many prestigious concerts along with her father’s orchestra. She has been honoured with many national awards at Inter-School competitions for paintings and Bhagavat Geeta Recitations.

She received Tal Badya Bharati award from Surandarnad Bharati for excellence in the field of Singing and Tabla Playing. She is also the first woman to receive Nandanrenee award in 2020. She is a rare phenomenon in the art of Tabla playing. Himangi is the youngest Managing Committee Member of Surandarnad Bharati. She is the Principal of Nadha Lahari of Mangalore.