

# *Bhagirathi*

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## *Center received Music Grant*

The CCD&P proposal for an Introduction to Classical Indian Music provided \$500 to Dr. Tandon. Originally it was thought to use this grant towards BharatNatyam classes. Since the proposed teacher left the UMD community, these funds have provided two acquisitions for the Center of Indic studies. These two acquisitions have been helpful in our activities. The first acquisition is the demonstration version of an A-level Course in Indian Vocal Music from [www.swargram.org](http://www.swargram.org). This will be used by the Center to introduce the Indian Classical Music. We also acquired a traveler's harmonium with these grant funds. These were used to demonstrate the Indian classical music to children from the surrounding community. They were also useful for the children's group participating in Diwali function and for presenting the Saraswathi Vanada in the inauguration ceremony of the Center of Indic Studies.

## *Center for Indic Studies Sponsors Hindustani Classical Music Concert*

On June 30, 2001, Center for Indic Studies sponsored a Hindustani Classical Music Concert with Pandit Buddhadev Dasgupta and Anirban Dasgupta on the Sarod and Monir Hossain on the tabla.

It is for his incomparable sacrifices for music and the sarod, and the soulful mastery of the instrument, that Pandit Buddhadev Dasgupta is recognized worldwide as one of the greatest living exponents of Sarod today. Born in February 1933, Buddhadev Dasgupta received training from Pandit Radhika Mohan Maitra and thus has continuous pedagogical lineage to Ghulam Bandegi Khan

(Pandit Buddhadev Dasgupta performing at Hindustani Classical Music Concert)

Bangesh who migrated to India more than 300 years ago and is considered the founder of the most distinguished Rababiya Gharana (school) for the sarod.

Today, Buddhadev Dasgupta is a representative of the Seniya Shahjahanpur Gharana. He is a highly respected musician and musicologist and has toured, performed, and lectured in many parts of the world, including all of Europe, the United States, Russia, Japan, and Australia.

Anirban Dasgupta is the younger son of Pandit Buddhadev Dasgupta and has received all his training in music from his father and guru. Initiated early into this art by Buddhadev, Anirban is known today for his delicate mastery of the Sarod and great facility in its technique and authentic rababiya repertoire. Since the early 80s, Anirban has accompanied his father in concert, and carved out a niche for himself in the world of classical music. Some of the hallmarks of his playing are extremely consistent and balanced right hand strokes, tunefulness, razor-sharp taans, and the traditional Ameerkhani baaj. His unpretentiousness is very endearing to a serious listener, who he charms slowly, but to a greater extent by the music's aesthetic appeal, rather than by aggressive gimmicks.

Monir Hossain is the grandson of noted vocal and tabla researcher Late Ustad Kader Buksh of West Bengal. Coming from a family of musicians, he started learning tabla at a very early age from his father,

Ustad Hafiz Hossain. Then he became a disciple of Sri Samar Saha of Banaras Gharana, a well-known tabla player among his contemporaries in India. Monir started performing at the age of 14 and has performed in numerous music concerts in India, Canada and the United States. Some of the noted musicians that he has performed with include the legendary Pandit Hari Prasad Chaurasia, sitar maestro Vilayat Khan, Smt. Lakshmi Shankar, and Pandit Indranit Bhattacharya.

The program began with a brief introduction to Hindustani Classical Music by Pandit Buddhadev Dasgupta, followed by a rendition by all three of Raga Yaman, one of the primary ragas in Hindustani Classical Music. The raga has all shuddha swars except the tivra Ma. This feature gives the raga its distinct quality of peace and tranquility and makes it a famous evening raga. The performance began with Alap, followed by Jor, then Vilambit Gat and finally Drut Gat, all in Teentaal.

The next offering was of Raga Kedar. Named after Lord Shiva, this raga occupies a very special place in the pantheon of traditional ragas. Panditji and Anirban presented the raga in the genre of Dhamar, with the tabla playing in teen taal. This was followed by Raga Zila Kafi, also in Teen taal. After almost three hours of concert time, the delighted audience gave a standing ovation to Panditji, Anirban, and Monir.