

## The Statesman, Calcutta

Rabindra Sadan presented a combined four-day programme around Baishe Sravan...

Two memorable performances made the Rabindra Sadan observance outstanding. Geeta Ghatak, one of our finest and most enduring singers, had listeners in thrall with her well chosen songs, each theme seamlessly meshing into another...

Anisur Rahman's foray into Rabindrasangeet was not to perform but to delve deep into the richness of imagery and philosophy of Rabindrasangeet. His recital exemplified what Tagore meant by "rasa" and "darad". His brief lecture made certain significant points on notations and the teaching of Rabindrasangeet. He felt the limitations of notations keep most singers preoccupied because they were unable to realise that notations did not signify controls, rather it challenged their creativity.

He disapproved of the institutional tendency of following particular styles. The singing style should be like one's own personal statement. In this connection he mentioned Kalim Sharafi, the leading Tagorian voice in Bangladesh. He had trained rigorously on one of Calcutta's most prestigious music institutions. But when Sombhu Mitra heard him sing his comment was "Kalim, it is not your own feelings." This set the singer thinking and he realized what lay ahead of him in his quest to be a true interpreter of Rabindrasangeet.

Anisur Rahman's recital was marked by a rare sensitivity and the capacity to visualize the lyric. The malhar-kanada based "Kotha je udhao holo" was for him the winging movement of the birds among the clouds. "Ekoda tumi priye"'s rhythm blended with the flowing current of the river. He put all the intensity that is possible in two of Tagore's most soul stirring love songs – "godhuli gagane meghe" and "Tumi rabe nirabe"...

Maitreyi Chatterjee. 22.8.97