

## Chapter-2

### Khayal and Thumri in Bangladesh

Nababpur in Dhaka was a major center for the performance of the Dhrupad. Those who performed Dhrupad in Dhaka went to Vishnupur in India to receive training in Dhrupad and Dhamar. Many legendary and great musicians of Seniya Gharana came to Dhaka and performed there. And they considered Dhrupad as the highest form of classical music. They imparted training on Khayal and Thumri often unwillingly but at others' request. But they were rarely seen performing Khayal and Thumri. They were heard saying that Khayal and Thumri, "Wo to Baiji aur Tawaef logoki kam hen"--"That was the jobs of Baijis (Court Dancers) and Tawaifs (Professional singers at)". The language of Dhrupad depicts the praise of the Creator and landlords. And the language of Dhamar portrayed the mythological love of the Hindu Lord Krishna and his beloved Radha. During the empire of the Mughals, following the ancient *Pravandha-Geeti tradition* (Songs with essay type lyric), Dhrupad and Dhamar came into vogue in the Indian Subcontinent. After the overthrow of Mughal Empire and during the British Colonial period these styles of classical music still continued in the subcontinent culture. Later the British empire, the emperors lost their power. Public rights were questioned at all places. As a result, with the prevailing flow of social changes, music, the event of public demand and entertainment through some changes in different phases. Nabab Wajid Ali Shah, the king of Avadh, the pilgrimage of Indian music was deported by British conspiracy. He took refuge at Methia Buruj in Calcutta in the mid Nineteenth Century. With him he brought the entire house of music along. Many great vocal performers, instrumentalists and dancers were given refuge in the court of Methia Buruj. Along with it Baiji and Thumri culture was also prevalent. The introduction, tradition and development of Khayal and Thumri firstly stemmed out of Bengal, from this very place in Calcutta and

moved on to Dhaka of East Bengal. In this regard, famous musicologist Ajay Sinha Roy commented about “Thumri and Baiji Culture in Dhaka” in his book,

*“Achchan Bai was not only a great Court Dancer (Baiji) but also was a good writer of the lyric (Bandish) of Thumri of which some are still in the currency in the musical environment as a phenomenal production. She used to create such outstanding Bol i.e. wording of Thumri in the stage of creating Bol (words) that the whole court of the Nabab of Dhaka used to be reverberated in her praise. According to tradition of that time, singers used to demonstrate the portion of the Laggi of the Purbi-Thumri through dancing and the audience and spectators used to be enchanted with that. Then the audience used to through the bundle of notes of money or “Mohar” (coins) to give prize to the performers. This tradition has been done away with now days; because this tradition was a property only of the Nababs, kings and landlords of that time. Nababs, kings and landlords of that age stipulated such feudalistic traditions. These feudalistic traditions faded away with the abolishment of feudalism. As such the slavery of the artists were stricken away and singing profession became a public dependent and dignified phenomenon”.*<sup>1</sup>

From this comments, one can comprehend that there was a practice of Thumri, Khayal and Tappa during the time. Ustad Kalay Khan was one of the greatest performers of Khayal of that time. He stayed for more than six years in Dhaka but could not find one capable performer who had the capacity to master his style, represent his artistry and demand his discipleship. Though many Ustads of Dhaka availed their opportunity to receive rigorous

<sup>1</sup> Roy, Ajay Singha “**Pub Banglar Uchchanga Sangeet**”, January 1996, Protikkhan Publication Private Ltd, Kolkata, India, Page-18.

training from Kalay Khan, none became the traditional prolonged disciple. During those times the musical environment of Dhaka was quite healthy and Ustad Kalay Khan liked it. But people of his own place, Punjab, took him away to Punjab against his will. He used to say often,

*“Mera mulk me qadardan rahis admi kaha hein? Dhaka hi mere liye achcha hein. (Where are the rich people who value music in my country? Its Dhaka that suits me better)”*<sup>2</sup>

The forms of Khayal, Thumri and Tappa have earned popularity over time; be it the time of British India, erstwhile East Pakistan or even present day Bangladesh. This stream continues to flow through the public audience that was stemmed out from the Royal Court. During the beginning of the twentieth century, Ustad Hekim Muhammad Khan directed his efforts to popularize the Dhrupad form of classical music in Dhaka.<sup>3</sup>

The famous Ustad Gul Muhammad Khan of Agra Gharana came to Dhaka from “Dar Bhanga” of Bihar and re-established the flow of Dhrupad here accelerating it during the thirties of the twentieth Century. He possessed a manly voice. He had remarkable restraint in rendering “Swar Vistar” and incredible capacity to captivate the audience by establishing the personality of Raga through a perfect tune, tempo and rhythm. In this regard he was second to none.<sup>4</sup>

Artists like Shri Chinmoy Lahirhi, Gaunen Chakrobarti, Kalipodo Dash, Gouro Bashak etc. earned much fame being his disciple. The resident of Faridabad of Dhaka, Shri Haridash Goshwami and Nitya Gopal Barman were the disciples of Tarapad Chakrabarti and they were trained on Khayal. Braja Gopal Dash and Shambhu Pal took training in classical music from Radha Govinda Dash and Narayan Rao respectively. During the thirties and forties, Purnachandra Nandi of Mymensingh became popular as a performer of Thumri in Dhaka to a

---

<sup>2</sup> Ibid, Page- 20.

<sup>3</sup> Rahman, Babu, “Shekaler Dhaka: Dhrupadi Sangeet” Daily Ittefaq, 26<sup>th</sup> September, 1984. Dhaka

<sup>4</sup> Bose, Ajit Krishno Bose “Ustad Kahani” Aushima Prokashony, Kolkata, India, 1989.

great extent. He could hold the audience with his music by rendering outstanding tune and tempo as well as with his inherent sweet voice. Especially in Dhaka and Mymensingh his sky-high popularity was an event of jealousy for many artists. People called him “Pacha Nandi”. Besides performing Khayal and Thumri he used to perform the popular numbers of popular artists like Angur Bala and Indu Bala and rendered it in its original quality. By this time, classical music had the door of the general public and had progressed well.<sup>5</sup>

### **Ramnidhi Gupta (Nidhu Babu):**

Nidhu Babu (1741-1839) was born at Kumartuli of Calcutta. From the end of the eighteenth century till the early nineteenth century there grew a thorough admixture of the pattern, form style of Bengali music with the North Indian Music. And Ramnidhi Gupta (Nidhubabu) was the second pioneer of this form. His father Hari Narayan brought him to Calcutta from his maternal grandfather's house at Chapta in Hugli district. He was taught Sanskrit and Persian English under a missionary person. In 1776 he joined a service and moved to Chhapra in Bihar. He took lesson on Tappa, Khayal and Ghazal from the local Ustads. He received training of a special pattern of Tappa introduced by Ustad Ghulam Nabi (Shori Miah) of Lucknow and went back to Calcutta. He brought about a great Renaissance of composing and performing Tappa in Bengali. He authored a book on music called “Geet Ratna” which was published while he was 97. This book contains Akhrai and Brahma music along with 554 songs and composed songs in one hundred Ragas. He died at the age of 98.<sup>6</sup>

Besides this there were musicians who taught and expanded classical music in opera; to name a few: in Dinajpur, singer Saimud Ali Khan (1939), from Murshidabad, Mohammed Hossain (1907-1976) and his son Rabiul Hossain (1917-1976) came to Rajshahi from Nabadip, singer from Rajshahi Abdul Jabbar (1929-1978), Haripodo Dash (1910-1981),

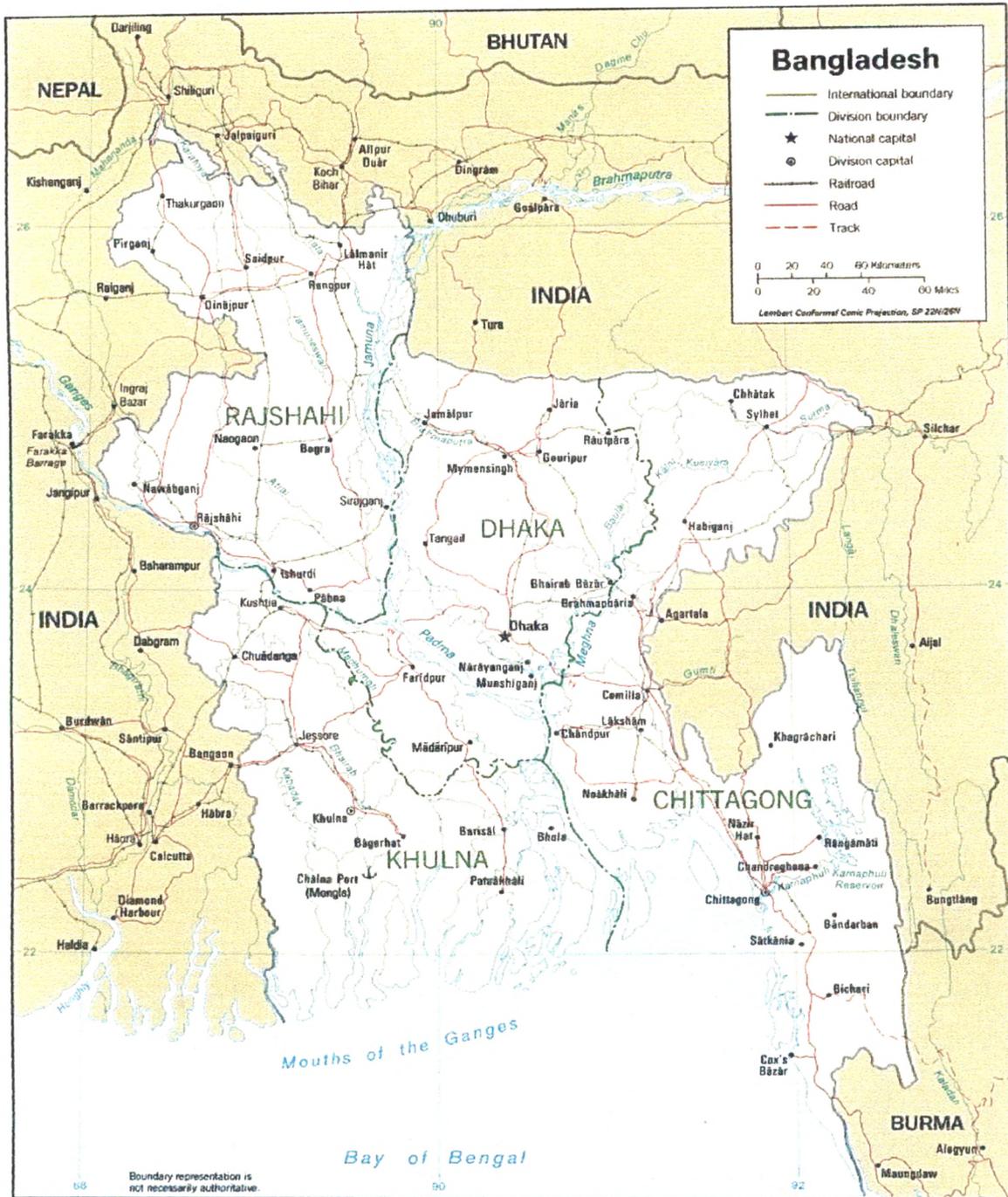
<sup>5</sup> Prof Anwar, A.B.M Nurul, Uchchango Sanget Charchay Mymensingher Oitjjhya, (Traditional Classical Music of Mymensingh) Article Monthly Sargam, Editor-Kazi Rownak Hossain, January-February, Dhaka, 2002.

<sup>6</sup> Roy. Shukumar, Bangla Sangiter Rup, A Mukherjee and Co Pvt. Ltd., May, 1969

Musharaf Hossain (1926-2000) from Murshidabad and singer Gopal Chandra Goswami (Founder, Surbitan: 1952), Karunamay Adhikari from Faridpur and Tabla player Kiriti Bhushan Adhikari, Ajay Kumar Dash of Jheneidah, Sadhan Sarker of Khulna (1928-1993) and Tabla player Saad Toki (1936-1994), Julhas Uddin Ahmed of Gaibandha, Jyotindranath Saha of Shahjampur, Shafiq Uddin Ahmed of Pabna and from Kalia, Narail, singer Arvind Adhikari and Tabla player Makhon Ghosh (Dead); Singer from Chapai nawabganj Bula Goswami (Later Bula Mostafa), Santosh Chowdhury from Natore, from Naoga Sifat-E-Rabbani (now Sifat-E-Manjur) and violin player Kamar Uddin Chowdhury.

In the southern part of Bangladesh many musicians taught and contributed in practicing classical music in different districts. Particularly, in greater Barisal, violin player Suren Ray (1908-1994), tabla newaz Hiren Natto (1906-1985), and his son Potit Natto, violin player from Patuakhali ATM Obaidullah (1928) and singer Sapan Kumar Dash, flute player Basudev Chandra Dash, Esraj player and singer from Pirojpur Ajay Mitra are some of the prominent names in the realm of classical music. Besides in greater Chittagong singer Nirad Baran Barua (1936-2001), Khyalia Monoranjan Barua, Thumri singer Ustad Zakir Hussain of Murshidabad, SM Abu Bakar Siddique (1923-1995), genius musician of Cox's Bazaar; Jagadananda Barua of Chittagong Sadar- were still illuminating the musical sphere of Chittagong. In Sylhet, Ram Kanai Dash, his daughter Kaberi Dash (now in America) and his son Tabla player Pinu Sen Dash, Ustad Babar Ali Khan of Habiganj and his disciple Subir Nandi (now famous Modern Song singer) have contributed in expanding classical music. Besides, Suren Narayan Dash (1908-1976) of Comilla, his daughter Aloka Dash and son Manosh Kumar Dash, Ustad Muhammad Hossain Kharsu (1923-1984), Ustad Alauddin Khan (1881-1972) of Brahmanbaria, his successor Sitar player Khadem Hossain Khan (1923-1991), Mir Kasim Khan (1928-1984), Sitar player Khurshid Khan, Sitar player Irshad Khan, Violin player Sheikh Saadi Khan, Sarod player Afzalur Rahman and Shahadat Hossain Khan

are other luminaries of classical music. The following portion discusses both forms 'Khayal' and 'Thumri' of the 'North Indian Classical Music' according to divisions of Bangladesh.



**Figure – 1: Map of Bangladesh**  
Source: *WWW.Bangladesh.Com*

## I. Dhaka Division (1800-1900)

Dhaka was the Capital of Bengal in 1610 and the center of art and literature, trade and commerce. After the emergence of the Permanent Settlement stipulated by Lord Cornwallis (1793) (Zamindari System), the Feudal Lords used to get a handsome surplus out of the tax received from the new harvest after meeting their general requirements. With that resource they used to indulge themselves in different kinds of entertainment. Sometimes they patronized the arrangements of sports and musical functions. Most of them were traditional worshipers of idols. These people used to attend the musical functions held in Dhaka and as well as the functions of Court Dance (*Bajji*). So Dhaka possesses a heritage of music of about several hundred years. The Mughols set Dhaka as the Capital leaving off Calcutta and Murshidabad. As a result not only from the remote places of the country but also from the other parts of the world around such as China, Myanmar, Sri Lanka, Middle East, England, America, Mongolia, France, Holland, Greece, Portugal and Persia, inquisitive people came to the banks of the river Buriganga which is now called the cosmopolitan city Dhaka. In 1840, an English engineer called Colonel Davidson described the Music of Dhaka with a great sense of wonder in this manner,

*'By day or at night the tone of violin is heard in Dhaka all the time.  
And these Violins look very nice, but they are very cheap. Only two  
Taka could buy one Violin. ——— The Bengalis are indeed musical  
people.'*<sup>1</sup>

---

<sup>1</sup> Muntasir Mamun, "Unish Shotoke Bangladesher Natok" June 1979, Bangladesh Shilpokola Academy, Dhaka, Page-6

### **Madhukan (1818-1869):**

Madhukan was a trained authority on classical music and a singer of Dhrop Kirton. His real name was Madhu Shudan Kinnor. He was famous and known as Madhukan. He hailed from Jessore District. His father's name was Tilok Chandra Kinnor. He did not receive any academic training but he was self-taught. He received training on Khayal from the famous Ustad of Dhaka Chhotay Khan and Bade Khan. Lately he went to Jessore from Dhaka and received training on Dhrop Kirton from Radhamohan Dash Baul, which brought him a great fame. On his way to attend an invitation for performance at the royal palace of Kashimbazar he breathed his last.<sup>2</sup>

After the death of the Mughal Emperor Shah Jahan, Shah Shujah was defeated while fighting for the throne of Mughals, later fled to Arakan through the route of Dhaka, Comilla and Chittagong of East Bengal. Among his close followers, was antecedent of Miah Tansen, an artist called Khoda Bakhs. Shah Shujah led a luxurious life. During his reign Khayal, was Tappa, Thumri, Geet, and Ghazal, were practiced and in instrumental music, sarengi, tabla, and sitar were the major events. The Nababs of Murshidabad and Dhaka had a taste and hobby of these musical forms. During that time many Ustads came to East Bengal from the West Bengal to give musical performances. In different time they enhanced the glory in the courts of different rulers. The State of Tripura was besides Dhaka, presently known as Comilla. Jadu Bhatta and Kashem Ali Khan moved from Tripura. Jadu Bhatta went back to Calcutta and Kashem Ali Khan took his place in the court of Rajendra Narayan, the king of Bhawals of Jaidevpur of Dhaka. Kashem Ali Khan got an opportunity to go to the court of Ahsanulla Khan, a lover of music and a friend of the king of Bhawals. Ruplal Dash and Raghunath Dash, the prominent businessmen and landlords of the time used to arrange musical party in their palaces very often. That palace which carries the legacy of musical

---

<sup>2</sup> Roy, Shukumar. *Bangla Sangiter Rup*. A. Mukherjee and Co. Pvt. Ltd., May 1969.

history exists even today. Kashem Ali Khan used to play an instrument called Rudra-been. Sarod player Ustad Anayet Hossain Khan and Tabla player Ustad Ata Hossain Khan accompanied Kashem Ali Khan. Kashem Ali Khan established both of them in Jardevpur. After the Sepoy Mutiny (1757) they first moved from Lucknow to Murshidabad and later moved to Dhaka as they learnt that the landlords of Dhaka had a great love for music and musicians. Ustad Anayet Hossain Khan breathed his last by the end of 19<sup>th</sup> century after he lived at Jadavpur for ten years. He was buried there and his grave is still taken care of. His instruments have been preserved by the museum of Jadavpur. Sarod player Ustad Anayet Hossain Khan and Tabla Player Ustad Ata Hossain Khan were invited by Queen Victoria to attend the ceremony of Diamond Jubilee celebration of the reign of the Queen Victoria. Both of them went to London performed. Kashem Ali Khan was also invited for the same occasion but he declined owing to his physical inability.

Achchan Bai and her Tabla player Shupun Khan were appointed to demonstrate the performance of Khayal and Thumri in the court of the Nabab of Dhaka. Shupun Khan is the ancestor of the *Gharana* of famous Tabla player Abid Hossain Khan of Lucknow. Ata Hossain Khan was appointed in the court of Rajendra Narayan and he has to his credit a few disciples like Prasanna Kumar Banik, Sadhu Ustad, Darik Safardar and Suppu Khan. Prasanna Kumar Banik taught tabla as the Head of the Department of Rhythm instruments in the aristocrat and famous institution of music of Calcutta called "Bharotio Sangit Samaj". Besides, he authored two books on rhythm titled: "Tabla Tarangini Part-2" (1934) and "Pakhowaj O Mridongo Probeshika".<sup>3</sup> Prasanna Kumar Banik left behind a number of famous disciples. Among them, *Maharaja* Prabhat Kumar Barua of Assam Gournipur (The father of famous actor and film director), the landlord of Ramgopalpur of Mymensingh, Harendra Kishor Roy Chowdhury, landlord of Murapara of Dhaka, Keshob Chandra Benarji,

<sup>3</sup> Bonikkya, Proshonno Kumar, *Tabla Tarangini*, Maharaja Provat K. Borua, Gauripur, Assam, 1934.

landlord of Kashimpur of Dhaka Sharoda Prashad Roy Chowdhury, Akshay Kumar Karmakar and Pranballav Goshwami, to mention a few. That age was filled with the presence of performers of classical music mentioned above, the initiation of the musical life of the legendary sitar player Bhagwan Dash of Dhaka also took place. There was center at Nabab pur of Dhaka where a form of classical music called “Drupad” used to be performed. Famous artist Imdad Hossain Khan was the appointed performer of Drupad in the palace of the landlord of Murapara. Hari Karmakar (Hari Ustad) was his contemporary performer Besides Drupad, Imdad Hossain Khan had mastery over the Khayal, Tappa and Thumri form of classical music. Bishnupur was the center of the mainstream Drupad, Dhamar of Dhaka At that time one maternal uncle and his nephew both named Mahendra Bashak were famous classical artists. In this context, the comment of the author of “Pub Banglar Uchchanga Sangeet” is worth mentioning.

*“The Bashak family of Dhaka was the dynasty of disciples of Hari Ustad (Hari karmakar) among whom quite a number mastered Drupad to a remarkable extent Among them the Mahendra Bashaks duo are specially worth mentioning. In relationship they were uncle and nephew. Both artists name was Mahendra Bashak and for this reason the audience of Dhaka used to call them Haji Mahendra (Gentle, polite. Respected Mahendra) and Paji Mahendra (naughty Mahendra) in a humorous sense. The first Mahendra used to sing in a calm and restrained manner and as such he was called Haji Mahendra. The second Mahendra used to manipulate the rhythm with his tricks and*

*techniques along with Pakhowaj player Upendra Bashak and as such he was called Paji Mahendra.”<sup>4</sup>*

Sri Meghnath Bashak and Radhraman Bashak maintained this consistency until the partition of country. During the time of Har. Ustad another performer of a highly known family Ustad Hosnu Miah came to Dhaka. The Tappas (a special form of classical music) sung by Ustad Hosnu Miah enchanted the entire Dhaka. During that time Rohini Karmakar earned fame as a performer of Thumri. The king of Tripura Maharaja Vir Chandra Manikya Bahadur used to invite Rohini quite often in the Agartala Royal Court. A famous Ustad (master) of classical music called Hakim Mohammed Hossain Khan left his invaluable contribution in the development of practice of vocal performance in classical music at the dawn of the twentieth century in Dhaka. The general public knew him as Mamud Hossain. He took his rudimentary training from Hoshnu Miah and the prominent Ustad of classical music Murad Ali Khan. He used to live at Chowdhury bazar in Dhaka. Later on, he further took training from famous Ustad Tasadduk Hossain Khan of Rampur Gharana and Ustad Kalle Khan, paternal uncle of Ustad Bade Ghulam Ali Khan. Kalle Khan was the official performer firstly at Kalutola in Dhaka and lately at Murapara for six to seven years. It was beyond imagination that a famous artist like him came to Dhaka and did not perform there. Ustad Tasdduk Hossain Khan lived for quite a long time in Calcutta until he breathed his last at Medinipur.

*“Among the disciples of Ustad Mohammed Hossain Khan were the vice-principal of Panna College Bonowarilal Bose, director of Dhaka College Nirmal Kumar Sen, Doctor B.A Dash, Viraj Dash etc. who became famous due to their own performances. Among the lovers and intellectuals of esraj were (an instrument of classical music) player*

---

<sup>4</sup> Roy Ajay Singha, *Pub Banglar Uchcharga Sangeet*”, Protikkhan Publication Private Ltd, Kolkata, India, January 1996, Page- 19-20.

*Monmoth Roy, world famous scientist Dr. Satyan Bose, the vice-principal of Dhaka Engineering Institute (Tabla), professor of Dhaka College Shukumar Roy were seen at the different musical functions in Dhaka quite often. Dr. Satyan Bose had a good hand while playing esraj. Professor Shukumar Roy moved to Calcutta after the partition.*<sup>5</sup>

He worked for Akash Bani (All India Radio) on important positions and now he enjoys his life after retirement. He authored “Bharotio Sangeeter Itihash” (The History of Indian Music) which is a very important work on the history of music. This book was dedicated to his mentor Ustad Hakim Mohammed Hossain Khan. During mid-twenties, the king of music Ustad Alauddin Khan and his elder brother Sadhak Aftabuddin Khan lived in the house of Vagwat Prasanya Shah Shankha Nidhi. They passed their time enjoying and gossiping at the famous instrument maker institutions today known as “Jatin and Company”. While going to Comilla he always followed the route that covers the stoppage of Dhaka. During his time, one of his disciples called Tinkori Babu played the violin with sheer conviction. He died a premature death after he received training from his mentor for a short period. Alauddin Khan had a major shock at his death. And often he was heard saying,

*“Would Tinkori be there, no western would be necessary for the performance of violin.”<sup>6</sup>*

<sup>5</sup> Roy, Shukumer, *Bharotio Sangeet Itihas O Paddhati*, Pharna K. L. Mukherjee. Kolkata, September 1975.

<sup>6</sup> Mamun, Muntasir, *Unish Shotoke Bangladesher Natok* June 1979, Bangladesh Shilpokola Academy, Dhaka, June 1979.

### The First Generation of Vocal Performers of Classical Music of Dhaka:<sup>7</sup>

1. Habib Miah-Performer of Tappa
2. Hasnu Miah- Performer of Tappa (disciple of Habib Miah)

#### 1. The Guru of Habib Miah:

- I. Amir Khan
- II. Tannu Khan

### The Second Generation of Vocal Performers of Classical Music of Dhaka:-<sup>8</sup>

1. Krishno Dash Karmakar
2. Haricharan Karmakar.

#### 1. The Guru of Krishna Dash Karmakar

- I. Kalay Khan
- II. Bholā Nath Chowdhury
- III. Mohammed Khan

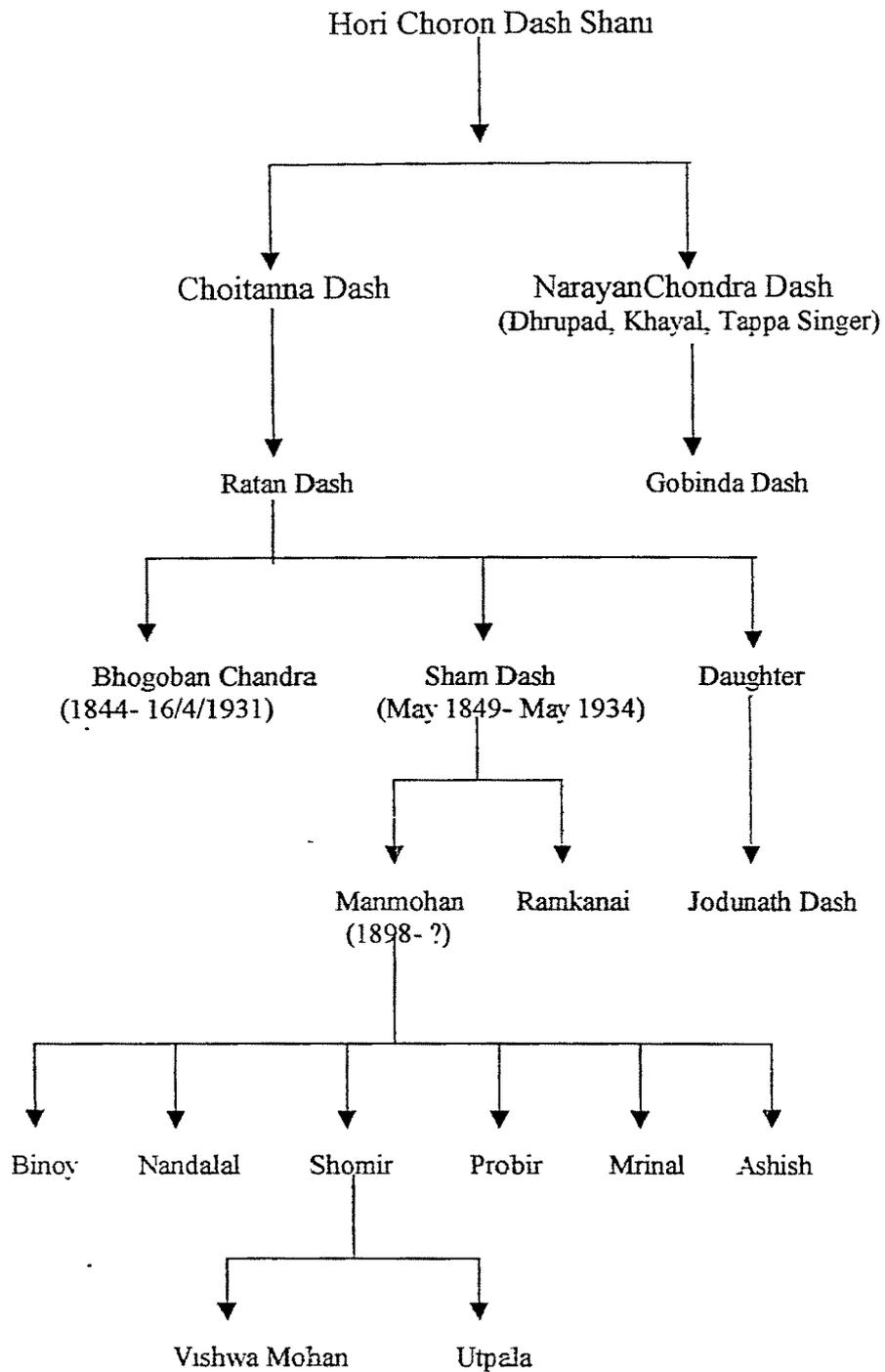
#### 1.1 The disciples of Krishna Dash Karmakar

- I. Dagu Thakur
- II. Dinbondhu Gop (The disciple of Dinbondhu Gop - Showrindro Kishore Roy Chowdhury)

<sup>7</sup> Roy. Chowdhury, Bimola Kanto, *Bharotio Sangiter Itihas*, Pharma K. L. Mukherjee, Kolkata, September, 1975.

<sup>8</sup> Ibid.

Generation Of Bhogoban Chandro Dash (Dhaka)<sup>9</sup>



<sup>9</sup> Roy Chowdhury. Horendro Kishor, *The Musicians Of India*, Zamindar, Ramgopalpur, Mymerasingh, 1929.

**The Guru -Disciple Relationship Of The Generation Of Bhagwan Chandra Dash Of Dhaka: -<sup>10</sup>**

Name	Guru (Mentor)	Disciple
Chaitanya Dash Babaji	1. Shibu Pagal 2. Hingu Pagal 3. Beni Babu 4. Haidar Khan 5. Mohammed Khan	
Ratan Dash Babaji		Ruplal Dash (Rup Babu)
Bhagwan Chandra Dash		1. Indra Mohan Dash 2. ShyamChandra Dash 3. Hafiz Khan

**Dhaka Division (1901-1947):**

Dhaka achieved the status of a Municipality at the beginning of the 20<sup>th</sup> century. According to the 1901 census, the population of Dhaka city was 1 lac and the first chairman of Dhaka Municipality was Anand Chandra Ray (1854-1903).<sup>11</sup> Immediately after, the British brought electricity to Dhaka. The Jalsha Ghars, which were lighted in and around, were now lighted with electricity and music as well as dancers which made it even more attractive. The study has mentioned those who had made great contribution in the field of Dhrupad-Dhamar, Tabla-Pakhwaz and Khayal-Thumri in Dhaka in the previous century. By this time the magical instrument to preserve human voice i.e. the Gramophone was invented. The first record in India was made in 1902 and the singer was the greatest dancer of the Sub-continent Gauhar Jaan (1870-1930). Gramophone was to preserve human voice and instrumental recital permanently. But another wonderful invention by scientists went one step forward. Whenever the singer sang, the listeners could enjoy instantly. The inventor of this machine was Acharya Jagdish Chandra Bose (1858-1937). But due to his unwillingness and busy life schedule Marconi (1874-1937) came to be known as the inventor of Radio. It came to Kolkata via

<sup>10</sup> Ibid.

<sup>11</sup> Mamun, Muntasir, *Dhaka Smriti Bismritir Nagari*, Anonna, Dhaka, Feb- 2000

Mumbai during the third decade of the 20<sup>th</sup> century. Vishwakabi Rabindranath Tagore (1861-1941) named it "Akashbani" (1926). Throughout India, it came to be known as All India Radio. Its extended centre was established in Dhaka (1939). The name of this center was "Dhaka Dhari Bistaar Kendro". This section of the study our discussess emphasizes those who contributed to classical music from this centre. Particularly, mentioning those who sang Khayal and Thumri. Ustad Gul Mohammad Khan (1876-1979) came from Dwarbhanga, Bihar in Unified India at the invitation of a businessman in Dhaka. These businessmen were very fond of amusements. Ustad Gul Mohammad Khan was the first classical singer in Dhaka Betar. From the beginning of Dhaka Betaar till the Partition of India (1947), Ustad Gul Mohammad Khan sang Khayal and Thumri in different ragas and raginis. The following part presents a concise schedule of Ustad Gul Mohammad Khan's radio presentation:

### **Ustad Gul Mohammad Khan**

02/02/1940	6.45 pm	Khayal- Basanta- Tarana
	8.00 pm	Khayal- Bahaar- Hori
01/06/1941	7.10 pm	Khayal- Jayatshree
	10.10 pm	Khayal and Tarana
04/08/1942	7.00 pm	Khayal- Pancham
	9.50 pm	Thumri- Pilu
12/08/1942	6.30 pm	Khayal Tarana- Sohini
	8.00 pm	Thumri Jhijhati
04/09/1942	6.15 pm	Khayal - Puriya
13/09/1942	7.30 pm	Khayal-Basant, Thumri

Besides Ustad Gul Mohammad Khan, the following artists performed in Dhaka Betar:

<u>Month &amp; Date</u>	<u>Time</u>	<u>Raag</u>	<u>Artist</u>
February 05, 1940	6.05 pm	Kamod	Biraj Mohan Dash
February 05, 1940	8.15 Pm	Durga	Basant Kumar Mitra
February 06, 1940	5.20pm.	Tilok Kamod	Kanti Kumar Baal
February 07, 1940	6.30pm.	Tilang	NarendraChandra Ghosh
February 08, 1940	6.05pm.	<b>Chhayanat</b>	Gopal Chandra Dash Gupta
February 09, 1940	6.30pm.	Shankara	Sukumar Ray
February 09, 1940	8.20pm	Malkauns	Radha Rani

On 10<sup>th</sup> February 1940, Samarendra Kumar Paul sang Khayal in Puriya Raga at 6.35pm. The same artist presented Thumri (Sanwary Murat) at 8.20pm on the same day. Before him at 8.00pm, Meghnath Basak of Dhaka presented Dhrupad in Jay Jayanti Raga. On 11<sup>th</sup> February, artist Gaur Chandra Dash sang Khayal in Emon Raga. He sang a bhajan (Modon Gopal Saowalia) with it.

In Dhaka Dhani Bistaar Kendro not only Khayal and thumri but also instrumental music, raga pradhan, Ghazal, Bhajan, Qauwali, Naat, Shyama Sangeet, Uchchanga Sangeet were played and presented by artists. One artist sang Khayal at the beginning of the session and the same artist sang Thumri after a few hours or rendered a Bhajan in the night program.

The following section presents some programs of Khayal thumri, the artists and the ragas and raginis broadcasted from Dhaka Betaar in 1941. Artist Shambhu Paul sang Khayal in Multani Raga at 5.25pm, on the same day at 10pm Jharna Rani presented thumri (Rasia rang me). She also sang Khayal in Jayatshree Raga at 7.10pm and Khayal-Tarana at 10.10pm on the same day. Besides Nutu Mukherjee, Fakir Mohammad, Debobala, Tukurani, Swarnaomoyee Paul, Pulain Chandra Dev Barman, Jyotindra Mohan Chowdhury, Khaja Mohiuddin, Narendra Chandra Ghosh also presented classical music. All the classical artists of Dhaka Betar

mentioned did not belong to Dhaka. Many singers and instrumentalists outside Dhaka used to present classical music in Dhaka Betar.

The above mentioned singers, Ragas and raginis, they sang, their dates and time, the music items- all these reveal the previous picture of classical music of Pakistan Therefore, as a probable proof and for information these data is presented from the publication of Betar. From that rare publication, the following section presents some performances from the year to the 4<sup>th</sup> decade of this century. On August 1, 1942 at 7.00pm Radha Raman Dash Basak sang Dhrupad in Puriya Raga, on 4<sup>th</sup> August at 8.00pm Biva Gangopadhyaya sang thumri (Na maro pichkari), on 5<sup>th</sup> August at 6.30pm Narayan Rao sang Khayal in Chayanat Raga, at 8.00pm Kanak Lata Devi sang Bangla thumri, on 6<sup>th</sup> August at 6.30pm she sang Khayal and thumri (Nigahne Mara) in Shankara Raga, on 10<sup>th</sup> August at 5.50pm Gaur Chandra Dash sang thumri (Laagia Mori Bindiaa) at 7.00pm Brajagopal Dash sang Khayal in Adana Raga at 7.15 pm on the same day. Debobala sang thumri (Aaji Khele Shyam). Some of the programs of September 1942 are mentioned in the following section. On the first of September at 5.05pm in the first session, Anil Mohan Ray sang Khayal in Multani Raga and a bhajan with it. On the same day at 7.00pm and 8.00pm Pobitra Kumar Dash Gupta of Jessore presented Khayal in Gauri Raga and then a Bangla Khayal (Keno Amy Dako) and a Shyama sangeet (Khule de ma) consequently. On 4<sup>th</sup> September Jatindra Mohan Chowdhury of Sylhet presented Thumri (Dil leke mujhe badnaam) first and then a Ghazal (Kya tumne). At 6.15pm Ustad Gul Mohammad Khan sang Khayal in Puriya Raga and at 9.55pm presented thumri in Desh Raga. On September 6<sup>th</sup>, at 5.35pm Binoy Bhushan Sarkar of Comilla sang Bangla Khayal, at 7.10pm Sudhir Lal Chakravarty presented Khayal in Purbi Raga and a Bangla bhajan. On 8 September at 7.10pm Purna Chandra Nandi of Mymensingh presented Khayal in Adana Raga and at 9.50pm the same artist sang a thumri (Nazuk Baiya Na Maro re). On 9<sup>th</sup> September at 4.45pm Shefali Dash sang a Thumri (Jao kadra nahi bol), at 7.00pm Ganendra Chandra

Chakravarty sang Khayal in Durga Raga and on 10<sup>th</sup> September at 6.15pm Manindra Chandra Dey sang Khayal in the same raga.

Besides, Jeetendra Mohan Sen (11 September, 7.00pm) sang Khayal in Chhayana Raga, Radha Ranı (at 7.45pm) sang Khayal in Bageshree Raga and with it sang a Thumri (Jin Jabong). Mast Gul Mohammad (13<sup>th</sup> September at 8.10pm) sang thumri; Brajagopal Dash (14<sup>th</sup> September at 7.10pm) sang khayal in Kedar Raga.<sup>12</sup>

This tradition of presenting classical music in different programs of Betaar continued throughout the 4<sup>th</sup> decade. When Indians were performing the "Dress Rehearsal" of Anti British Movement, at that time, to create the racial (Hindu College, Aligarh Muslim University) conflict successful and with a view to satisfy the desire of The British East India Company, an outburst occurred. Humanity fell to ground; absolute bloodthirstiness took over. The result of which was the formation of Hindustan for idol worshippers and Pakistan for Muslims. Music culture was stigmatized with bloods of thousands of people. As a result, a number of genius musicians of East Bengal were forced to leave their country. But the number of musicians who left the country for India was much greater than those who left India for Bangladesh.

### **Dhaka Division (1947-1971):**

It has already been mentioned that there was a great vacuum in the realm of classical music in Bangladesh after 1947. The contribution of Muslim musicians in classical music is acknowledged during the Mughal period. But, after the fall of Mughal Empire, Muslim virtuosos lost the patronization of the government as a result of the political diplomacy of the British businessmen. Then a new class of Hindu landlords came into being and they ruled over small parts of the country. When the treasury of these landlords were filled with money collected as tax, they felt the necessity for entertainment. Classical music was one of these

<sup>12</sup> *Betar Jagat* (Radio journal of Akashbani Kolkata). All India Radio, 1940-1942.

amusements. But, after 1947, landlord system became extinct gradually due to political reasons. Yet there was a big group of musicians in India. In patronizing them, the last portion of Divide and Rule Policy of the British was acting upon. The artists of this country, who belonged to the minority, went to India. Very few artists, on the other hand, migrated to East Bengal. The reason behind this was that most of the big cities were in different provinces of India. The effect of classical music from cities like Mumbai, Delhi, Kolkata, Lucknow, and Allahabad was being transformed to different cities of East Bengal including Dhaka. But due to The Partition of India the Jalsha Ghars of East Bengal became useless. The waning landlord class belonged to the minority and therefore they moved to Kolkata. In such an anti music environment the govt. also did not come forward. Besides the subjects in both parts of Pakistan were illiterate and uncultured. There was superstition and communalism prevalent among them.

For all these reasons, very few musicians migrated to this "Desert of Music" and those who migrated did not get a congenial environment for music. Hence, they, in their own houses or by establishing schools, engaged themselves in practicing, expanding and popularizing classical music. After a great vacuum in the field of classical music in Bangladesh, there began a steady new beginning. In this new start those who played the lead role are mentioned below: - In greater Dhaka, Pundit Barin Majumdar (1919-2001), in greater Mymensingh Pundit Bijoy Bhattacharya, in Netrokona Pundit Gopal Dutt (1928), in Shushang Durgapur Pundit Shuvendra Rema (1916-1976), in Gauripur Pundit Bipin Dash (1906-1969) and in Kishoreganj Pundit Biraj Mohan Ray (1921-1984). In Manikganj Ramesh Chandra Ghosh (1900-1990) and Abinash Chakrabarty (Dead), from Narayanganj singer Gopal Chandra Dash (alive), in Dhamrai Tabla player Patal Chandra Saha, in Dhaka Ustad Gul Mohammad Khan (1876-1979) from Bihar, singer Ful Mohammad (1920-2000) from Murshidabad, Akhter Sadmani (1938) from Kolkata and singer from Keraniganj Nitai Ray (1931-1996)

taught Khayal and Thumri. Violin player from Bikrampur Fatik Dutt (1901-1976), Flute player Abdur Rahman (1936-1989) and Dhir Ali (1920-1984), clarinet player Shukkur Ali (1925-1993) and singer Momtaz Uddin (1934-?) have sung, composed and directed music in Dhaka Betar and in films. From the above-mentioned names, it is clear that a number of musicians had migrated from India to East Bengal.

### **Dhaka Division (1971-2002):**

The economy of the newborn country was quite destroyed. It is not wise to expect a sound music society in such a situation. A tendency of copying swarmed almost everywhere. Music that sounds like recitation and without melody was in vogue. Young generation became drug-addicted, as they did not get any direction and employment opportunity. At this stage, soirees of classical music were arranged in homely atmosphere with the encouragement of some families. Classical musicians felt relieved with the changed situation. There was an emptiness created in the music world of Bangladesh due to the migration of many artists after the partition of India in 1947 and migration of some non-Bengali artists into West Pakistan and with emergence of Bangladesh from Pakistan. So new artists were required to fill up the void in the music arena. There was no Ustads to provide *talim*. An arrangement was made with India to solve this problem. Young artists went to different universities for higher studies with scholarship through 'Indian Council for Cultural Relations'. On the other hand, new faces were added into the gallery by the passing away of artists in the last thirty years. Among them- singer Ustad Gul Mohammad Khan (1888-1979), late Ustad Mohammad Hossain (tabla player- singer), Ustad Shahjalal Imoni (1936-1981), Ustad Pascals Charles Gomes (1904-1984), Sitar player Khadem Hossain Khan (1923-1991), Ustad Phuljhuri Khan (1912-1982), Esraj player Ustad Bari Khan (1931-?), Ustad Ayet Ullah (? -1982), tabla player Nikunja Biharee Pal, sitar player Meer Kashem Khan (1928-1984), tabla player Mobarak Hossain (1922-1977), singer Munshi Raisuddin (1901-1973), Narayan Chandra

Bashak(1919-1987), Ava Alam(1946-1979), tabla player and trainer Mithun Dey(1917-1987), singer Fazlul Haque(1935-1993), violin player Moti Miah(1900-1975), clarinet player Shukkur Ali (1925-1993), flute player Abdur Rahman(1935-1989), violin player Hemayet Hossain from Dinajpur, Dheer Ali(1920-1984), Ustad Aminul Islam(1929-1992), Nitay Roy(1931-1996), Pandit Baren Majumdar(1919-2001), Ustad Aziz Khan(1930-2001) are worth mentioning. Ferdousi Rahman also practiced classical music at that time. But, later she lost her control over her voice by singing Bhaiaiya and other songs and so she had problem in performing classical music.

To fill this emptiness many artists emerged into the arena of classical music. Ustad Amanullah Khan, Srimoti Ila Majumdar, Mahmoodur Rahman Benu, Shaheen Samad, Sabiha Mahbub, Sifat-e-Manjur, Babu Rahman, Iaqub Ali Khan, Suman Choudhuri, Manjusri Sarker, Anjana Saha (Vocal/Dance), Abul Kalam (Kathak), Shakila Zafar, Sameer Das (Sitar), Shabnam Jahan, Apurba Ganguli, Fatematuzzohra, Tapan Vaidya, Firoz Khan (Sitar), Shadat Hossain Khan (Sarod), Niaz Mohammad Choudhuri, Rubina Ahmed Mili, Yasmin Mustary, Sujit Mustafa, Milan Bhattacharya (Tabla), Munmun Ahmed (Kathak), tabla player Kiritee Bhuson Adhikary, Shoma Mumtaj (Bharat Natyam), Urmi, Shahdat Rasul (Tabla), Ferdousi Begum, Ishrat Jahan, Ikramullah are few names to be mentioned in this regard. Among them, like Sabiha Mahboob who had a good voice quality, few artists went abroad for better opportunity and some of them took light music as their profession. Especially, Shaheen Mahmood and Mahmoodur Rahman Benu went to the U.K, tabla player Tapan Modok and Tapan Vaidya went to the U.S.A, Debabrata Chowdhury (tabla player) to Canada and Apurba Ganguli went to the Middle East. After the Independence of Bangladesh, Ustad Babu Rahman in classical singing and Ustad Sameer Kumar Das in sitar went to Vishya Bharati of Shantiniketan for higher studies with the help of scholarship from the Indian Government. They lived there in the year 1974 and 1975 respectively and returned home after successfully

completing a four-year diploma course. But the unfavourable condition at the capital city and lack of patronage forced instrumentalist Sameer Das to settle at Joydevpur and singer Babu Rahman to Jahangirnagar of Savar. They have devoted themselves in practicing for their happiness at these places respectively.

In the eighties, Ustad Babu Rahman started 'Shastri Sangeet Parishad' in Motijheel Colony. Before him music connoisseur Ali Akmal established 'Mehfil-e-Mousiki' at Azam road at Mohammadpur; and music lover Shafiur Rahman established the 'Shwudha Sangeet Prachar Gosthi' at Kalabagan. Thus, they tried to patronize music. Many Ustads from Dhaka and other districts and expatriate music maestros have visited this country. Especially, Srimoti Angurbala (1906-1984), Srimoti Deepali Nag, Ustad Ali Akbar Khan, Pandit Shankar Ghosh (tabla), Pandit Ravi Shankar, Ustad Gulam Ali (Pakistan), Ustad Amanat Ali, Fateh Ali, Ustad Bahadur Khan (1931-1989), Ustad Nazakat Ali Khan (1936-1983), Salamat Ali Khan (1934-2001), Ustad Sabbir Khan (tabla), Pandit Ajay Chakravarty, Qawalli singers Sabri brothers, Dhrupad Dagar brothers have entertained the music connoisseurs of Bangladesh most. In the mean time, around one hundred students who took talim in different branches of music were employed in different sectors after a lot struggling. In this government sector patronization is very rare. Music institutes are standing in a stagnant situation. The tragedy of this age is that not a single artist is created these days, whereas at the time of Pandit Baren Majumdar a considerable number of artists were produced. We do not know the consequences of this situation. But still it is very encouraging that after the birth of Bangladesh, a group of young men looked back to their heritage when they returned from different Indian institutes with higher degrees on different branches of music. This ushered light of hope as a number of new faces were trained in almost every districts of Bangladesh. Nasir Haider and Sadhan Sarkar in Khulna; Ramkanai Das in Sylhet; Mahmood Ali Khan Dinajpur. Rabiul Hossain in Rajshahi; Mihir Lal and Nirad Barua in Chittagong; Tamal Kanti

Lahiri in Rangpur; Mobarak Hossain in Jessore; Karunamoy Adikari in Faridpur; Aravinda Adhikari in Kalia; Shyamal Saha in Shahzadpur; Shafiqueuddin Ahmed in Pabna; Amulyan Vishwas have made important contribution in field of music *talim*. Some of them have passed away in the mean time.) Moreover, Sayed Zakir Hossain (Thumri-Tabla) of Murshidabad, Sayed Meher Hossain (Tabla-Harmonium), Ekram Hossain (Tabla- Esraj), Chandan Bhatta (Tabla), Anil Bhattacharya, and Krishnapada Mandal are some successful performers of the present time. Recently, two Indian citizens-Karim Shahabuddin of Maldaha and Salahuddin of Murshidabad have earned some reputation in classical music in Dhaka.

Especially, sitar player Sameer Kumar Das (b.1954) has nourished his predecessors' heritage of Sitar. Ustad Imdad Khan (1848-1920) introduced the style Imdadkhani playing. Sitar player Professor Enayet Khan (1895-1938) and world famous sitar player of this generation Ustad Vilayat Khan were his brothers. His youngest brother Surbahar Imarat Hossain Khan was a sitar player. Ustad Sujat Khan was the son of Ustad Vilayat Khan. Pandit Bipin Chandra Das (1912-1969) took talim in Gouripur where Professor Enayet Khan breathed his last. Presently, his son Pandit Sameer Das is the only descendant of Imdad Khan. Ustad Babu Rahman tried long twelve years spreading classical music in Dhaka. Among his students Swapan Kumar Das, Mamun Zahid Khan, Amirul Islam, Shabnam Jahan, Ahsan Zulkarnaen, Zakia Anu (presently at New York), Nusrat Mumtaz (violin), are worth mentioning

Moreover, Krishnakant Acharya, Mangal Chandra Mandal, Ustad Amanullah Khan devoted themselves in teaching music. Thus, Bangladesh will revive partially its past glory with the united effort of locally trained artists and foreign trained artists.

### **Music Institutions of Dhaka (1900-1947):**

Music is a guide-oriented skill in the last few centuries; music connoisseurs from Raja Maharaja and landlord classes practiced music by appointing music tutors in their own houses. Previously, this trend was centered in Delhi. Kings and Emperors of the Indian sub-

continent took pride in providing seats to the music maestros in their 'Darbar'. But after the fall of Mughal Empire with the instigation of the East India Company, there emerged a native class a go between classes on farmlands. They owned a large amount of money. Many of them sent their children to England for education. These newly educated and refined princes developed European ideas in arts and crafts and music along with their education. According to them, music was not only for the 'Darbar' of the emperors. On the other hand, the new landlord class dreamt of setting up music institutes like those in Europe. So, a few institutes were established. When the capital was transferred to Kolkata (1690) from Dhaka (1610), a few music institutes were also established there. The first among these institutes was established at Pathurighata under the patronage of Shourindra Mohon Thakur (1840-1941). He also published music books and a book named 'Harmonium Sutra' for learning Harmonium in 1874. In 1871, he established the 'Bengal Music College' at Chitpur. He also established the 'Bengal Academy of Music' in 1881. All these institutes were run with the monetary help of Shourindra Mohan Thakur. Jadumoni, a distinguished singer of that time, was the vice principal of 'Bengal Academy of Music' while, Shorindra Mohon published the 'Sangeet Patrika'. But his arrival influenced the spreading of classical music in Kolkata. With the establishment of music schools in Kolkata, music parties began to be arranged. At the same time, practice of music also started in Dhaka. But though Nawab Abdul Latif (1828-1893), among the nawabs of that time, was the fellow student of Micheal Madhusudan Dutta (25.01.1824-29.18.73), the Bengalees of east Bengal lacked practising performing arts. In Dhaka and its outskirts, the Siddiqui family of Baliadi and the family of Sayed Mohammed Taifur, a historian of Sonagaon, got the touch of arts, music and literature. Sara Taifur (1893-1971), wife of sayed Md. Taifur, was erudite and politically conscious. She was a scriptwriter and broadcaster of many programs on 'Dhaka Dhawni Bister Kendra' (16 December, 1939), which was established in Dhaka. Her daughters, Laila Arzumand Banu (1929-1995), Lulu

Bilques Banu and Maleka Parveen Banu were very much attached to music. They were the pioneers of music, which spread into the family of Mr. Abdul Karim, a renowned businessman of Murapara. They settled at old Dhaka for their business and establishment. The heritage of music culture of these two families provided a strong platform for music lovers in Dhaka. Before the independence of India, at the very beginning of the 20<sup>th</sup> century, 'Baharampur Sangeet Samaj Vidyala' 1905 was established in Murshidabad under the patronization of Maharaja Manindra Chandra Nandi. Pandit Radhika Prasad Goswami (1863-1925) was the chief music personality of this organization. Also, in Chittagong of East Bengal, the 'Aryan Sangeet Samity' was started.<sup>13</sup>

### **Music Institutions of Dhaka (1947-2002):**

Before 1947 there was an institution named 'Shilpakola' in old Dhaka where Ravi Shankor (not the sitar player) and Ganesh Nath (later Gauher Jamil) were the dance teachers. On the opposite side of the present district commissioner office, there was a cinema hall named Mukul, presently known as 'Azan'. A music institute ran on the 1<sup>st</sup> floor of this cinema hall where Ustad Gul Mohammad Khan (1876-1979) was the chief trainer. He came to Dhaka from the state of Bihar.

### **Sur Beetan (1950-1955):**

In 1950 Sur Beetan-the first music institute of Dhaka, was established under the direct supervision of Anowara Bahar Choudhury (1919-1987), a devoted educationist, at the Kamrunnessa Girls' high school of Tikatuli. In Sur Beetan, Ustad Khadem Hossain Khan (1923-1991) of Faridpur and a Muslim student of the initial period of Shantiniketan, taught songs of Rabindranath. Late Suraz Miah taught guitar and Gauhar Jamil (May 1912-21.09.1980) taught dancing.

---

<sup>13</sup> Rahman, Babu, *Bangladesher Sangeet: 1947 theke 1998*. Monthly Sargam, Dhaka. 1998.

### **Bulbul Academy of Fine Arts (1955):**

The wake of the language movement of 1952, the Bengali nation arose from the intoxication of Pakistani culture. The quest for a motherland had started. They wanted to pursue their heritage. Indian classical music was the original music of the sub-continent Folk culture, literature music, dance and the performing arts of the Bengali nation have a thousand year old relation with Indian classical music.

Dance artist Bulbul Chowdhury (04.01.1919-17.05.1954) was a brilliant performer. He started his dance performance in the undivided Bengal The Shankar family of Kalia of Narail district was a renowned music family. Uday Shankar (1900-26.09.1977), the eldest son of Shyam Shankar Chowdhury, introduced creativity and modern technology in Indian dance performances. Bulbul Chowdhuri of village 'Chunti', Upazilla-Satkania, District-Chittagong, was his descendant. His real name was Rashid Ahmad Chowdhuri. His dance performances were considered as the hieght of cultural advancement at that time in Pakistan. His wife Prativa Madak (Afroza Bulbul) was also a successful dance artist. Bulbul died of cancer at Chittaranjan Hospital in Kolkata on 17<sup>th</sup> May 1954. In 1955, to uphold the memory of Bulbul Chowdhury, the 'Bulbul Academy of Fine Arts' was established under the presidentship of Justice Ibraheem. Other office bearers were: -Joint President Educationist Shamsunnahar Mahmud, Founder member 1. Anowara Bahar Chowdhury (1919-1987), 2. Selina Bahar Zaman, Secretary Mahmud Nurul Huda (1916-1996). Munshi Raisuddin (1901-1973) and PanditBareen Majumdar (1919-2001) were the teachers of classical music here. But, in the beginning, classical song was lasted by Bimal Chandra. There were teachers like Bedaruddin Ahmed (15.03.1927-13.01.1998) for Bengali song, Ajit Sanyal for dance, Borhan Ahmed for guitar and Bhoktimoy Dasgupta, an Indian artist, for songs of Rabindranath in the academy.<sup>14</sup>

---

<sup>14</sup> Zaman. Selina Bahar, *Pothe Chole Jete Jete* (A Auto Biography), Daily Sangbad, 2001-2002.

### College of Music (1963):

Pandit Barin Majumdar could not stay longer at the 'Bulbul Academy of Fine Arts' due to communalism. He had many followers among whom Ila Majumdar, one of his students from Pabna, stood first in the all Pakistan classical song competition. He got some patronizers in Dhaka as people were delighted to hear the distinguished style of Khan Saheb Ustad Faiyaz Khan (1886-05.11.1950) in the voice of the daughter of the Zaminder of Pabna. With the help and participation of sitar player Ustad Khadem Hossain Khan (1923-1991), sitar player Ustad Mir Kashem Khan (01.04.1929-29.04.1996), tabla player Ustad Mohammad Hossain Khan, violin player Hemayet Hossain and A.K.M Mujtaba (1927-10.11.1984), engineer-singer Abdul Hye (1925-23.02.1993) and Barin Majumdar established the 'College of Music' (1963), the only degree college in the country. 'College of Music' played a very important role in the propagation of classical music at the end of the Pakistan period and the beginning of Bangladesh.

When the college was to go public with the help of Bangabandhu Sheikh Mujibur Rahman (1917- 15.08.1975) who was the founder president of the time. Shaikh Mujibur Rahman was murdered along with his entire family through a conspiracy of a few highly ambitious military officials and foreign puppets. During the military rule, Pandit Barin Majumdar was harassed though the college got government approval. As a result the college came under the control of some half literate, incompetent, so-called musicians. Thus, the practice of classical music declined. But some people who were the students of this college at its beginning are now well established in the society. Among them a few are worth mentioning. Golam Mustafa (31.07.1932-19 11.1996), a musicologist of Bangladesh, has published few books on music under the scholarship of the Indian Government. Ustad Babu Rahman is now devoted in practicing classical music. Sheikh Sadi Khan, Ustad Iaqub Ali Khan and Mangal Chandra

Mandal continue to contribute to classical music.<sup>15</sup> At present many music institutes are contributing in practicing music in Dhaka. A brief list is enclosed here: -

**Music Institutions of Dhaka<sup>16</sup>**

Year	Institutions	Location
1950	SurBeetan	Tikatuli
1955	Bulbul Lalito Kala Academy	Waizghat (Main branch), Dhanmandi, Motijheel.
1959	Jago Art Center	Shamibugh
1964	College Of Music	Shegunbagicha, Agargao
1965	Nazrul Academy	Maghbazar
1968	Chhayanat	Dhaka University
1980	Nibedita Sangeet Biddalay	Azimpur
1972	Altaf Mahmud Sangeet Bidha Niketan	Malibagh Chaudhurypara
1972	Murchhana Sangeet Academy	Shutrapur
1973	Katakali Sangeet Biddalaya	Shiddheshwary
1979	Benuka Lalita Kala Kendro	Lalmatya
1980	Rumzhum Lalito Kala Academy	Dhanmandi
1980	Zhangkar Music School	Monipuripara
1980	Acamedy Of Classical Music	Farmgate
1980	Mirpur Sangeet Academy	Mirpur
1980	Tabla Shikkhalay	Shiddheshwary/Rampura
1980	Sangeet Bhavan	Dhanmondi
1980	Hindol Sangeet Biddalaya	Mouchak
1990	Shurer Alo	Mohakhali
1991	Smrutiloey Kala Kendro	Jahangirnagar University
1995	Kabi Nazrul Sangeet Biddalaya	Tongi
2002	Bangladesh Institution of Art, Design and Technology.	Uttara (Dhaka North)

<sup>15</sup> Majumdar, Illa. *Srutite Smritite Barin Majumdar*. Abeshor. Dhaka. 2001.

<sup>16</sup> Field Work in Dhaka City, June-November, 2000.

Over the last decade a considerable number of organizations have put in their effort to spread, promote and patronize classical music. Many of them have been mentioned earlier. 'Sadhana', an organization of this kind, has performed classical dance and other performances on the stages of Dhaka. Many accomplished artists from India have performed successfully in Dhaka under the leadership of dance artist Lubna Mariam- an official of 'Sadhana'.

'Shetoobandha' is an organization with a similar aim to that of 'Sadhana'. Hena Kabir is the chief personality of this organization. She has an extra ordinary fondness for music. Initially, beginning they performed in their homely enviroments. Gradually it formed into 'Shetoobandha'. It provides the opportunity of stage performance for local artists. Presently, she is busy with establishing a private university for including classical music in the syllabus of higher education. Her aim is to institutionalize classical music and make it a subject of methodological education. Teachers with higher degrees from India have joined the institute. Diploma courses intend to begin here very soon.

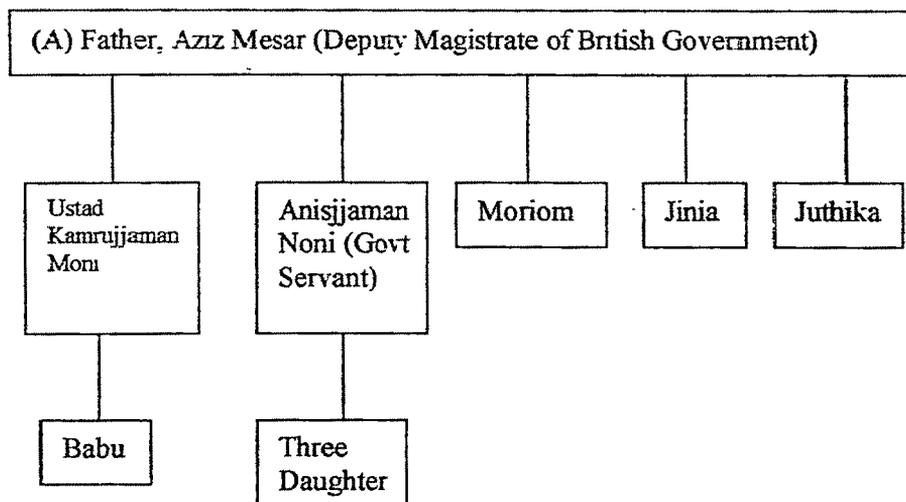
Recently, in Dhaka University & Jahangirnagar University, music has been included as an optional subject with drama- dramatics. Moreover, an independent faculty of music has been opened in Rajshahi University from the year 2000 Rabiul Hossain, one of the Ustads of Bangladesh, Dr. Krishnapada Mandal and Dr. Ashit Roy both trained in India, have joined this University We hope that many new faces trained at these institutes will bring good reputation for Bangladesh.<sup>17</sup>

---

<sup>17</sup>——— Sourvenir Of Shetubandha, Organization of Dhaka City, 2001

**The Generation of Tabla Nawaz (Ustads) in Dhaka:**<sup>18</sup>

- (A) Aziz Meser  
 (B) Kamrujjaman Moni  
 (C) Modon Gopal Dash  
 (D) Ajay Kumar Dash



**(B) The Guru of Ustad Kamrujjaman Moni:**

1. Pandit Barin Majumdar (1919-2001)
2. Shaoqat Hossain Qadri (Rampur Gharana)
3. Jogodanando Barua (Received Training In Laykari)

**(B) The Disciple of Kamrujjaman Moni:**

1. Foyez Ahmed
2. Rotiranjana Roy (T.V Artist)
3. Mizanur Rahman Sentu (T.V Artist)
4. Nirmol Kumar Dash
5. Shahadat Rasul Shajal
6. Rawnak Hossain
7. Manik Dash
8. Ilias Khan
9. Jibon Krishno Dash
10. Biplob Sharma
11. Biplob Khan
12. Shajal Shaha

<sup>18</sup>———Interview, Ustad Kamrujjaman Moni, on 11<sup>th</sup> June 2001.

Dhaka Division



Usdad Babu Rahman, Tanmoy Bose & Pandit Samir Kumar Das



Ustad Aktar Sadmani  
(Patiala & Kirana Gharana)



Ustad Alauddin Mian  
(Violinist Of Bikrampur Pargana)

Dhaka City



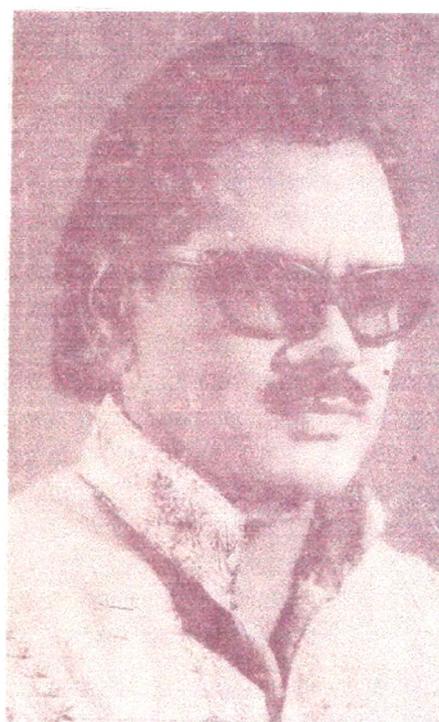
Layla Arjumand Banu of Sonargoan



Ustad Syad Zakir Hossain of Murshidabad



Ustad Rafiqul Islam of Manikganj District



Ustad Yaseen Khan  
(Vocalist of Agra Gharana)

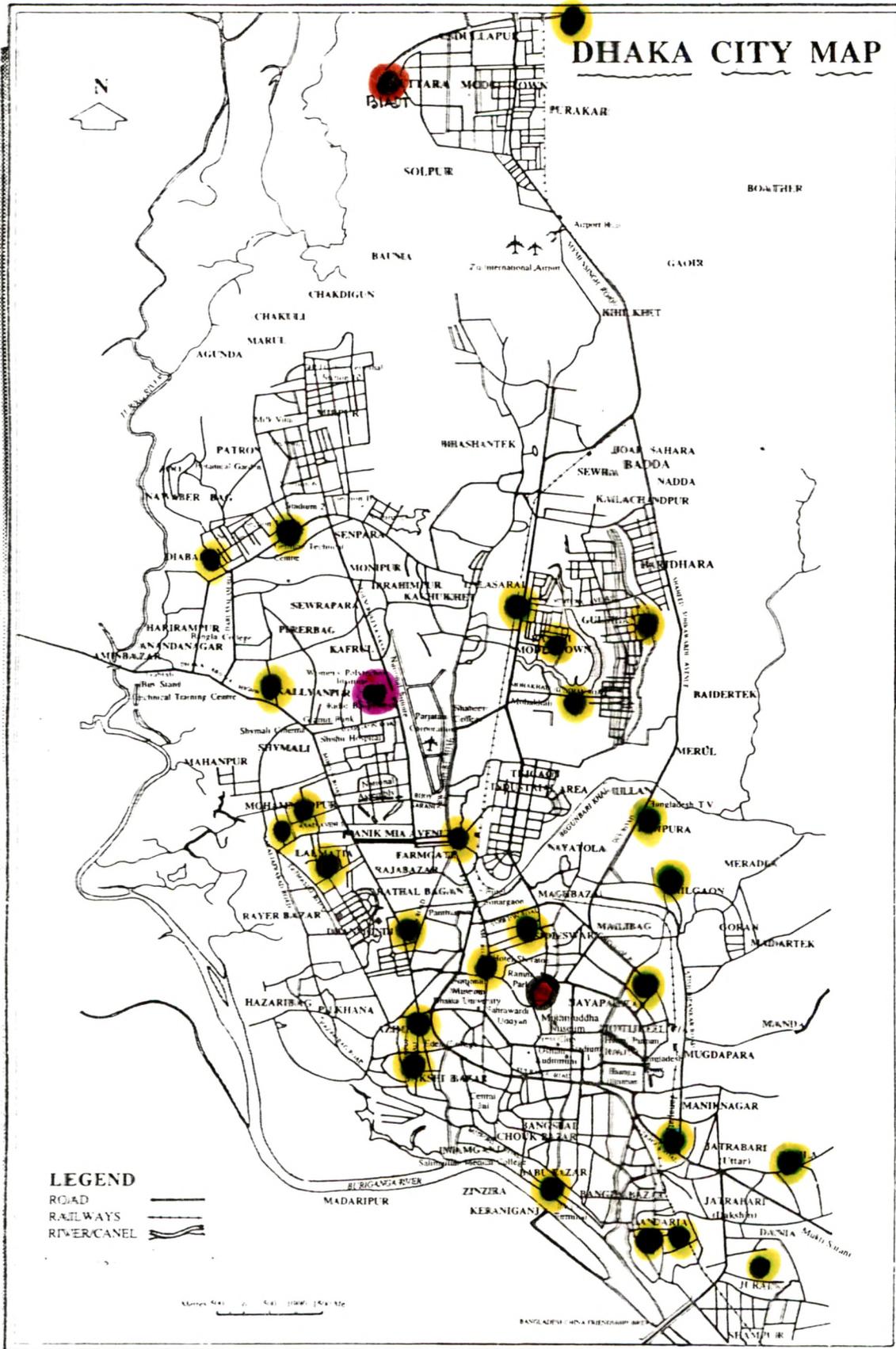
---

## Dr. Harun-Ar -Rashid





**Figure – 2: Map of Dhaka Division**  
Source: Titon, MSA Bhuiyan, Titon's Manchitre Bishwa Parichiti  
O Bangladesh Parikrama, The Atlas Publication House, 1996.



- Music Institution
- Bangladesh Institution of Art, Design and Technology, Uttara
- College of Music (Shere Bangla)
- Bangladesh Shilpakala Academy, Shegunbagicha.

**Figure – 3 : Map of Dhaka City**  
 Source : [www.bangladesh.com](http://www.bangladesh.com)

## II. Mymensingh Division (1850-1947)

Within East Bengal, the place where classical music was nurtured, practiced and expanded most is the district of Mymensingh. At present, this big district has been divided into several administrative regions. Most part of this district is low marshy land. It is adjacent to Meghalaya, India, is at the feet of the Himalayas. Therefore, the land is made of silt, and crops grow here abundantly. Besides, jungles surround the whole area. A number of hoarse and rivers have made the land fertile. After the establishment British rule established here, along with their introduction of roads and railways, a good many landlords gathered a lot of wealth with the help of the British Administration. After Dhaka (1610) and Kolkata (1690) became capitals, the landlords rushed to these cities from where they invited great musicians, actors and Baijis to Mymensingh to maintain their aristocracy. Consequently, Mymensingh district, Gauripur Jalsha Ghar, Nat Mondir at Muktagacha, Sushang Durgapur, Ramgopalpur, Bhabanipur, Sherpur and Kishorganj, the house of the landlord of Gangutia, The Rajbari of Tangail became important places for practicing cultural music.

### Maharaja Shashikanta Acharya of Mymensingh City:

With the advent of the British, the economic condition of the local landlords of Mymensingh became very sound. Hence, they began to be in touch with Kolkata, of the then Bengal. The competition to attain a certain standard in culture and to contribute to education naturally came from the influence of the Babu. But, it is also not true that everyone spent money in leisure. Some of them built palaces, some performed social work, some practiced religion, some spent on games, and some tried to contribute to spreading education. And, spending on theatre, songs, music, dance and jalsha was really a frequent practice. Wajed Ali Shah (1822-1887), the Nawab of Ayudh, went to Matia Buruj in Kolkata in 1857. Through him thumri, Kathak dance and classical music instruments were introduced there. However, before him, Kali Mirja (1750-1820) in the court of the Raja of Bardhaman, and later Ramnidhi Gupta

(1741-1828) of Kolkata, introduced Tappa songs. Since the landlords of Mymensingh were directly connected with Kolkata, competent musicians from all over India went to Mymensingh before they went to Dhaka.

Suryakanta Chowdhury was the landlord of Mymensingh sadar. All the landlords of Mymensingh had connections with each other. Since Suryakanta needed a successor, he adopted Shashikanta, the third son of Acharya Jagot Kishor. Acharya Chowdhury was the landlord of Muktagacha. Shashikanta was brought up accordingly. Maharaja Shashikanta proved himself to be a patron of music and education. His Durbar "Shashi Lodge" has been turned into "Mymensingh Teachers Training College" and is a great piece of architecture. In his Durbar, the elite musical virtuosos of India found their place. Dhrupadi and Khayalia Pundit Bajrango Mishra who was the father of Dancer Sitar player, Alokanda and Gopi Krishan, adorned the Durbar.

Ustad Masid Khan (1890-1974), famous tabla player, his son Ustad Keramat Ullah Khan (1917-1977) and nephew Jibon Khan were monthly paid artists of the Durbar of Shashikanta. Sons of Shashikanta, Sitangshukanta and Snehangshukanta were brought up under the direct training of this competent expert in music. His middle son was Sudhangshukanta, the famous musician of Benares Gharana. Shiv Sevak Misra (1884-1933) was the guru of Sudhangshukanta. Although Sitangshukanta was not very regular in practicing the applied part of music, he was profoundly inquisitive in theoretical music. He translated the famous book, "Sangit Darpan", from original Sanskrit to Bangla. Besides, he is said to be writing some more books on music.

The period between World War I (1914-1918) and World War II (1939-1945) was the golden period of music in Mymensingh. During this time a number of musicians came to Bangladesh. Professor ABM Nurul Anwar, famous Musicologist of Bangladesh wrote in his article titled "The tradition of Mymensingh in practicing classical music"

"The coming of Hindustani Ustads, Kalowats and musicians to Mymensingh for professional or other purposes, and their relatively permanent stay here is a mentionable incident in the practice of Classical music. From this time, the practice of classical music started permanently under the patronization of different landlords and under the coaching of Hindustani Ustads. Although not certain, it can be said that the practice of classical music and the presence of Hindustani Ustads did not start before the 19<sup>th</sup> century. During the World War I or a little later, the coming of famous musicians of Kashi, Ustad Tasadduk Hossain Khan, to Mymensingh is considered to be very significant incident in the history of the practice of classical music. Ustad Tasadduk Hossain Khan was a saint of purified Raga Music. In respect of integrity and personality, such an Ustad is very rare. His student, Shree Ramesh Das, always remembered Ustad Tasadduk Hossain Khan with respect. Shree Ramesh Das used to mention his visit to Mymensingh with pride. After World War I (Probably in 1920), they saw a non-Bengali person of about seventy years or more with a bright complexion in Mymensingh Rail Station. But, he did not accept the invitation of any one and took shelter near a mosque at present Ganginar paar. It was known that he went there forgetting his way and would be staying here. Everyone took him to be a saint and started to come to him. In this way, some music lovers of Mymensingh discovered his musical genius. Shree Ramesh Dash and Shree Lalit

*Sen started practicing Raga Music from Ustad Tasadduk Hossain Khan".<sup>1</sup>*

In this way disheartened musicians came to East Bengal from Mughal Durbar, the durbar of Ayudh, the durbar of the Nizam of Hyderabad, the durbar of Purnia, the durbar of Mataburuj, and from the durbar of Murshidabad for getting better patronization. Professor ABM Nurul Anwar- illuminates on how the Bengalis took *talim* and how they practiced it to transmit it to the next generation in the essay.

*"Shree Lalit Sen took talim from Tasadduk Hossain Khan and became a great teacher and musical person himself. His life was like that of his Guru's. He learnt Raga music very seriously and taught others so. During the twenties and thirties Shree Lalit Sen was a very reputed teacher of classical music in Mymensingh. He was able to enkindle the light of music in the hearts of many people. Shrimati Bijonbala Ghosh Dastidar (Kali) is one of the successful disciples of Shree Lalit Sen. In Mymensingh as well as in Kolkata Shrimoti Bijonbala Ghosh Dastidar was a famous name in classical music particularly in Khayal, Bhajan. Shree Lalit Sen had two children- Shree Dhona Sen and Shree Rona Sen. They learnt Khayal from their father and later performed in different musical mehfil and fame. Shree Shona Sen used to play Tabla well with classical Music."<sup>2</sup>*

An account of different soirees and jalshas at Mymensingh are recorded in different books. Connoisseur, writer and journalist Shree Atanu Chakravarty in his book "Myfel Bahar" has

<sup>1</sup> Prof Anwar, A.B.M Nurul, Uchchango Sanget Charchay Mymensingher Oitjjhya, (Traditional Classical Music of Mymensingh) Article, Monthly Sargam, Editor-Kazi Rownak Hossain, January-February, 2002, Dhaka, Page-23,24.

<sup>2</sup> Ibid, Page-24.

described the musical tradition of Mymensingh. In talking about Gauripur of Mymensingh and Bhawal of Dhaka with reference to East Bengal, he has introduced the royal family thus--

*“The musical tradition of music of the durbar of Jagot Kishor Acharya Ray Chowdhury of Muktagacha Royal Dynasty was enriched by his musician son Jitendro Kishor Acharya Chowdhury. The role of this family in expanding classical music is very important. After Jitendro Kishor, Shitangshu Kanta Acharya Chowdhury, a disciple of Benaras’ Shiv Shebak Mishra, also cultivated music and patronized soirees in his Durbar. Shitangshu Kanta, with the help of Kalipur’s landlord Gyanadakanta and his brother Nirodkanta organized a big musical meeting in Mymensingh. Musicians from all over the country participated in this gathering. Yogendra Kishor Ray Chowdhury of Ramgopalpur royal dynasty continued the tradition of inviting them to soirees in his Durbar.”<sup>3</sup>*

### **Mymensingh Division (1947-1971):**

#### **Maharaja Brojendra Kishor Roy Chowdhury of Gauripur:**

This area was the center of classical music. All the rajas and maharajas set their feet in the Jalsha Ghar and Naat mohal of this Raja. In the history of music in India, the name of Gauripur’s Maharaja Brajendra Kishor Ray Chowdhury (1874-1957) is inscribed in letters, of gold. He himself practiced and patronized music. His son, Birendra Kishor Ray Chowdhury (1903-1975), played Sur Bahar. Later, Maharaja Brajendra Kishor joined “Bharatiya Sangit Samaj” which was run by Shaurindra Mohan Thakur (1840-1914) and Jyotirindronath Thakur (1849-1925), the elder brother of Rabindranath Thakur (1861-1914) at Patharghata, Kolkata. Brajendra Kishor came in contact with Nattacharya Girish Chandra Ghosh (1844-

<sup>3</sup> Chakrabarty Atanu. *Durbar Theke Srikar Mehfil Bahar*, 2001, Kolkata, Page-61.

1912) and took to theatre. His devotion to music originated from acting. During the time, he was attracted to songs in theatre and to classical concerts. He used to participate in the orchestration of the concerts, as a mridanga player. With the aim of having better skill, he started taking lessons from Mridangacharya Murari Mohan Mishra. Later, he appointed Ustad Ayudh Prasad of Betia Gharana to accompany with mridunga.

Brajendra Kishor used to accompany with Lalchand Baral (1869-1907) of Bharatiya Sangit Samaj and with Dhamar player Pundit Viswanath Rao. As one of the vice presidents of "Sangit Sangha", established by Justice A Chowdhury, he appointed Pundit Bishwanath Rao a classical music teacher. Ustad Kukul Khan was the Head of the Department of instrumental music till 1915. After his death, his elder brother Ustad Keramat Ullah Khan taught in the Sangha till his death. He also employed his guru and sarod player ustad Aamir Khan. Bipin Chatterjee of Barisal was the secretary of Brajendra Kishor and was a famous singer. Besides, another musician of Barisal, Shital Mukherjee (1872-1944) was one of his associates. Shital Mukherjee was an Esraj Player. To learn esraj, he appointed Diksha Hanuman Dasji, a famous Pundit of Goya and learnt from the famous star player Imdad Khan (1858-1920). He also used to bring musicians from Goya, Kashi and Dwarbhanga of Bihar by giving them scholarships. He established Ustad Inayet Hossain Khan (1895-1938), the then greatest sitar player, in the Durbar of Gauripur. In return, the Ustad, at the end of his performance, said "Inayet Khan of Gauripur" in his own voice. Sitar pundit Bipin Das (1906-0969) emerged as a deserving disciple of Inayet Khan. Among his other disciples were Jitendro Mohan Gupta, Bimola Kanta Ray Chowdhury (1909-1980), Niruda Kanta Lahiri Chowdhury (?-1940), Jyotisha Ray Chowdhury, Hirendra Nath Das Gupta, Shrinibash Adhikari, Nipendra Mitra and John Gomez. At present, the deserving son of Pundit Bipin Dash, Samir Das is a practicing classical musician. The world famous sitar player of today Ustad Vilayet Khan was also born in Gauripur. A number of rare musical books, gramophone

records and instruments of Gauripur were stored. In 1930, his son Birendra Kishor went to Kolkata along with his family. Birendra Kishor's book "Hindustani Sangeete Tansener Sthan" was highly acclaimed by Rabindranath Thakur (1861-1941). He took *talim* in Dhrupad, Rabbab and Sur Sringar from Ustad Mohammad Ali Khan, who was a descendant of Mia Tansen (1506-1585). Later, he became a disciple of Ustad Sagir Uddin Khan, the last of the Tansen dynasty. Birendra Kishor, during the last 25 years of his life, worked as a music teacher, trainer and examiner in Akash Bani, Kolkata and in different music academies and universities. His wife, Indira Devi was proficient in sitar and drawing. Their daughter Shrimoti Rani Ray took lessons from Shital Mukherjee, Girija Shankar Chakravarty (1888-1948), Ustad Khadem Hossain Khan (Rampur), Shachin Dash Matilal (1914-1991), and from Pundit Jamini Ganguly (1907-?). At present, she is a professor of English Literature in Delhi University. She has a daughter- Joyoshree. Vinod Kishor the second son of Birendra Kishor, was born on 25<sup>th</sup> June in 1931. He also took lessons from these musicians. But, Shree Satish Chandra Patra trained him in different aspects of music. Later he took lessons in classical music from Jitendro Mohan Sen Gupta, Ustad Shafik Ullah Khan and sitar player Gokul Nag (1906-1983) Vinod Kishor's wife was an educationist and a cultural worker.

### **Maharaja Jagat Kishor Acharya Chowdhury of Muktagacha:**

There was blood relation between the royal dynasty of Mymensingh and the royal dynasty of Muktagacha. Whenever any famous Indian Ustad visited Mymensingh, he performed in both the places. The king of Muktagacha was Jagat Kishor Acharya Choudhury (1863-1936). His eldest son Jitendro Kishor (? -1941) was unparalleled in practicing and patronizing music and in the study of music. In their durbar, the famous Khayalia brothers of Rampur, Khairuddin Khan and Mohammad Din Khan were court singers of Mymensingh were frequently found. The record museum of Muktagacha was wonderful, strange and huge. The famous Ustad of East Bengal, Mohammad Hossain Khasru (1903-1959), was one of the disciples of Jitendro

Kishor. Pundit Vishwadev Chatterjee and Tabla Nawaz Ustad Masid Khan (1894-1974) were delighted to visit Mymensingh. Ajay Sinha Ray, a famous sitar player reflected on Mymensingh and Ustad Masid Khan. To quote Ustajee's words:

*"Bhaiya, Kahan gya o sonaka kaal, maay jaab mymensinghme muktagacha gia aur kuch roz onha thahra. Sirf khao. piyo aur riaz karo. Mera kuch bhi kaam nehi tha. Din bhar me ek murga khata tha aur ek jug lassi- us ke saath mahin karke pishta misha hua. Tandurosti mera itnahi achcha tha ki main bohot kustigiron ko patkan de dia. Abhi murda baan ke magreba bengal me rahna parta. Hindustan Pakistan ho gya. Kya afsosh ki baat hay". (O brother where has those golden days gone while I went to Muktagacha of Mymensingh and stayed there. I simply ate, drank and used to do riaz. I had nothing else to do. I used to eat one chicken daily and drink one jug of lassi with grinded pishta. I had so much strength that I defeated the body builders. Now I have to live in West Bengal like a dead man Hindustan has become Pakistan. What a great pity! )<sup>4</sup>*

The above quotation shows clearly the tradition of classical music in Mymensingh and the result of partition of India. Besides, Jitendro Kishor spent his life in collecting gems of Khayal and thumri from singers like Shree Jaan Bai, Jahura Bai and Haidari Bai. He collected many rare Khayals from Rampur's famous Khayalia Ustad Mustak Hossain Khan and Ustad Tasadduk Hossain Khan. He came in close contact with the famous Khayalia of India Ustad Alladia Khan, his son Bharji Khan, Ustad Manji Khan, Pundit Shyamlal Khatri, Ustad Fayaz Hossain Khan, Pundit Bianok Rao PATTYABURDHYAN and Ustad Rajob Ali Khan

<sup>4</sup> Roy, Ajoy Singho, *Pub Banglar Uchchanga Sangeet, 1857-1947*, Protikkha Publication Private Ltd, Kolkata, India, January 1996, Page-33

The first issue of Maharaja Jagot Kishor Acharya Chowdhury (1863-1936) was a daughter. Her husband was Dhirendro Kanto Lahiri Chowdhury. The gurus of Dhirendro Kanto were Jitendro Kishor, Dargah Lal Mishra and Bajrang Mishra. The son of Dhirendro was Dhrity Kanto Lahiri Chowdhury. Jitendro Kishor was the second son of Jagot Kishor and Jitendro's son was Jibendro Kishor. And Jibendro Kishor's two children were Khayalia Jyoti Kishor and Sitar Duti Kishor. Jyoti Kishor's gurus were Pundit Bhiswadev Chatterjee (1909-1977) and Ram Kishan Mishra. Jagot Kishor's third child was Shashikanto Acharya and he was the adopted son of Mymensingh's Maharaja Surya Kanto. And the three children of Surya Kanto were Shitangshu Kanto, Shudhangsu Kanto and Snehangshu Kanto. All the members of this family were in the various aspects of music proficient. But, among the gurus of Shitangshu Kanto, the name of Shiv Sebak Mishra's (1844-1933) is remarkable.

Muktagacha's landlord Jagot Kishor permanently established Pundit Moulovi Ram Mishra (1880-?) in his durbar. Bipin Bihary Ray is one of his Bengali disciples. And among the students of Bipin, Upen Ray, Ramkrishna Ray and Subodh Chakravarty are worth mentioning

### **Ray Bahadur Satish Chandra Chowdhury of Bhabanipur State:**

The landlords who emerged in the Mymensingh were particularly from areas like Sherrur, Gauripur, Muktagacha, Atharo Bari, Shushang Durgapur, Kishorganj, Kalipur. The house of the landlord of Sangutia, and Ram Gopalpur are worth mentioning. Bhabanipur is in between Gauripur and Ram Gopalpur. A river runs across Bhabanipur. On the river, there was a bridge made during the British period. But that bridge is no more today. The foundation, however, is found in the adjacent area.

The landlord of Bhabanipur was Satish Chandra Chowdhury Ray Bahadur (1909-1980). There was an environment of music in his house. He had two sons; the elder one was Jyotish Chandra, who took *talim* in sitar and music from Gaunpur's astute musician Professor Inayet Hossain Khan (1895-1938), Indromohan Das Binkar, Dabir Khan (1902-1972), Dargahilal

Mishra, Bhagwan Chandra Das (1852-1931) from Dhaka and Shyama Chandra Das. Jyotish Chandra later on taught others as well. Among his disciples were Debendra Krishna Chatterjee, Bimolendu Mukherjee, Monoranjan Lahiri and Shyam Binod Ghosh who are worth mentioning. The younger son of Satish Chandra Chowdhury Ray Bahadur was Prithwish Chandra. He used to learn violin and piano. In the houses of the well-educated landlords of that period, western music and instruments were also much appreciated. Like in Tagore's family, in the house of Bhavanipur's landlord, eastern music as well as western music was valued. Jyotish Ray Chowdhury wrote a book on sitar. In the book he has recorded the system of playing sitar and some special *Gaut* and *Toda*, which he received from his guru Inayet Hossain Khan for the future generations.

### **Maharaja Promkoda Kanto Lahiri of Kalipur State:**

Another important family worth mentioning is that of the landlord from Kalipur. Promoda Kanto Lahiri was a connoisseur. He employed some famous Indian virtuosos for training his children as well as himself. His eldest son was Gynoda Kanto Lahiri (1897-1939) who took *talim* from sarodia Aamir Khan, sitari Inayet Hosssain Khan, Bajranga Mishra, Brajendra Kishor Ray Chowdhury, Robabi Muhammad Ali and Shital Chandra Mukherjee (1872-1944). Shital Chandra Mukherjee was from Barisal. He was equally proficient in esraj, flute and clarinet. Gynoda Kanto died on 24<sup>th</sup> August 1939. Nothing is known about his successors. Niroda Kanto was the middle son of Promoda Kanto who also took *talim* from his elder brother Gynoda Kanto and from professor Inayet Hosssain Khan. Whatever Niroda kanto learnt, he passed on to his disciple Bimolendu Mukherjee. This musician who was born in the last decade of the 19<sup>th</sup> century, died on September 14, 1940. One of his sons is Niloda Kanto Lahiri who also learnt sitar. Referring to Kalipur's landlords' interest in music, famous sitari and music historian Ajay Singha Roy wrote in his book *Pub Banglar Uchchango Sangeet*:

*“Lahiri Chowdhury brothers Gynoda Kanto and Niroda Kanto, Landlords of Kalipur, became famous by learning songs from Muktagacha’s musician landlord Jitendro Kishor and by learning sitar from the famous music theorist and sitari Inayet Khan. Other than Jitendro Kishor, Gynoda Kanto became the disciple of the then famous singer Shree Jaan Bai and collected some very good Khayals and Thumris. Later, like his guru Jitendro Kishor, he spent much time and money in spreading music. Before the partition of Bengal, he helped people by joining many famous institutions as their president or chief patron. He was a very close associate of the famous founder of All Bengal Music, Bhupendranath Ghosh. He had friendship with Sangit Shastri Suresh Chakravarty. He used to spend time with him in discussing theories of music. The younger brother became a supremely skilled sitari after learning from the greatest sitar player of India, Inayet Hossain Khan. Inayet Hossain Khan used to say ‘ohi mera sargidome sabse kaabil hai’ which means: “he is the most qualified of all my students”. Niroda Kanto earned fame all over India within a very short time. His programs used to be broadcasted from Akash Bani Kolkata (Radio Station, Kolkata) regularly. Through his premature death a gifted sitar player died and a great loss occurred in the realm of music.”<sup>5</sup>*

From the above reference it is clear that the fondness to music, the practice of music and the contribution to the expansion of music of the landlords of Kalipur is immense. Of the dynasty

---

<sup>5</sup> Ibid, Page-36, 37.

another musical virtuoso is Hirendro Kanto Lahiri Chowdhury, brother of Gyanoda and Niroda Kanto. Hirendro learnt sitar from Ustad Mushzak Ali Khan (20/06/1911-?)

**Maharaja Harendra Kishor Roy Chowdhury of Ramgopalpur state:**

At present, the famous house of the landlords of Ramgopalpur is situated to the left of Dhaka- Kishorganj high way at Mymensingh. There is a pond beside the house. There is also a large lake on the right. One can arrive here by road from Gauripur via Bhabanipur. The first gate of the house of the Maharaja of Ramgopalpur can be found after crossing a small bazaar. This gate is some hundred yards away from the main house. The main gate is situated at a distance of 200 yards. The house is rich in wonderful works of art. One can get the feeling of the rhythm of nupur, as one walks across the door, which is ornamented with murals of Chinese clay. The master of this house was Raja Yogendra Kishor Roy Chowdhury. His son Harendra Kishor was a high-class rhythm Specialist (Pakhawaj/Tabla player). Music in this house attained a higher stage after 1923 when Yogendra died. Indian Classical music had its imprints in this house. Particularly, the tradition of music of the houses of Gauripur, Mymensingh, Jamalpur, and the house of Sherpur's landlord Shibendra Kumar Chowdhury was incomparable. Regarding this house, ABM Nurul Anwar the famous musical connoisseur of Mymensingh, said:

*“Ramgopalpur's landlord Harendra Kishor Roy Chowdhury was another great musician of Mymensingh. He took talim in tabla from various Hindustani ustads and achieved great knowledge. Several essays (to be published in the magazine Sangit Biggan Probeshika) are collected in his book, “The Musicians of India”, which deals with the*

*lives of several Hindustani Ustads The book was greeted with honor  
by the audience of classical music* ”<sup>6</sup>

The eldest son of Raja Yogendra Kishor was Nagendro Kishor (1877-1937). Nagendra had three children of whom Birendro Kishor (? -19 9.1935) was the eldest. Girindro Kishor the middle, and the youngest one was Nripendro Kishor Birendra Kishor took *talim* in sitar from Gauripur's estate musician professor Inayet Hossain Khan. The 2<sup>nd</sup> son of Yogendra Kishor was Jotindra Kishor (1881-?). His daughter was married to Nagendra Chandra Lahiri. Nagendra had much knowledge in music. He took *talim* from Ustad Alauddin Khan (1881-1972), Chote Khan in Sarengi, Vishwanath Rao, Mohammad Khan of Gawalior. Master Puran, Mehedi Hasan in Sarengi, Moulovi Ram Mishra (1880-?), Shivshebak Mishra (1884-1933) and Sagir Khan. Jotindra Kishor himself took *talim* from Dakkhinacharan Sen (1860-1927) instrumentalist and famous conductor of orchestra

The third son of Yogendra was Shourndra Kishor (1886-?). He took *talim* from Ahammad Khan's son Gulam Quader, Dakkhina Charan sen, Dinbandhu Ghosh and Mohammad Khan (? -24.4.1934) of Gawalior. He had one son named Ranendra Kishor.

The youngest son of Yogendra was Harendra Kishor Roy Chowdhury (1887-?). He had one son named Arunendro Kishor. Harendra was the most gifted musician of the family. Among his gurus Abid Hossain Khan (1867-1936). Natthu Khan (1875-1940) of Delhi, Prasanna Kumar Bankya (1857-1936) of Dhaka, tabla Masidullah Khan of Farukabad Gharana, and Moulovi Ram Mishra of Baranasi are worth mentioning His book, "The Musicians of India", is a documentary record of the history and the virtuosos of Indian classical music. This seventy four-page book was priced TK. 3 for the natives and TK 5 for the foreigners. The book was published in 1929 and the publisher as well as the author was Harendra Kishor Roy Chowdhury. In the book he is introduced as a landlord of Ramgopalpur The book is printed by CM Biswas at .6.

<sup>6</sup> Anwar A.B.M Nurul, Uchchanga Sangeet Charchay Mymensingher Oitijhya, Monthlu Sargam, February-March. 2002. Editor Kazi Rownak Hossain. Dhaka, Page-24

Boubazar Street, Kolkata, India. The author dedicated the book to his father Raja Yogendra Kishor Roy Chowdhury. In the preface the author describes his intention behind writing the book

*"This little volume aims at enabling all music lovers to be in touch with the high priests of Hindu music. It is the first production of my attempt in the collection of the portraits and materials for the lives of all the best musicians of India and it contains two dozen of them. God willing, the subsequent parts will make their appearance before long with the lives of other famous musicians. Matter in the lives of some of the musicians is meager; but I shall spare no pains to supply more, in my next attempt, in a special chapter of a subsequent part, should I be in the possession of it. The reader-I hope confidently-will never confine his ideas about the musicians to the lines on the few pages of this short volume, because a biography presents nothing except the minimum of a soul in reality."<sup>7</sup>*

In the last ten pages of the book, the ineligible words have been defined. There are 25 photographs with book including the photograph of the author in the book. Since the photographs are in black and white, they are still very clear and sharp. The main focus of the biography of the musicians is their genealogy, education and achievement. The great musicians who are included in the book are:

Jitendronath Bhattacharya (Sitar), Sohni Singh (Khayal), Wahid Khan (Sur Bahar), Prasanna Kumar Benik (Tabla), Abid Hussain Khan (Tabla), Moulovi Ram Mishra (Tabla), Moulabox Khan (Sarengi), Mohan Prasad Sibdhar (Dance), Lakshmi Prasad Mishra (Dance), Muzaffar Khan (Dhrupadia), Pashupati Shebak Mishra (Voice-Instrument), Nanu Sohay (Tabla),

---

<sup>7</sup>Chowdhury Roy Horendra Kishor, *The Musicians of India*, 3<sup>rd</sup> October, 1929, Mymensingh, Page-1,2.

Alauddin Khan (Player of many Instruments), Chandrika Prasad Dube (Voice-Instrument), Shambhu Prasad Tewari-(Pakhwaz), Wazir Khan (Binkar), Pearee Saheb (Voice), Shiv Shebak Mishra (Voice), Hafez Ali Khan (Sarodia), Mehedi Hasan Khan (Voice-Sarengi), Mohammad Ali Khan (Rabab), Inayet Khan (Sitar), Zamiruddin Khan (Thumri-Khayal), Bhagwan Chandra Dash (Sitar) .

### **The Music Society Of Kishorganj:**

In “The Tradition of Music in Mymensingh”, the contribution of Kishorganj to music is found no less important. A son of Katiadi, Upendra Kishor Roy Chowdhury (1863-1915), his grandson Sukumar Ray (1887-1923), his son Satyajit Ray (1921-1992) and at present his great grandson Sandwip Ray are all the successful contributors to this tradition. Hemendranath Sen and Anjan Kumar Dey of Ishwarganj used to sing classical music Of Kishorganj, Paresh Bhattacharya, Biraj Mohan Ray (1921-1984), his daughter dancer Sabita Mahmud and Manasi are worth mentioning. Besides, Nirad Chandra Chowdhury (1897-1999) is a rich gem of Kishorganj who lived in England for a long time. Debobrata Biswas (1911-1980) the famous singer of Tagore sang from Kishorganj. In the thirties, singer Manindra Chandra Delghu of Karamuli village practiced music. Music was practiced in Rajendra Kishor’s house at Akhrabazar. Rajendra Kishor Roy was the landlord of Joyka of Karimganj upazila. Palakar and Mahesh Nath of Mahinanda village and a singer of folk songs established a Jatra party. Akhil Chandra Goswami (Akhil Thakur) of Tarail was not only a singer, but also a lyricist. Of the village Pathdha Kuderpar, Mia Hossain Boyati and the first female singer of Astogram, Bina Roy, worked as artists with the Megaphone Company of Kolkata. In the forties, a famous artist of Rothkhola, Kishorganj was elected by the mobile audition party of the famous record company, “His Master’s Voice”, to take part in the play, Rakhai Bandhu. His daughter Swapna Roy is an artist of radio and television. The

husband of Swapna Roy was the late artist Nitai Roy (1931-1996) of Kalatia, Dhaka. Talking about the society of artists of Kishorganj, Jahangir Alam Jahan wrote:

*“Not only in drama, but also in music several dedicated people of Nikli are memorable. Among them Fanibhushan Acharya (1935) Bishnu Sutradhar (Bishwa) Jay chandra Sutradhar are worth mentioning Bishnu Sutradhar and Joy Chandra Sutradhar particularly same and played in plays and the role of “Vivek” Besides, Namita Roy (Reba), a child of a music connoisseur family, and her younger brother Sukhendu Bikash Roy (Dampara), are persons to be mentions in this regards.”<sup>8</sup>*

In the early forties there was a music teacher born blind. There was another music teacher named Debendra Babu at that time. In the fifties, a rich environment of music was created around the house of Biraj Babu. Biraj Mohan used to play sitar and Bhabesh Bhattacharya used to sangat tabla along with J. Roy and non-Bengali Tabla player Gula Bari. At that time Nina Chakravarty and Tarit Chowdhury for Tagore songs and Pulak Majumdar for Nazrul sangit were famous artists in the district.

In practicing music, Dhopahati village holds an important position. In the Acharya house of this village, artists from different parts of India used to go to “Mujra” in the thirties. Fanibhushan Acharya was a famous artist of this village.

### **Landlord’s Bhupatinath Chakrabarty (1908-1971) Of Gangutia State:**

There was a good group of musicians centred round this house. But they seldom performed in public. Since the members of the family were hardcore Brahmins, they had no relationship with the Muslim ustads. But it did not stop their practice of music. This practice of music was

<sup>8</sup> Jahan Jahangir Alam, Kishor Ganjer Sangskriti Taray Taray Khachito, Page-44

only for personal satisfaction. Regarding this Jahangir Alam Johan wrote in his article,<sup>9</sup> Kishorganjer Sangskriti: Taray Taray Khachito<sup>9</sup>:

*“The house of the landlords of Gangutia in Hossainpur thana was very well known as a cultured family. Bhupatinath Chakravarty Choudhury the famous landlord of this house was especially dedicated to practice music. He sang Gazals of Uchchanga raga with Esraj and harmonium. In 1971, the Pakistani army killed him brutally in the premises of his own house.”<sup>9</sup>*

### **Mymensingh District (1971-2002):**

Over time, cultural activities speeded up with the newly established “Art Council”. At that time among those who performed music on stage, Tapan Chakravarty Chowdhury, Bijon Kanti Dash, Sajal Dev, Narayan Sarkar, Monsura Begum Moni, Joya Roy, Ruby Roy, Gauri Roy, Mina Pal, Shakti Pal, Sadhan Saha, Maya Biswas, Bipul Bhattacharya, Niyoti Pal, Lila Burman, Khela Burman, Alpona Roy, Asit Roy and Mrinal Dutt are worth mentioning. Besides, Shila Majumder, Arju Akhter Baby, Mahmuda Akhter Bulbul, Moni Roy, Kajal Dev, Shirna Bhowmik, Sanchita Roy Padma, Nikhil Ranjan Nath Tukku, Rima Nath and Sima Nath were engaged in different branches of music.

Apart from the above-mentioned artists there are some other artists in this district who have earned fame. Among them are Binoy Kar, Dilshad Begum Pushpa, Onima Nath Rima, Shibesh Bhattacharya, Anindita Burman Moutushi, Provati Pundit, Muhammad Mizanur Rahman, Asok Pal, Prnab Saha (Bablu), Soma Bhowmik, Pradip Pundit, Taposhi Roy, Yasmin Sultana Mithu, Rajib Hasan Rupak, Chandan Debnath, Chandan Saha, Subarna

<sup>9</sup> Jahan Jahangir Alam, Bijoy’99, District Administration. Kishorganj, 1999, Page-46.

Sarkar (Karimganj), Kanak Kanti Biswas (Tadail), Chandana Banik, Rizia Parvin (Karimganj) and Tareq- Jubayer of Kuliarchar.

In cultivating the culture of music in Katiadi, the family that has played a special role is that of Professor Ajamil Banik. His wife Sita Banik and five daughters Nibedita Banik, Sucharita Banik, Aparna Banik, Subarna Banik, and Susmita Banik are recognized as good singers by the local audience. Of the Banik family in this area, Nitaipad and Prankrishna Banik are well established in practicing music.

In playing tabla, Topan Basak, Pramad Chakravarty Nolu, Shankar Sarkar, Bappi Bhattacharya, Kushal Kishor Biswas (Tadail), Dilip Kumar Biswas, Sandip and Payel Haider have achieved much fame.

In other instruments, particularly in guitar, SM Ronu of New Town, and Mihir Kanti Biswas of Tadail, Sukumar Bhattacharya (60s) in violin, and at that time Anil Sarkar in flute are worth mentioning. Dilshad Begum Pushpa of Thaneswar village in Itna thana and Bijon Saha of Mathkhola in Pakundia and Nikhu Acharya take part in radio and television programs. Abul Hashem of Karimganj, Rizia Parvin and Mojibor Rahman of Jangalbari and Bijon Kanti Dash have emerged as good singers. Aged *Baul* singer Amar Shil and Nadira Akhter Nupur are famous singers.

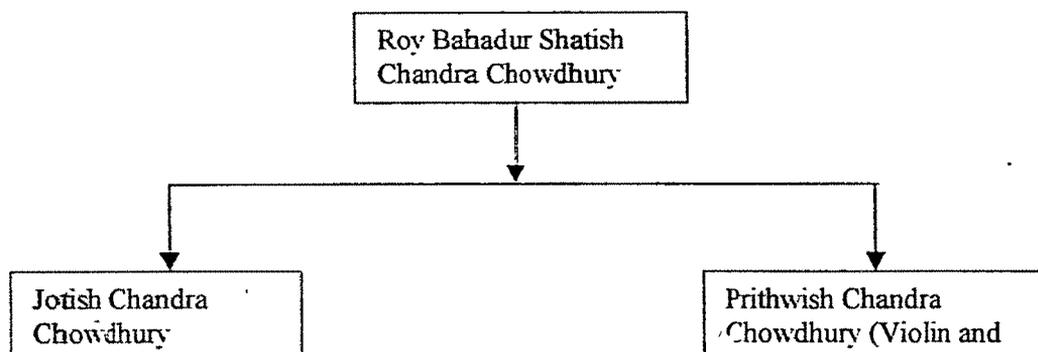
Bipul Bhattacharya and Molay Kumar Ganguly have promoted the rural songs of Bangladesh at the national and international levels. Although Molay Kumar was born in Bikrampur, he stays in Netrokona. But because of residing in Kishorganj for receiving education people know him to be an artist of this area.

In the sphere of Swarolipi in Bangladesh, Nikhil Ranjan Nath Tukku is an important name. Nikhil has made Swarolipi of three hundred modern songs sung by the famous Begoli singers of West Bengal, India. These songs have been published in three volumes, and each volume contains hundred songs. Nikhil Ranjan Nath has to his credit a really exhausting work on music.

**Music Institutions of Mymensingh Division:**

1. Udichi Shilpi Goshti - Mymensingh/Jamalpur/ Kishorganj/Tangail/Sherpur
2. Bangladesh Shilpokala Academy-Mymensingh/Jamalpur/Kishorganj/Tangail/Sherpur
3. Alok Dhara, Mymensingh
4. Sangeet Academy Agriculture University

**The generation of the Landlord family (Zamindar) of  
Bhavanipur of Mymensingh<sup>8</sup>**

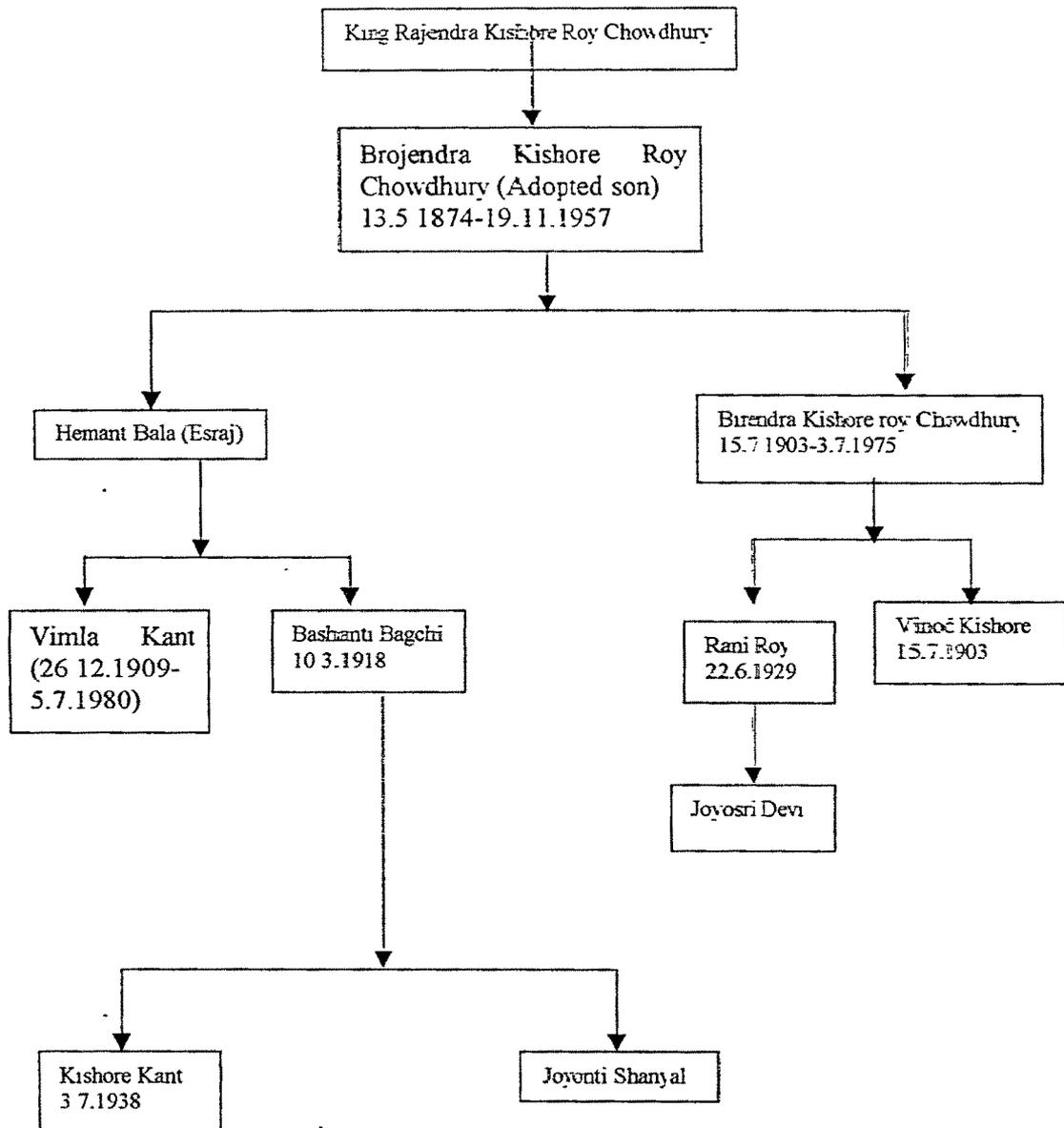


The dynasty of mentor-disciple Relationship of the generation of the Landlord family of Bhavanipur of Mymensingh

Name	Guru	Disciple
Jotish Chandra Chowdhury	1. Inayet Hossain Khan (Sitar) 2. Indra Mohan Dash 3. Dabir Khan (Rampur) 4. Darghai Lal Mishri 5. Bhagwan Chandra Dash (Sitar) 6. Shyam Chandra Dash	1. Manaranjan Lahirhi 2. Shyam Vinod Ghosh

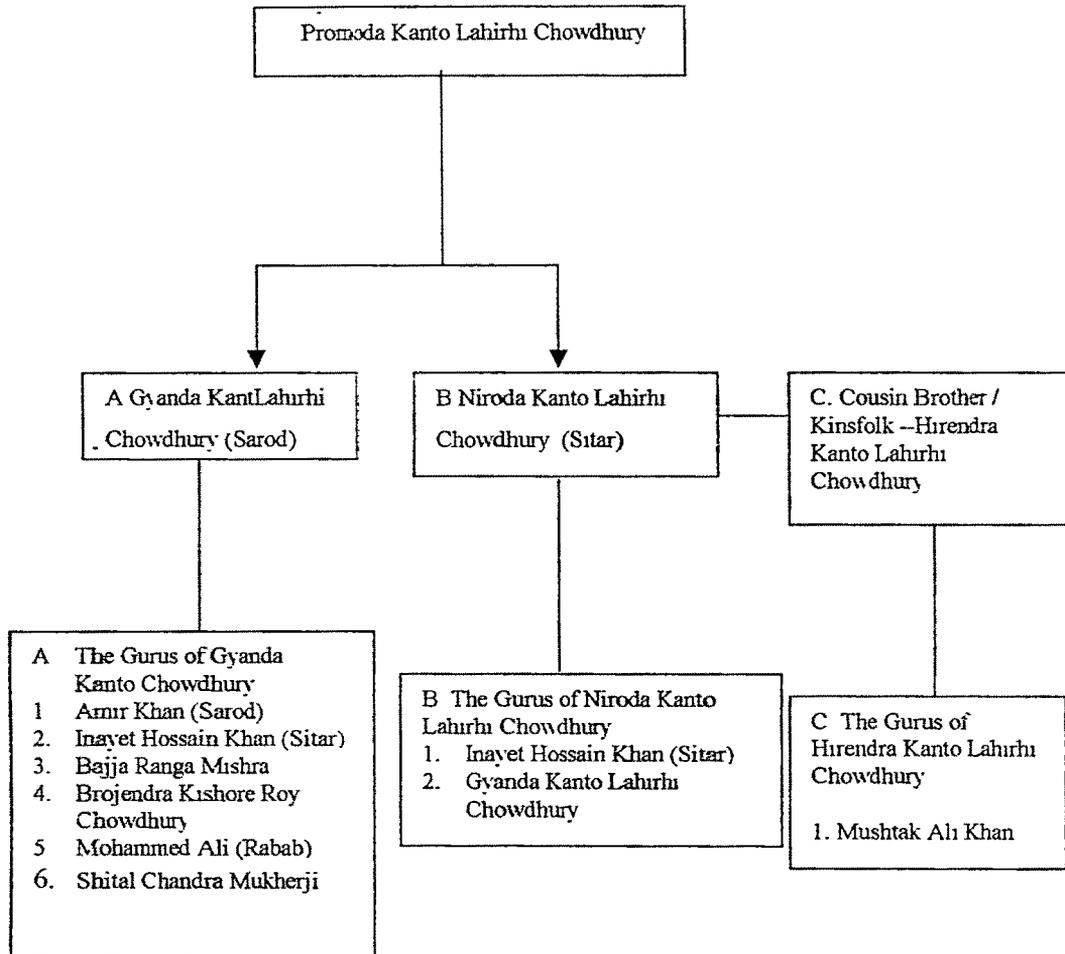
<sup>8</sup> Roy. Chowdhury, Binla Kanta. *Bharatiya Sangeet Kosh*. Emdadkhani School Of Sitar, Kolkata, 1986.

**The generation of Brojendra Kishore  
Roy Chowdhury of Gowripur<sup>9</sup>**



<sup>9</sup> Ibid

**The Generation of Landlord Family**  
**(Zamindar) of Kalipur of Mymensingh**<sup>10</sup>



<sup>10</sup> Ibid

Mymensingh Division



Ustad Bari Siddhiqui



Ustad Fazlul Haque



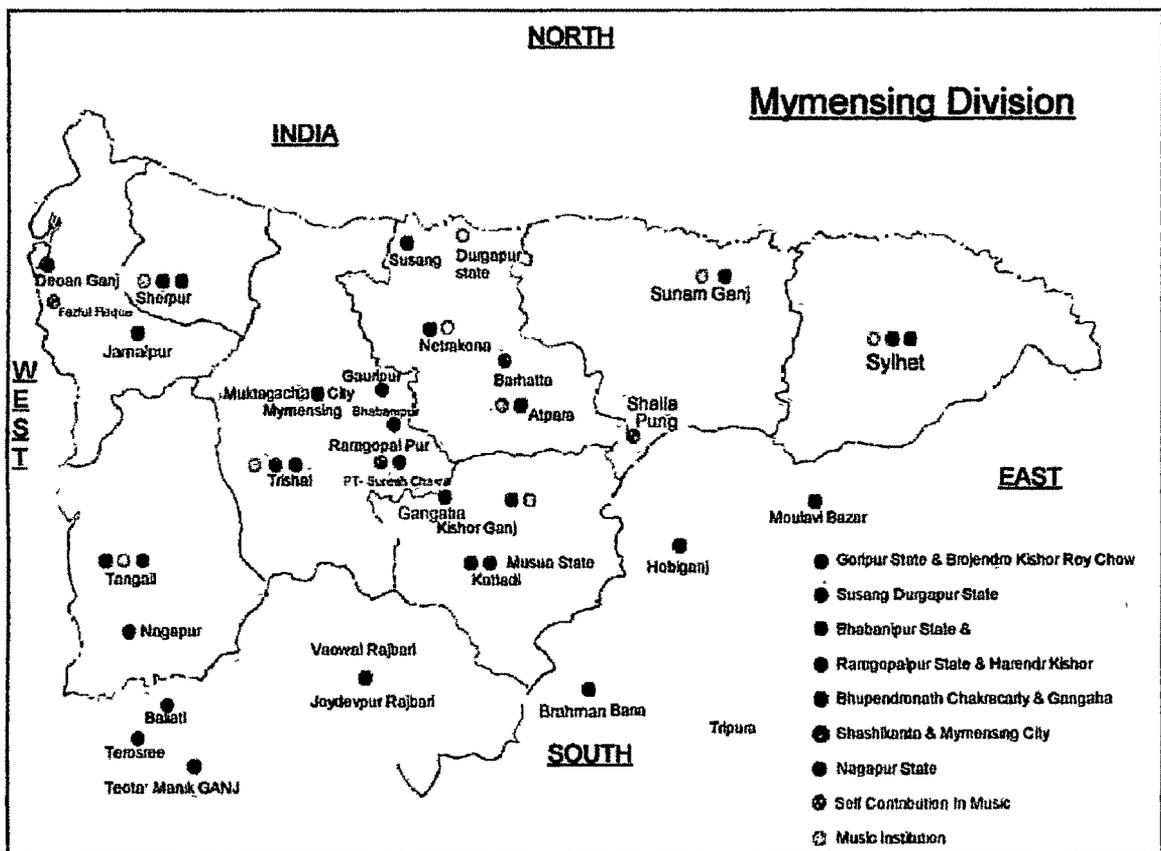
Mr. Kazi Bahauddin Ahmed  
(Chief Patron of Classical Music)



Pandit Shiddheshwar of Ujirpur



Music Director Samar Das, Composer B Valsara & Manabendro Mukherjee, 1971



**Figure – 4: Map of Mymensingh Division**  
*Source: Titon, MSA Bhuiyan, Titon's Manchitre Bishwa Parichiti O Bangladesh Parikrama, The Atlas Publication House, 1996.*

### III. Comilla Division (1850-1947)

Formerly Comilla was known as chakla\_Roshnabad Pargana. During the British rule (1757-1947), 'British Tripura District' was formed with some parganas of Tripura state. Kamaankapuri under Roshnabad Pargana was famous for Raj Rajeshwari temple. Kamalankapuri gradually changed to Comilla.<sup>1</sup> The Maharajas of Tripura constructed roads to go to Burma (Presently Myanmar) through Comilla Noakhali and Chittagong. The British had developed these roads for moving their armed forces. Tripura Raj, who was patronized by the British govt. provided with extra ordinary services for classical music in this region. In his 'Darbar', real accomplished artists were honored.<sup>2</sup> There was an office and a living place for the king at Comilla, which was the head quarters in Tripura district. So there was no difference between Tripura and Comilla before the partition of India in 1947. After the death of Mughal Emperor Shajahan (1592-1667), Prince Shahsuja, after being defeated in the war. Proceeded for Bengal Upon reaching Comilla, Tripura Raj welcomed him. To honour Shahsuja, Govinda Chandara Manikya (reigning period – 1659-?) built a mosque with a unique architectural design on the banks, of the Gomati River. This mosque is known as Shah Suja Mosque and the practice of classical music began in Comilla from this time. In this regard, musicologist Ajay Singha Roy said. -

*"There were some music artists among the courtiers of the emperor Suja. But most of them were artists of light music such as 'Geet', 'Ghajal', and 'Geet for Dance' artist. Because, he was fond of this type of music. But he provided with a place for an artist of the aristocratic senia dynasty in his courties. A person of the dynasty of Kari Saheb of Suja mosque took lessons on classical music from him. His posterities kept and preached that lessons. It is mentionable*

<sup>1</sup> Dr. Chowdhury, Jagadish Gana, 'Agartalar Itibritto', Pharma K.L.M Private limited, Kolkata, India, 1994.

<sup>2</sup> Dr Dey, Ranjit, Tripurar Loko Jiban O Loko Sangeet, 'Nabajatak Prakashoni, Kolkata, India, February-1986

*accordingly that Khayal, Thumri, Ghazal and Kawali were fairly practiced with high quality of classical Dhrupad Dhamar in Comilla.*<sup>3</sup>

But the writer was uncertain whether it was continued subsequently. However, Shyamacharan Dutta, a famous Dhrupadi of Comilla, took *talim* from someone of above-mentioned senia Gharana at the end of the 19<sup>th</sup> century. Later, he took talim in Dhrupad from Hari Ustad and Haricharan Karmoker of Dhaka. Later he took *talim* in 'dhrupad' and 'Tappa' from Ranganath Jadubhatta (1840-1883) with the help of Maharaj Radhakishore Manikya of Agartala. Thereafter, Nabadweep Dev Barman Bahadur (1854-1931), father of Kumar Sachin Dev Barman (1906-1975) started living at Comilla after he left Agartala for some political reasons. He was a patron of learning and a devotee of music. With his help, Shama Charan Dutta formed a 'Sangeet Samaj' like Kolkota. Kumar Manu Narayan, Grandson of Nabadweep was the flute player of the Tripura of the royal dynasty of Kuch Bihar and Kumar Gopendra Narayan (Raja Babu)-the youngest brothers of Manu Narayan were the record flute player of the Gramophone Company. Consecutively two organizations are formed in Comilla at the beginning of 20<sup>th</sup> century. These two organizations were the meeting place for all meritorious artists, litterateurs and theatre artists of Comilla. One of their clubs was 'the vernal theatre' and 'Rupam Natya Sagha' was its descendant. At a later stage, many of the members of these clubs have contributed to different national and international areas of the Indian subcontinent.

Sachindranath Dutta, the eldest brother of Sursagar, Himnagshu Kumar Dutta (1908-1944), one of the disciples of Shyamacharan Dutta, was one of the pioneering students of 'Maurice College of Music' established 1926 by Pandit Vishnu Narayan Bhatkande (1860-1936). He passed both the examinations of 'Sangeet Visharad' and 'Vadya Visharad' with distinction during his graduate studies. He was the direct student of Pandit Bhat Khande naad Srikrishna Ratanjanakar (1899-1974). At a later age, he was the first music 'Guru' of his younger

<sup>3</sup>Roy, Ajoy Singha- "British Tripura (Comilla): Purbo Banglar Uchcharga Sangee", (1857-1947), Pratikshan Publications Pvt. Ltd, January 1996, Kolkata Page-57.

brother Himanshu Dutta. Distinct influence of the talim of his brother Sachindranath was vividly observed in many compositions of Himanshu Dutta. Later Sachindranath Dutta took lessons from Ustad Alauddin Khan at 'Maiher Darbar'. He is less famous in Bangladesh because of his being settled in Mumbai. He served in 'Akashbani' as a central advisor till his death.

Maya Sengupta, the daughter of Shama Chandra Dutta, was his later generation. As her father was an artist of elevated classical music, he did not honour Khayal and Thumri very much. But as the age demanded, his daughter Maya became the spiritual disciple of the record artists of that time such as Gahar Jaan (1870-1930), Johra Bai, Mushturi Bhai etc. So she went to Kolkata for learning Khayal and Thumri against the wishes of her father. There she took talim in Khayal from Ustad Khadim Hossain Khan of Rampur Gharana and then from Mehedi Hossain Khan. She took *talim* from Gafur Khan of Agra Gharana. As a result of the successive *talim* from him Maya Sengupta stood first in the music contest held at Sanskrit College in 1934. Thereafter, she was invited to participate in the "All Bengal Music Conference" Mayadevi was awarded the at All India Music contest in 1935 and was also awarded the Gowaliar State Medal by being the champion of the All India contest held in Kolkata in 1936. After that she never stopped. She traveled to different states of India to participate in programs. She participated in different programs at Delhi, Lucknow, Lahore, Mysore, Allahabad and Madras. She started performing in Akash Bani Kolkata and Dhaka Betar Kendro in 1935 and 1937 respectively. Shaila Devi (1914-1944) and Meena Benarjee (1925-1941), both of whom died untimely, were the descendants of Maya Devi Meena Benarjee's disciple was Surandra Narayan Das, a music scholar of Comilla.

Ustad Mohammad Hossain (1903-1959) was another accomplished artist of that time. He was called Khusro as he was as genius as Hazrat Ameer Khusro (1253-1327). He, along with

---

Professor Harihar Roy, participated actively in introducing Khayal and Thumri in Comilla. His *talim* was enriched with the music of Gaunpur. This artist who was modest, good-looking, aristocrat, educated, soft spoken and devoted to music died after going to Kolkata. He continued his music practice even though he was a high official of the government. He was a highly educated person and an Ustad of Noble stature. There was no artist of his stature born in Dhaka in the 20<sup>th</sup> century. He was the disciple of Ustad Mehedi Hossain Khan and Ustad Tasadduk Hossain Khan of Rampur. He learnt unconventional 'Bandish' from many accomplished musicians such as Ustad Badal Khan (1838-1937), Ustad Alauddin Khan (1881-1972), Ustad Mushtaq Hossain Khan and Ustad Khadim Hossain Khan.

He also learnt valuable elements of music from Zamider Zeetendra Kishore Acharya Chowdhury, a music connoisseur of Muktagachha. He took *talim* not only in vocal music but also 'taal' instruments from renowned Ustads. He learnt the "bol Bani" of tabla from tabla Nawaz Ustad Maseed Khan (1890-1974) of Rampur. He was the head of the classical music department of "Bulbul Lalitkala Academy" of Dhaka. Later, he died at Comilla in 1959. Among his disciples, Virendra Pal, Samarendra Pal, Subodh Ganguly, Khalilur Rahman and instrumentalist Mohammed Tota Miz, sitar player Mohammad Habibullah and tabla player Subodh Chandra Das (Kesta Babu) took *talim* from him. His favourite disciple Samarendra Pal was a classical music artist of 'Dhaka Betar'. Among the students of Samarendra Pal, Shailendra Pal (Gulu) and Alok Pal (Alo), his younger brothers, Sri Amio Chowdhuri and Ram Bhattacharya were classical music artists.

Samarendra Pal and Surendra Narayan Das (1808-1976) put in their best efforts to preach Khayal and Thumri in Comilla. Alzka Das, daughter of Surendra Narayan has inherited many conventional and unconventional Ragas in her *talim* from her father. Srimati Aloka Das frequently performs these forms of ragas in Bangladesh Radio and Television. Manosh Kumar Das, was also related to the music world. He performs classical music and the music of

Nazrul songs during his leisure hours of professorship. This family has an unlimited contribution in spreading music at Comilla. Surendra Das's father was Nishikanta Das and his mother was Hem Prava Das. They lived in the Tal Pukur of Comilla. They were seven brothers and three sisters Tilottoma, Surendra, Dhirendra, Jatindra, Shailendra, Narendra, Anita, Kanika, Rabindra and Sudhindra Das. Surendra Das took *talim* from the renowned pandit Girija Shankar Chakrabarti (1888-1948) in Kolkata. After he became ill he returned to Comilla and devoted himself to teaching music. Most of the present day artists of Comilla were his students. He breathed his last on 20<sup>th</sup> January 1976.

Sitar player Jeeten Das Gupta (Madhu), Raja Roy, Shailesh Sen, Dhiren Dasgupta, Shanti Dutta, Sarod player Jeeten Das Gupta (Bhola), Nihar Vindu Chowdhuri (Putul Babu), Asha Roy, Hemen Das Gupta (Usha Babu) were prominent instrumentalists of that age. Sarod player Jeeten Das Gupta took *talim* from Ustad Nabbu Khan, brother of sarod player Ustad Hafiz Ali Khan (1888-1972) at Dhaka Baldha Garden. But he died prematurely.

Narayan Choudhuri, the eldest brother of Nihar Vindu Choudhuri was a music critic.<sup>4</sup> He showed excellent erudition in music. His father was Murari Mohon Chowdhury and mother was Sarojini Devi. His mother composed a book of lyrics named 'Surer Bin' like the mother of Jivannanada Das. Rabindranath Tagore sent blessings for its publication. They were six brothers and four sisters- Charuprava, Induprava Kar, Narayan Choudhuri, Nihar Vindu Chowdhuri, Nalini Dasgupta, Bela Sengupta, Vinod Chowdhury, Jayanta Chowdhuri, Kamal Kumar and Shyamal Chowdhuri. All the brothers and sisters, were devoted to music, literature and painting. Nihar Vindu was skilled in Indian and western music. Vinod was a Sitar player, Jayanta was a Sarod player, Kamal was a Painter and Shyamal was a guitar player. Narayan Chowdhury was born in October 1912 and passed his Matriculation in 1930. He completed his B.A degree in 1934 from Comilla Victoria College. The affectionate

<sup>4</sup>Majumder, Basumitra, 'Narayan Choudhuri-Jiban o Sahitya', Narayan Chowdhuri Srijan Anandhyuti Smarak Grontha, editor-Basumitra Majumder, Narayan Chowdhuri Smriti Raksha Samity, Kolkata - Page 207-222.

companionship of Samarendra Pal and Ustad Mohammad Hossain Khusro of Comilla developed in him an interest in music. Also Sursagor Himangshu Dutta (1908-1944), Sachin Dev Barman (1906-1975) and Ajay Bhattacharya (1906-1943) influenced him into entering the music world. Thereafter, he went to Kolkata and took *talm* from Pandit Bhishma Dev Chatterjee (1909-1977) where his working life started through Pandit Dilip Kumar Roy (1896-1980). The consequence of this was the publication of –‘Sangeet O Samaj’ (1944), ‘Sangeet Parikrama’ (1955), ‘Kazi Nazruler Gaan’ (1977), ‘Ostad Alauddin Khan O Annanya’ (1982), ‘Rag Sangeet and Lok Songeet’ (1982), ‘Sangeet Bichitra’ (1986), ‘Banglaleer Geet Charcha’ (1983), ‘Bangla Gaaner Jagat’ (1991) and ‘Ajay Geeti Songraha’ (1975). He was a successful descendant of Dhurjati Prasad Mukharjee among the Bengalis. His combined in the worlds of literature and music simultaneously. This brave and uncompromising music asset embraced death at 4:00 in the morning on November 13, 1991. Besides ‘Rupam Natya Sangha’ and ‘the Vernel Theatre’ there was another ‘Jalshaghar’ named ‘Surolok’ at Comilla. Many accomplished Ustads have performed there. Shailesh Dutta Gupta, a friend of the great composer poet Kazi Nazrul Islam, Dhiresht Dutta Gupta (flute), Umesht Das (Tall-Vadya), Manindra Sarker, Subodh Chandra Das (Keshta Babu), Dhiren Sen, Amorendra Saha, Amio Chowdhuri, Bhabani Prasad and Ramprasad were noteworthy musicians of that time at Comilla.

Besides these, Satya Gopal Dev, Devbrota Dutta, Gyan Dutta, Dulu Dutta, Dutta, Renu Bose, Benu Babu, Ajay Singha Roy, Dilip Singha Roy, Satyaranjan Bhattacharya and Haripada Roy were skilled in Khayal-Thumri, music instruments and dance.

Music specialist Surash Chakrabarti (1894-1965) lived at the royal palace of Gouripur at Mymensingh. He was a resident of Keernaher present Trishal Upazilla. He was also a radio

---

personality, esraj Player and music Scholar. He created and popularized a new raga called 'Nandakosh'. He passed away in 1965

There was another musician, Suresh Chakraverti (09.09.1915-21.11.1986) at Comilla. He was a disciple of Pandit Vishma Dev Chatterjee (1909-1977). He had the opportunity of companionship of the late musicologist Amionath Sanyal (1895-1978). He followed the distinguished ('Gaokee and Nailkee') style of Khalifa Badal Khan Saheb (1838-1937). He could take time off for public performances as he was employed with an American company. But he wrote two excellent music books-'Sudha Sagar Tire' on Ustad Badal Khan (Ananda Publishers Private Limited, August-1981) and 'Smaran Bedanar Barane Anoka' (Ananda Publishers Private Limited, 1987, Kolkata). A great portion of the music history and personalities of Kolkata as well as India was vividly sketched with a lucid description in these books. He died on 21st November 1986.<sup>5</sup>

### **Alam Family of Bramhonbaria: (1850-1947)**

Music of Bramhinbaria gradually developed from folk into the classical form in the 19<sup>th</sup> century. This is because Bramhonbaria, Comilla and Tripura are situated in the same region so that people could easily move from one town to another. Especially, the 'Durbar' of the king of Tripura Veer Chandra Manikya (1839-1896) was the chief patronizer of music. From the West, Rabab player Kashmir Ali Khan, Jadu Bhatta (1840-1883) and Monipuri dance performers flocked at Agartala centering this Durbar. The Maharaja himself and other musicians of the area became the beneficiaries with their accompaniment. They took *talim* from them. The Alam family also took the opportunity. They went to the houses of Raja Maharaja and Zamindars with a large band party to perform instrumental music under agreement with them. Alam Khan and Ustad Alauddin Khan (1881-1971), the music emperor of today, deviated from this path.

<sup>5</sup>Chakravarti, Suresh, *Sudha Sagar Tire*, Ananda Publishers Private Ltd, Kolkata.

This great music family emerged from Shivpur, a village at Bramhinbaria sub-division of the time. Among the family members, there were Samiruddin Khan the eldest brother, Aftabuddin Khan (1862-1993), Alauddin Khan (1881-1972) and three more sisters. They achieved perfection in instrumental music rather than vocal music. Especially, Aftabuddin Khan flourished in folk music and Ustad Alauddin and Ayet Ali prospered in classical music. Performing musical instruments, smoking Ganja and performing Shyama Puja were the daily practices in this family. But Ustad Alauddin brought complete changes in this trend. *Talim* under Ustad Wazir Ali Khan (1860-1927), the court musician of Rampur, state transformed Alauddin Khan into the 'Khan Saheb' of music. He was entitled 'Sangeet Samrat' for his innumerable 'cheeze', 'Palta', 'Bandish, and 'Gat'. General musicians of his locality were also enlightened with his frequent visits there. The children of Ayet Ali Khan also entered into music practice. Among them Ustad Bahadur Khan (1931-1989) was the brightest artist. Alauddin Khan introduced the philosophy in his family that music artists are noble human beings who are beyond every religion. Dr. Mahendra Chandra Nandi a renowned physician, devotee, philosopher and social worker of the village Kalikachha formed 'Sarbadharma Samanwai Parishad'. Ustad Alauddin Khan became his disciple. Aftabuddin Khan composed the Shyama Sangeet- 'Shikhya de tu Amar kemon koira tor deki' (please show me the way how I will pray to you) which is a very popular and conventional song in the area even today. A branch of that stream was carried ahead through Ustad Bahadur Khan. He entered into the wider world from the small circle of Bangladesh. The proficient son of Comilla sitar player, author and musicologist Ajay Sinha Roy writes –

*"Ustad Bahadur Hussain Khan, the second born son of Ustad Ayet Ali Khan, was widely acknowledging as one of the best sarod player of the Indian subcontinent. He achieved well reputation not only as a sarod player but also as a highly skilled composer. He was the music director of some cinemas, such*

as 'Meghe Dhaka Tara', Titas Ekti Nadir Naam', Ajantrik', Subarna Rekha', Garam Haowa' etc and these showed his excellence in the field. He was extremely successful as a teacher. Among his students-Srimoti Mukharjee, Sri Tejendra Narayan Majumder, Sri Manaj Shankar, Srimoti Stooti Dey (Mumbai) and his two sons Sri Kireeti Khan and Vidyut Khan – Became famous as prominent singers and instrumentalists. His best student Tejendra Narayan was considered as the most intelligent and potential artist of the present generation in this sub-continent. The very premature death of Bahadur Khan brought a great loss in the sub continental music World. Ustad Alauddin Khan himself considered him as the most intelligent artist of his family. He was a versatile genius. He was also skilled in vocal music. He was one of the best Sarod Player of the Indian Sub-continent”<sup>6</sup>

### **Comilla District (1947-1971)**

After returning to his native country, Ustad Ayet Ali Khan established “Alauddin Shikhsa Kendra”- a music education institute and ‘Alam Brothers’, an organization for research in music and making music instruments. Shahadat Hossain, son of Abed Hossain Khan, another son of Ayet Ali Khan, gained fame as a Sarod Player. Tabla player Sri Anil Bhattacharya, his student, was the head of the Taladhya Department of Rabindra Bharati University. Sri Aman Chakrovarti, another Tabla player and Tal vadya specialist of Bramhonbaria, was a student of Upendra Basak of Dhaka. Surendra Dev Barman was a student of Anil Bhattacharya. Sri Shyamal Dev and Sri Narayan Dev, two sons of Surendra were established in Kolkata and Durgapur respectively.

Sheikh Sadi Khan, another son of Ustad Ayet Ali Khan was a skilled violin player. But presently he is busy with light music. Among other artists Surendra Sutradhar, Haricharan

<sup>6</sup> Roy, Ajay Singha, Tripura Rajjo- Agortola: Pub Banglar Uchchanga Sangeet, 1857-1947, Page-72-81.

Saha, Prasanna Vanik are note worthy. Sarod player Afzalur Rahman presently performs in Dhaka Betar and BTV. Tabla Player Bijon Choudhuri of Chittagong, and Ustad Ramkanai Das of Sylhet also took talim in Bramhonbaria.<sup>7</sup>

Sitar Player Ustad Khadem Hossain Khan (1923-1991) and Ustad Meer Kassem Khan (1928-1984) were sons of Nayeab Ali Khan-another brother of Ustad Alauddin Khan. These two great musicians performed a great service Bangladesh with their music. Ustad Matiul Haque Khan, son-in-law of Khadme Hossain, was one of the skilled sitar players of Bangladesh.

The family of Ustad Moti Mian (1900-1975) another family of Bramhinbaria contributed to the music of Bangladesh. His eldest son Ashfaqur Rahman, Chuni Mian, played sitar and mandolin in Bangladesh Betar. Among his other children, Idris Mian was one of the best Mandolin Player in Bangladesh and Eunos Mian, Mukta, Eusuf Mian, Abdul Halim Khan were also related with the music world. Among other family members of Motimian, Haroon-Ur Rashid played violin, Shajahan played violin, Nazmul played percussion. Suruj Mian another son of Moti Mian, played sitar and guitar. After staying in London for a long period, he returned to Bangladesh and died prematurely.

### **Comilla-Bramhonbaria (1971-2002)**

Artists who are mentioned below ruled the music world of Bangladesh extensively during the 20<sup>th</sup> century. They are: -

Ashit Ranjan Chowdhury, esraj player Omar Ali Khan (1916-1982), flute player Azizul Islam, vocalist Bela Islam, violin player Nazma Begum, sitar player Ershad Ali Khan, sitar player Khurshid Khan, dance artist G.A. Mannan (1931-1991), sarod player Kamal Uddin Chowdhuri, sarod player Yusuf Khan, sitar player Yasin Khan, vocalist Avijit Saha, Musicologist Golam Mostofa (1932-1996), tabla player Mohammad Shajahan, Niranjana

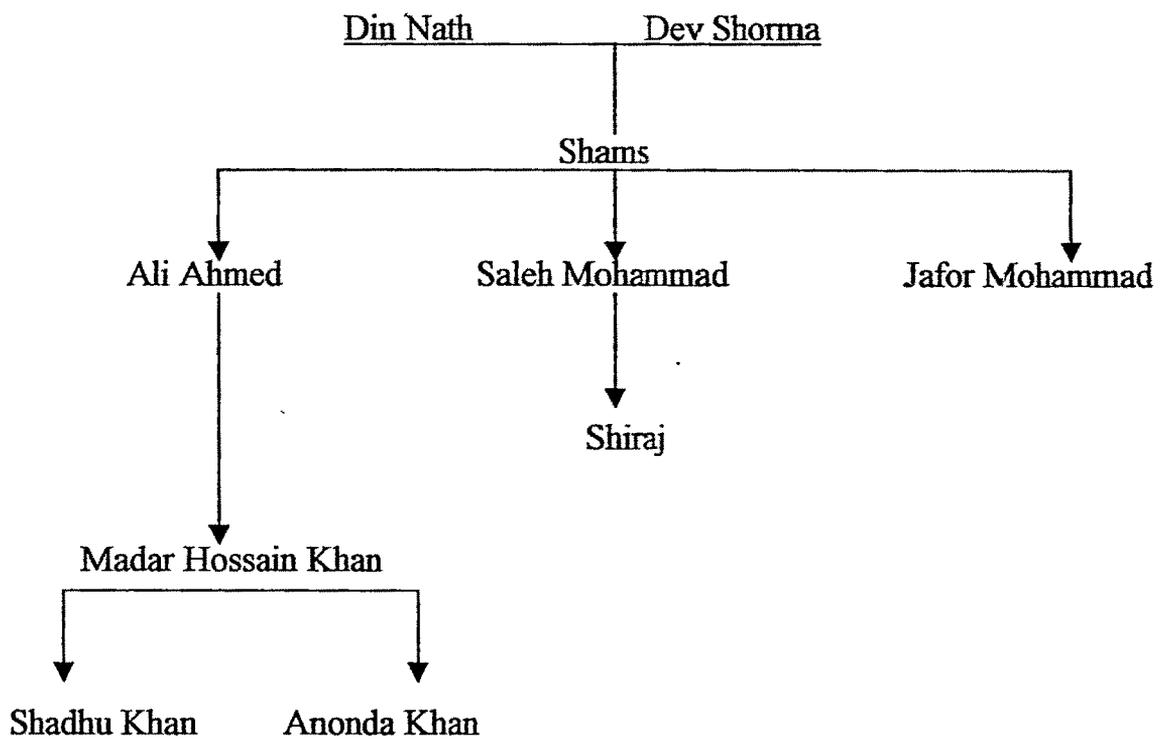
---

<sup>7</sup> Ibid. Brahmonbaria, Page-55-71.

Poddar, his daughter Shipra Poddar, Kalipadz Madak, Sharisfa Sultana and Hasan Ikramullah.

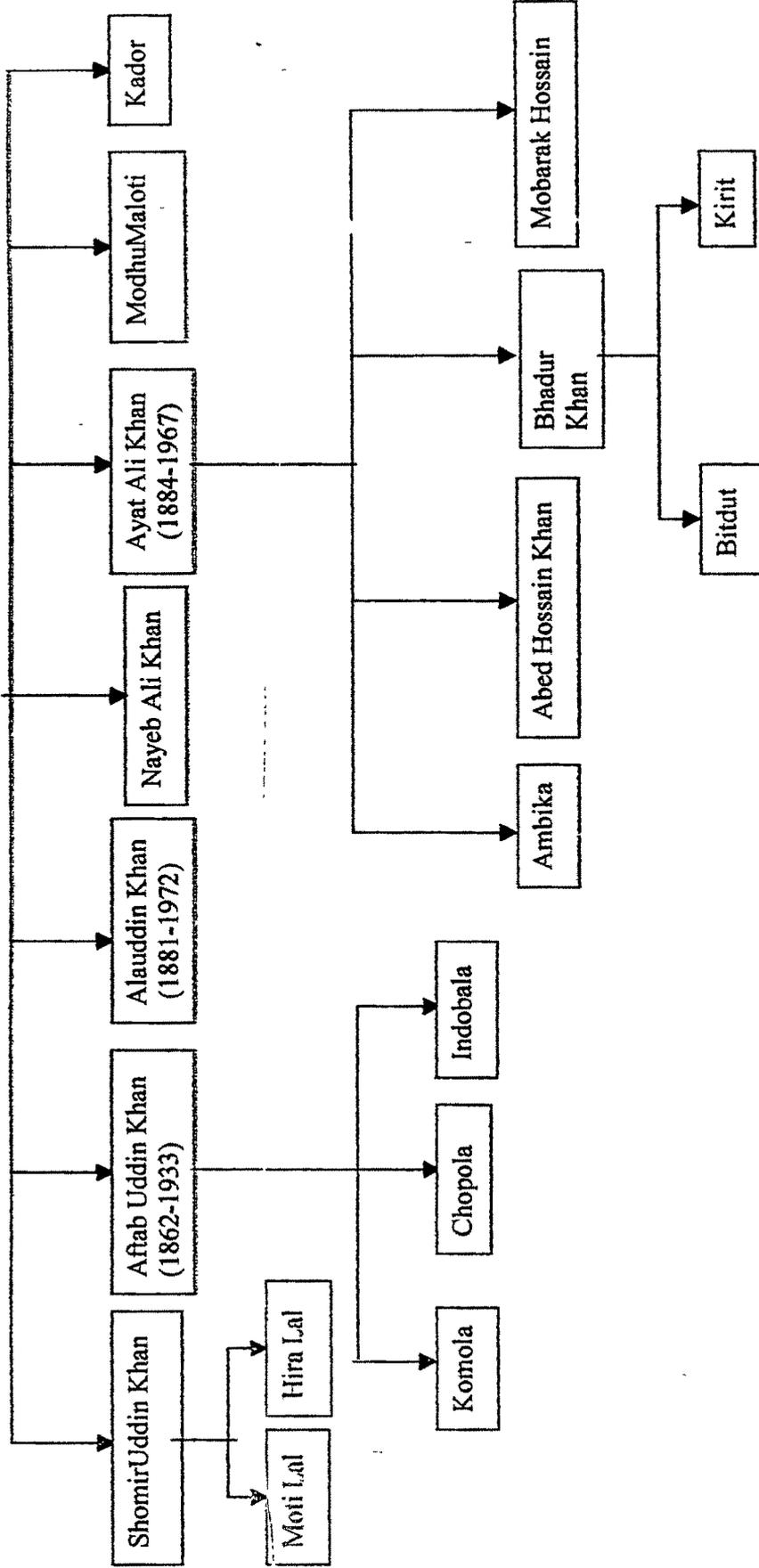
Late Golam Mostofa wrote two books on music for beginners- 'Rogvikshan', a practice book and 'Rag Sangeeter Itihas', a book on music history. These books for beginners are the rarest in Bangladesh.

### Music Family of Cumilla Division:<sup>8</sup>

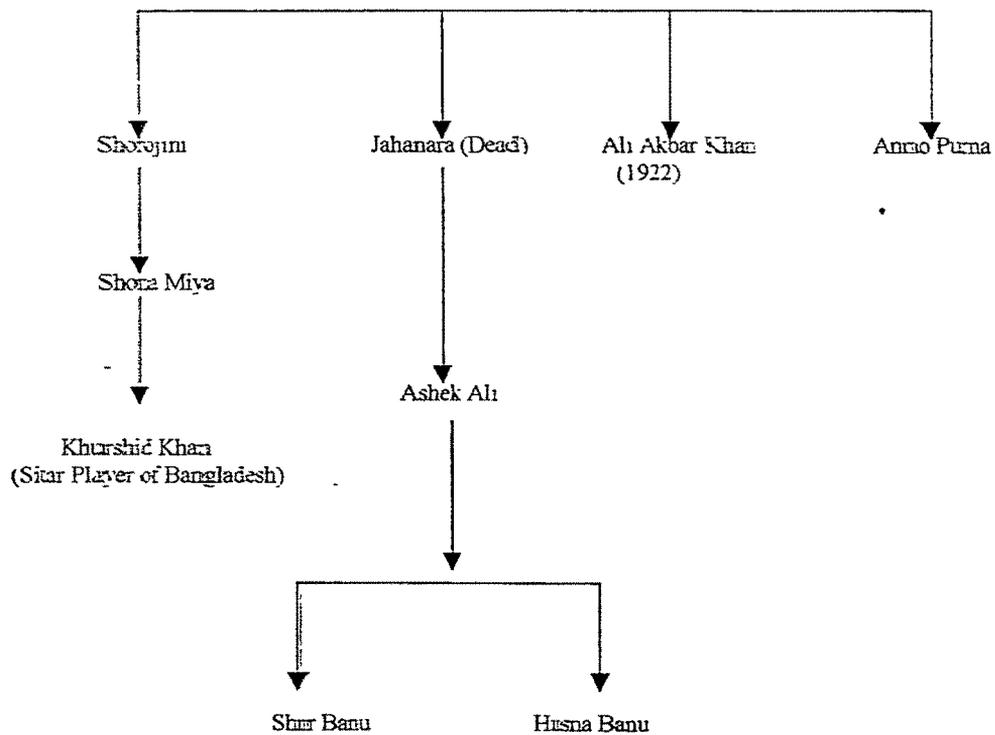


<sup>8</sup> Khan, Ali Akbar, Pitrikatha(Article), Alauddin Khan:Jibon Shadhona O Shilpo, Eds. Arun Kumar Bose & Kankan Bhattacharya, West Bengal Music Academy. January-1989, page-156

Shadhu khañ?

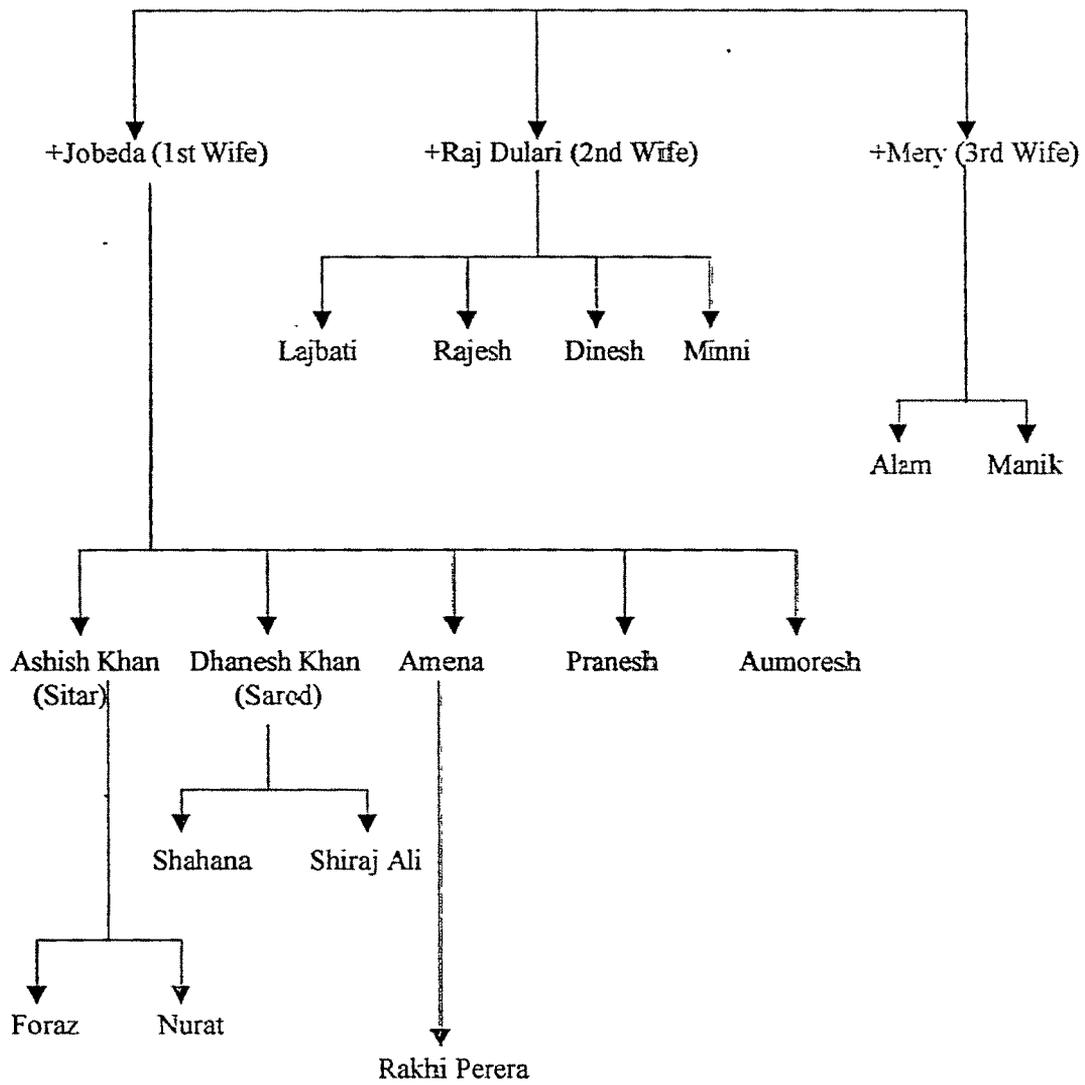


The Family of Alauddin Khan <sup>10</sup>  
 Alauddin Khan - Modina Begam



<sup>10</sup> Banerjee, Saipon Kumar. Anna Purna. August-1999. Ananda Publishers Private Lmt, Kolkata, Page-158.

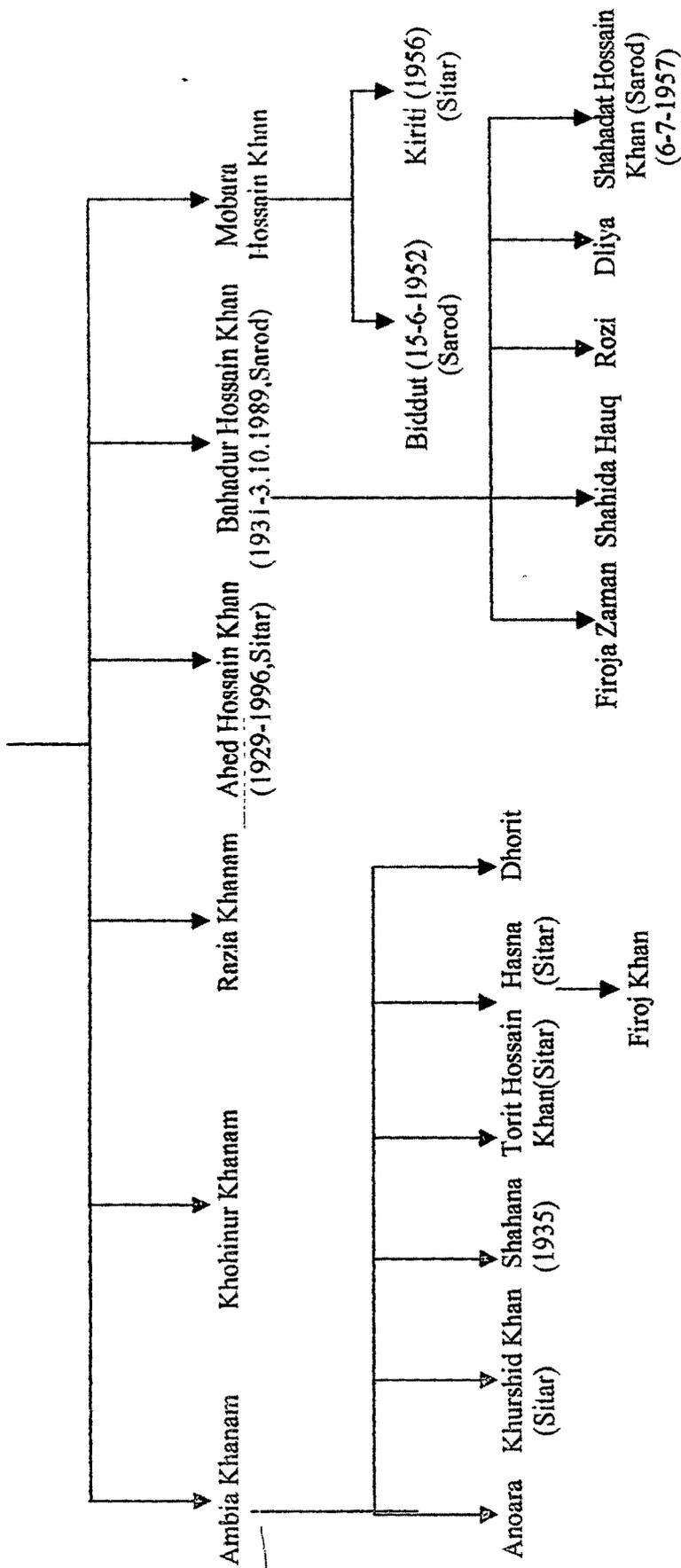
Ali Akbar Khan (1922)<sup>11</sup>



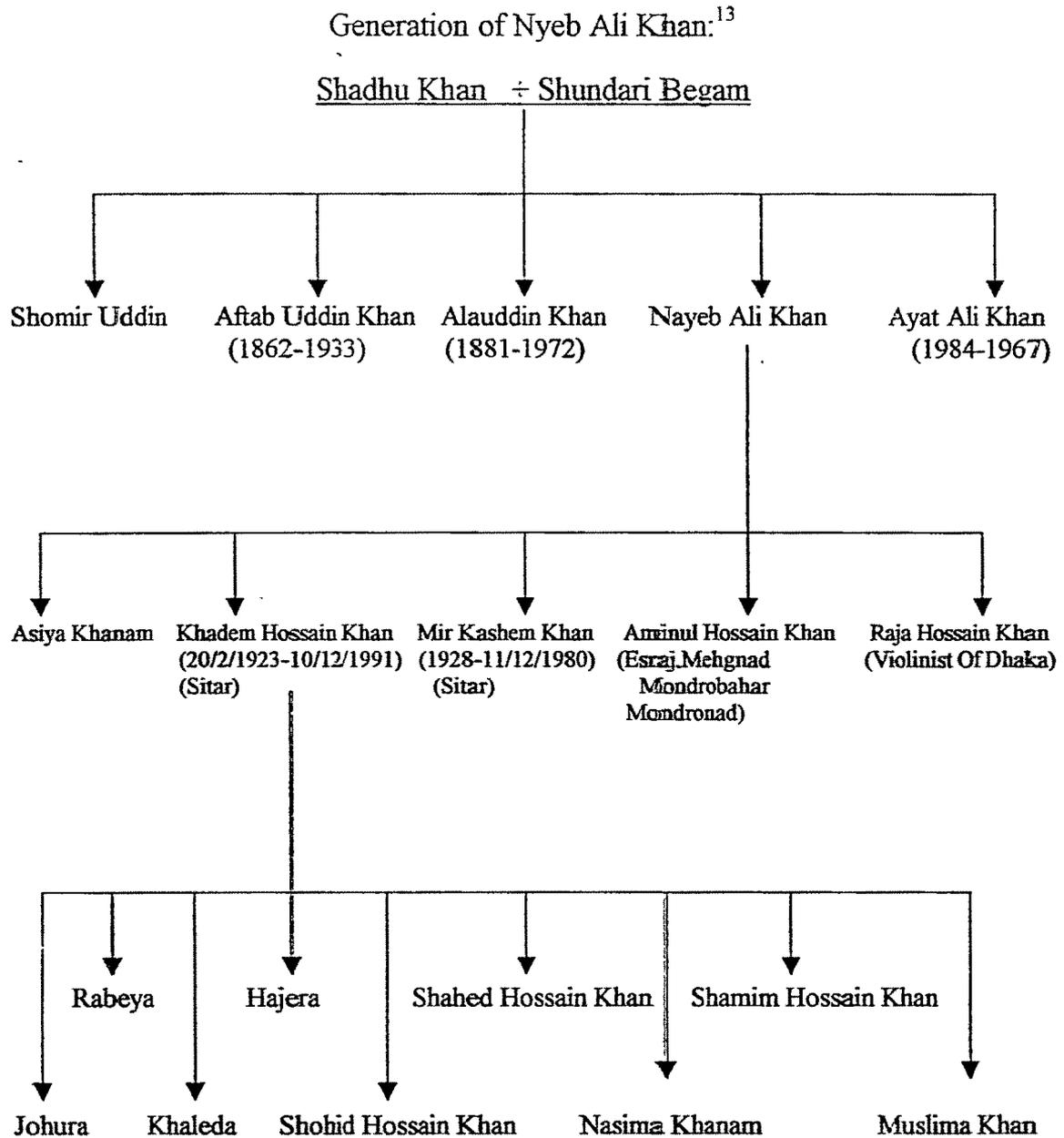
<sup>11</sup> Khan, Ali Akbar, Pitrikatha (Article), Alauddin Khan: Jiban Shadhona O Shilpa, Ed. Arun kr Bose & Kankan Bhattacharya, West Bengal Academy, January-1989, Page-155

(A) Family of Ayat Ali Khan:<sup>12</sup>

Ayat Ali Khan (1884-) + Omorunnesa Khanam (Daughter of Dildar Ali)

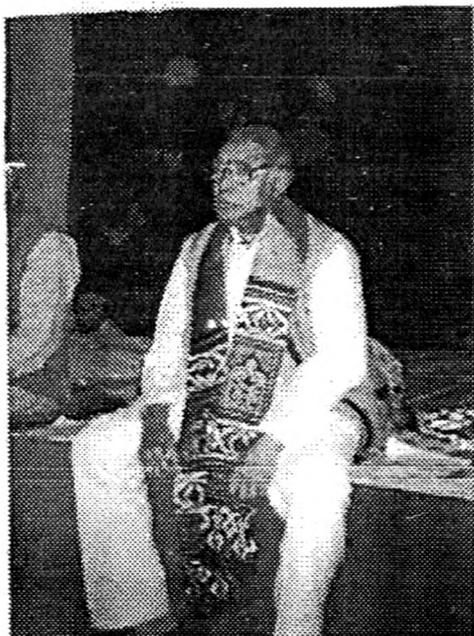


<sup>12</sup> Khan, Ali Akbar, Pt.rikatha(Article), Alauddin Khan:Jibon Shadhona O Shilpo, Eds:Arjun Kumar Bose & Kankan Bhattacharya, West Bengal Music Academy, January-1989.



<sup>13</sup> Khan, Mubarak Hossain, Ustad Khadem Hossain Khan, Sangeet Series-4, February-1982. Bangladesh Shilpaokala Academy, Dhaka, Page-631.

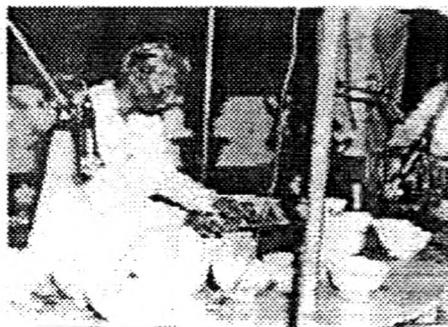
## Comilla Division



Ustad Ali Akbar Khan of Shivpur, (Brahman Bariya)



Ajit Shah of Comilla (Vocalist)



Pandir Jogadananda Barua



Paresh Chandra Kuri of Noakhali



Pandit Gopal Krishna Chaudhary



Pandit Mihir

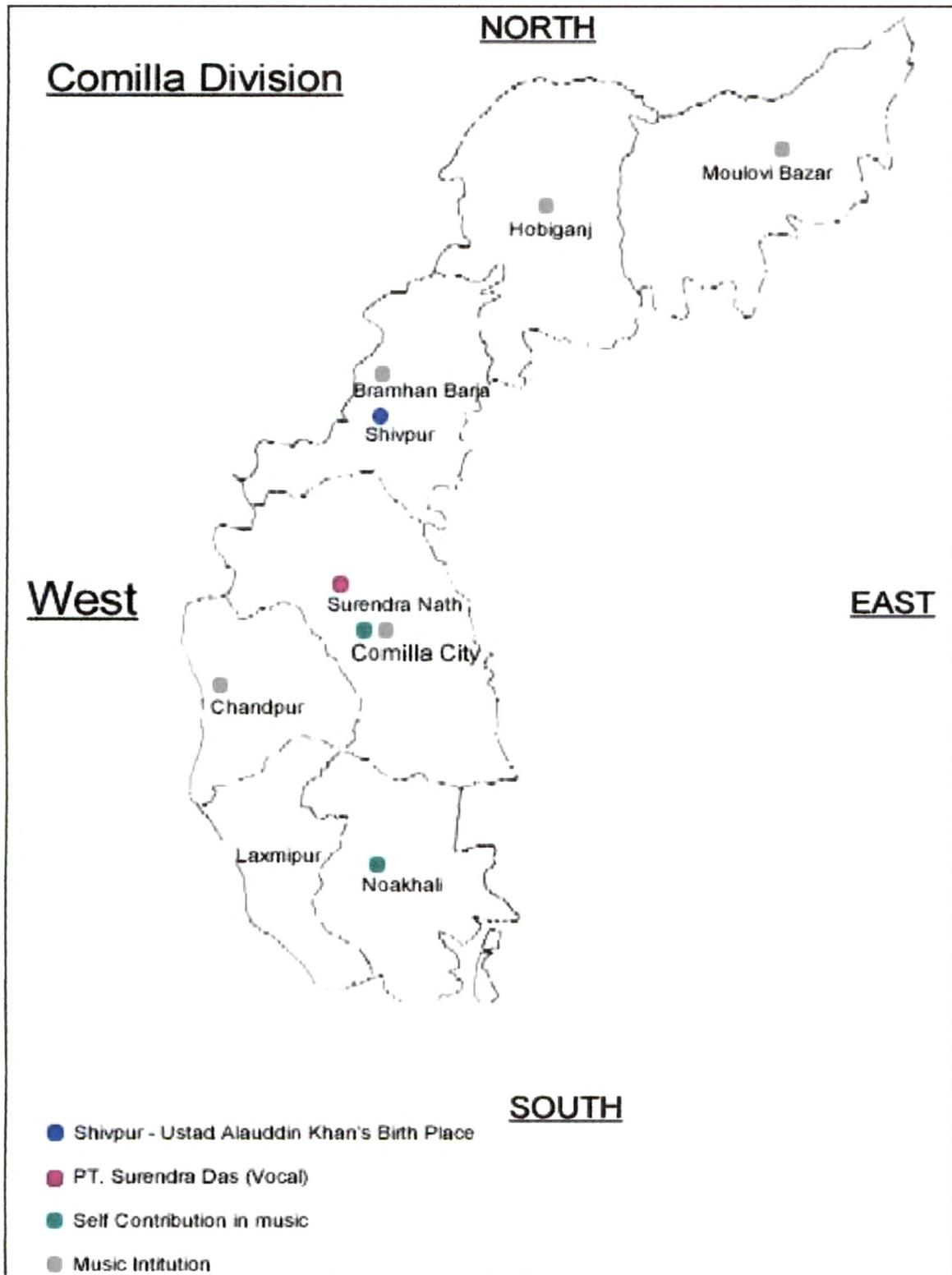
## Comilla Division



Sarod Player Ustad Bahadur Hossain Khan  
(Alauddin Khan Ghurana)



Ustad Shahadat Hossain Khan, Grand Son of Ustad Ayat Ali Khan



**Figure – 5: Map of Comilla Division**

*Source: Titon, MSA Bhuiyan, Titon's Manchitre Bishwa Parichiti  
O Bangladesh Parikrama, The Atlas Publication House, 1996.*

## VI. Chittagong Division

In this reference it needs to be mentioned that in the House of Raja Dhyani Singh of Lahore, Pundit Vishnu Digambar Palushkar (1872-1971) established Gandarve Mahavidyalaya on May 05, 1901. Besides, in 1908, he established a branch of this school in present Mumbai.<sup>1</sup> He established a scientific method to preserve music with musical notes. This school was an Ashram of learning music. The history of the establishment of musical schools in Bangladesh began in Chittagong. Therefore, in continuation of the history of Khayal and Thumri in Bangladesh, we have chosen Chittagong to be the first district.

In Chittagong there were a few big landlords. Yet, among those whose names are associated with patronizing music, Jogesh Ray, Prasanna Ray, Sarda Lala and Abdul Wahab Dovesch are worth mentioning. In the houses of these landlords there were hall rooms with stages. In these hall rooms Jalshas were held frequently. It is believed that in the house of Sarda Lala, famous singer and dancer Gowharjan Baiji (1870-1930) performed songs.

During the initial stages in Chittagong, Dhrupad –Dhamar was more in vogue than Khayal-Thumri. Besides, Jatra, Palakirtan ragaprodhan songs were in vogue. In popularizing classical music in Chittagong, beside Mumbai, Arya Sangit was established with the initiative of some rich men. Here, for the amusements of these rich people, Baiji Naach and Theatre was practiced. In 1920, Surendra Lal Dash ((1892-1943), son of Pran Haridash of local Kattoli village, joined Arya Sangit and formed an orchestra after training the instrumentalists. He named it as Surendra Sangit Vidyapith. It was a branch of Arya Sangit Samity. From 1922 onwards classes for music students began in its rented office. Particularly, female students were being admitted here from 1927. Within a short time the fame of this institution spread. As a result its branches were established in different places like Rangoon, Akiab and Kolkata

---

<sup>1</sup> Nadkarni, Mohan. *The Great Masters. Profiles In Hindustani Classical Vocal Music*, Harper Collins, India, 1999.

(1934).<sup>2</sup> After the Music school was established in Arya Samity of Chittagong, a new trend of practicing music came in this area. Musicians from mufassil outside the city were attached with this trend of music. Among those musicians of Chittagong, Sharda Lala (Tabla pleyer) of Parai Kara, Dinesh Ray (Tabla Player), Murari Thakur (Singer), Samindu Bikash Ray of Noapara, Harendra Lal Dutt (Harmonium Player) of Kanyonga Para, Jogendra Lal Dutt of Honga Para, Brajendra Dutt of Anowara, Bankim Dastidar of Dhalghat, Tripura Chowdhury and Durga Kinkar Chowdhury of Dhorola, Rabindra Chowdhury (Harmonium Player) of Bhati Khain, Dinesh Sen (Flute Player) of Sorwatoli, Jagendra Guho (Esraj Player) and Surya Dash (Clarionet Player) of Dholghat are worth mentioning.

In establishing Arya Sangit, there were contributions from Zaminders and rich people of Chittagong. Sometimes musical soirees were held in their houses and sometimes evening Jalsha took place in a house in Hajarilane of Chittagong. Thus the Arya Samity began. The first president of Arya Samity was Tripura Chowdhury and the first secretary was Jogendra Lal Dutt. The presidents were Doctor Kiron Sen, Tarit Guho, Sharot Kanonga and Manindra Dash Burman respectively. After sometime, the Arya Samity broke up and Sangit Parishad was established. In 1939, Gongapad Acharya of Hambilash Island and Gopal Dashgupta of Paia joined Sangit Parishad leaving Arya Sangit. Then Sauwrindra Lal Dashgupta (Chulu Babu) became the principal of Sangit Parishad. Chuni Lal Sen joined as a dance teacher. The cultivation of classical music in Arya Sangit Samity continued among those who captained the Samity in this ebb and flow as patrons, Sharot Kanonga, Anukul Chandra Khastagir, Anil Kumar Guho and Nirendra Lal Dutt (Khoka Dutt) are worth mentioning. Among the musical virtuosos who enriched the flow of music in Arya Sangit Samity, Ustad Badal Khan (1838-1958), his disciple Binod Chakravarty (Violin), zaminder of Poroikara and a disciple of Murshid Khan (1890-1974) Ajit Roy, Shiv Shankar Chakrabarty (Pakhowaz, Tabla), Priyoda

---

<sup>2</sup> Barua, Jagadanand, Shatsbdir Sangeet Sadhanay Chittagong, Rafi Memorial Gold Medal Music Competition-1998, Bashuri Cultural Academy, Chittagong, Bangladesh, June 19,20,21,1998

Ranjan Sengupta (sitar), Upendra Lal Barua (Esraj), Tarak Barua (Clarinet), Surendra Lal Barua (Harmonium), Mahim Barua () Khartal and Jogesh Bine are famous.<sup>3</sup>

### Chittagong (1947-1971):

We have already mentioned the establishment of Surendra Lal Sangit Vidyapith in 1920 and Sangit Parisad in 1939. In the later period there was a lull in the practice of music because of the Partition of Bengal (1947). In 1952 musician Jagadananda Barua established the Music club in Chittagong. In this club among others, there was Binod babu, Ajit babu, Sukumar Dash, Priya Gopal Gupta (violin), and Kumod Babu (violin) with him. This third Music Academy of Chittagong was engaged in the cultivation and practice of music till the mid 60's.

Although the great invention of science, radio, started in India and all over the world in the beginning of the twentieth century, the districts of East Bengal were untouched by this invention up to 1947. Though late, a radio station was established in Chittagong in 1962. A son of Hazazari upazila of Chittagong, Pundit Nirad Baran Barua (1936-2001), returned from Kolkata to Chittagong in 1965.<sup>4</sup> At that time there was no classical music teacher in Chittagong. Musician Nirad Baran Barua started his training with Pundit Natu Ghosh in Kolkata in 1948. Then Ustad Anil Kumar Ghosh taught him and to get a certificate, he got himself admitted to the All India Music College. After six years of practice, he achieved the title "Sangit Bisarad". Then he returned to Chittagong. On June 15, 1997 in a reception, his student Gopal Krishna Chowdhury talked about him in a speech. In this speech the condition of music in Chittagong at that time becomes evident. Therefore, I would like to mention some part of that speech here:

<sup>3</sup> Classical Music Conference-2000, Sadaranga Shangsikritik Parishad, Editor: Swarnamoy Chatterjee, Chittagong, Bangladesh, 30-31 March 2000

<sup>4</sup> Rahman, Babu "Ustad Salamat Ali-Nirod Baran Barua". Monthly "Sargam". 5th Year, Issue-12, Dhaka September 2001. Pages: 8, 9, 10, 11, and 12.

*"Then I was an employee in the Chittagong Port. Famous cultural activist Dr. Kamal A.Khan was the Chief Medical officer. He was known to me. One day he told me. "A famous Ustad has come from India. He will sing in my house in Sadarghat." He asked me to be present there in time. I went there on time and found that many other people have come. I sat in a row. Just before the program started, a handsome person came on the stage. He started singing classical music. He sang in such a way that we were all enthralled and I instantly decided that I would learn classical music from him. Though I used to learn from Ustad Maksud Ali Khan earlier."*<sup>5</sup>

### **Chittagong(1971-2002):**

After the Independence of Bangladesh in 1971, a new wave came in the realm of music though, in 1968, another son of Chittagong Pundit Monoranjan Barua came from Kolkata and added speed to the trend of music started by Nirad Baran Barua. Slowly a big group of musicians began to be formed. Among them, Gopal Krishna Chowdhury, Mihir Kumar Nandi, Mihir Kumar Lala and Rakhil Nandi are the bright harvest of that flow of music cultivation. With them joined another musician from Noakhali, Poresch Chandra Kuri. In 1972 Pundit Jagadananda Barua became the principal of Arya Sangit School. In 1974 he left for Kolkata to satisfy his unquenched thirst for music. Naturally, Pundit Nirad Baran Roy became the Principal. Through Arya Sangit School, a good number of great musicians have emerged. Many of them were its helmsmen. Its founding principal was Acharya Surendra Lal Dash (1892-1943). After him, Dharendra Lal Dash, Musician Suresh Chandra Chakrabarty (1894-1965), Ustad Fazzul Haque (1935-1993), Privoda Ranjan Sengupta, Jagadananda

<sup>5</sup> Barua, Ustad Nirad Baran. *Shraddhanjali (Souvenir)*, Reception memorial Book. November 20, 1997, Editor: Swarnamoy Chakrabarty, Chittagang. Page # 20.

Barua, Nirod Baran Barua worked as principals respectively. At present Mihir Kumar Lala, disciple of Pundit Barin Majumder (1919-2001) is the principal.

In 1979, Acharya Jagadananda Barua, with the help of his favorite student Renu Reza, started Bangladesh Dhruvo Parishad like "Alahabad Sangit Samity" and "Prayag Sangit Samity." This Institution started registering music schools, academies, institutions and cultural organizations. It also conducted exams on music. At present the number of institutions registered with them is around three hundred and fifty. The head office of this institution is in Chittagong now. Not only Khyal and Thumri but also old Probonāha song, Dhruvad-Dhamar, Chaturanga- Tribat and Tarana were practiced.

### **Music Institutions In The District Of Chittagong:**

At present the Institutions of Chittagong, which participate in exams of different level through Dhruvo Parishad, are named below:<sup>6</sup>

1. Bangladesh Sangit Mahabidyalya.
2. Shaptak Sangit Shikkha Kendro
3. Chittagong Sangit Mahabidyalaya
4. Srijoni Lalit Kala Academy (Bhatiary)
5. Bulbul Lalit Kala Kendro.
6. Sangit Bhaban (Panchlaish)
7. Sangit Niketon.
8. Oikotan Sangskritik Goshthi
9. Oikotan Sangit Bidyalaya (Fateyabad)
10. Sangit Bhaban (Dampara)
11. Aroha-oboroha (Chowdhuryhat)
12. Shat Sanga Sangitalaya (Khondokia)
13. Chanda Niketon
14. Jagananda Lalit Kala academy (Mahamuni)
15. Shurid Sangitasar (Purbogomodandi)
16. Bimalananda Shur Chanda Sangit Bidyalaya (Raujan)

<sup>6</sup> Barua, Jagoā Nanda, Druba Barta, Dhruva Parishad, Kazi House, Kazir Deory, Chittagong.

At present among those who have achieved name and fame in different branches of classical music from Chittagong- Malabika Dash (singer), Anup Barua (singer), Masud Hossain (singer), Shubda Sengupta (dance), Raju Choedhury (Tabla), Rajesh Shaha (singer) and Sangjukta Dash Pompi (singer) are worth mentioning. Besides them, a group of learners are yet to perform on stage.

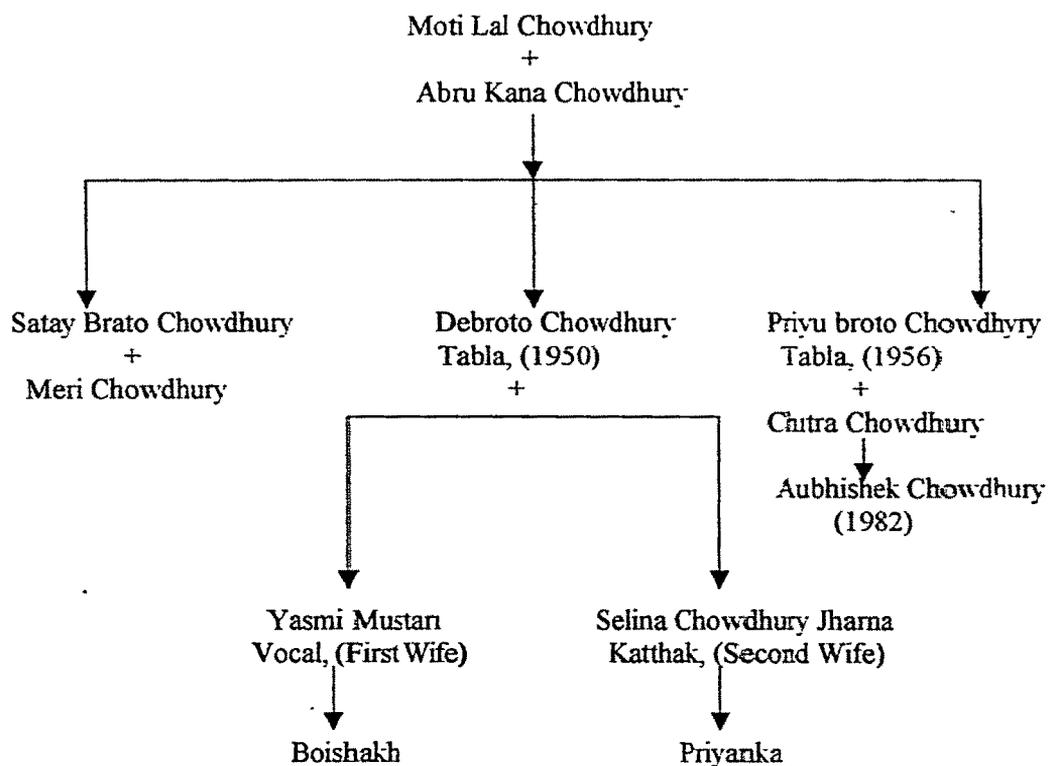
### **Recent Tabla Players:**

Among those whose contribution is acknowledged in the classical music of Chittagong, Azizul Islam (flute), Amitabh Barua (singer), Bela Islam (singer), Bijon Chowdhury (tabla), and Milon Bhattacharya are mentionable. In playing Classical Tabla, contribution of Bijon Chowdhury is exceptional. Brahmanbaria is famous as the birthplace of Sangit Acharya Ustad Alauddin Khan (1881-1972). Another successful son of Shivpur village, Brahmanbaria is Ustad Arshad Ali Khan and his disciple is Bijon Chowdhury who is now living in Chittagong. In the realm of music in Chittagong, many disciples of Bijon Chowdhury are famous as Tabla players. Doctor Mohammad Jahangir, Mrinal Bhattacharya, Shuvash Chandra Nath, Professor Milon Kumar Biswas, Chanchal Roy, Sudip Kumar Sengupta, Dipak Sharma, Surujit Chowdhury Mintu, Ravi Shakar Dash, Shantimoy Chowdhury, Showmendra Sankar Dash, Sanjay Kumar Biswas, Advocate Arun Kumar Dutt, Raghu Nandan Kanungo, Rupam Chakravarty, Urmi Barua, Rajib Kumar Dhor, Mithun Chakravarty, Ashok Dhar, Shantonu Dash, Shanchayan Barua, Vaskar Chowdhury, Sagar Kumar Sikder, Shantonu Bhoumik, Alowk Dhar, Raju Chowdhury, Dibakar Sengupta, Romen Biswas, Jay Prakash Bhattacharya, Mary Mukherjee, Gaurdip Dey, Surojit Sen, Milton Dash, Shyamol Dutt, Elin Chowdhury, Ratan Kumar Bhoumik, Bivol Shaha, Shahidur Rahman and Shaon Biswas are mentionable.<sup>7</sup>

---

<sup>7</sup> Pandit Bijon Chowdhury, Honorary Memorial Book (Souvenir), Editor: Dibakar Sengupta, Sanmanona Gyopon Parisad, Chittagong, 27December, 2001

### The Music Family Of Chittagong<sup>8</sup>



#### Teachers:

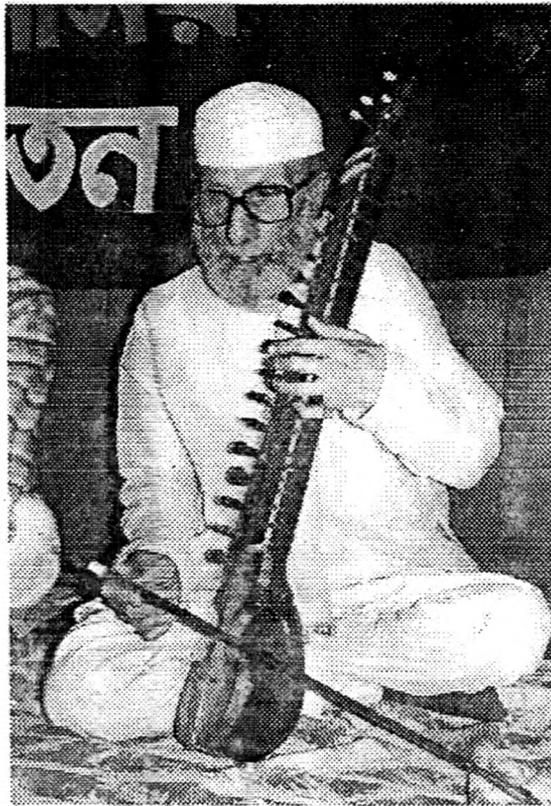
1. Pt. Kanai Lal Das
2. Radha Kanto Nandi

<sup>8</sup> Rahman, Babu, *Bangladesher Sangeet Samoy*. Manuscript. Dhaka

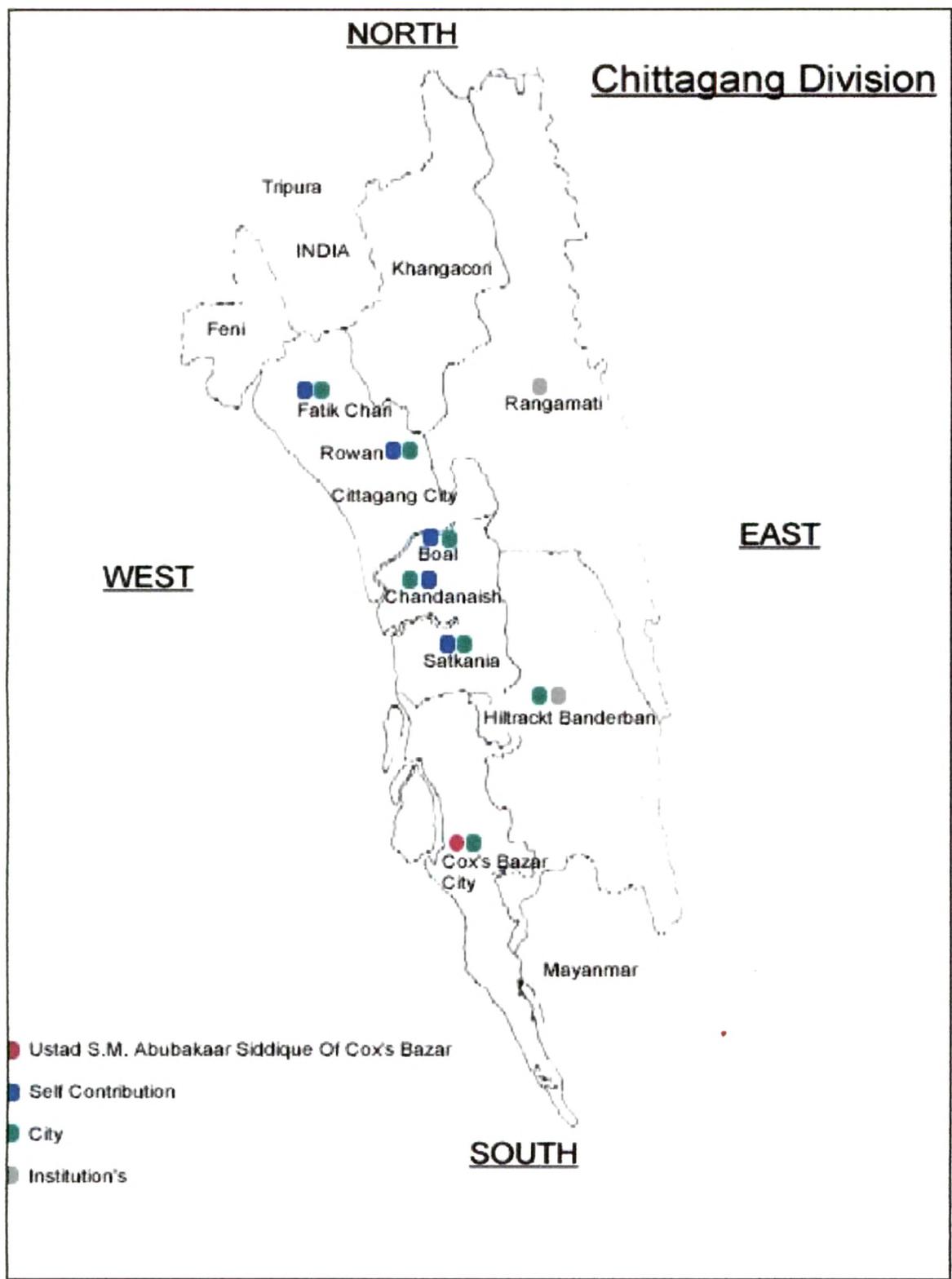
Chittagong Division



'Arya Sangeet Samity' of Chittagang City, Established By Pandit Suredra Lal Das



Ustad S.M. Abu Bakar Siddiquee (Vocalist & Instrumentalist of Cox's Bazar)



**Figure – 6: Map of Chittagong Division**  
*Source: www.bangladesh.com*

### V. Rajshahi Division (1850-1947)

Rajshahi has a very old tradition in music. Like other music-enriched districts of Bangladesh, i.e.- Mymensing, Rangpur, Comilla, Bramhinbaria, Chittagong, Dhaka and Tripura – Rajshahi is impregnated with music history and tradition. For similar reasons, classical music nourished and practiced in East Bengal as well as Rajshahi. Especially Natore Rajbari, Dighapatia Zaminderbari, and feudal lords of Dublarhat and Naogoan co-operated in the improvement of Dhrupad, Khayal, Thumri, and music instruments. Artists from Kolkata as well as from entire India were invited to these houses due to direct rail communication to Kolkata. Many of them stayed in these houses for long period as court performers. Raybahadur Lalitmohon Maitra, zaminder of Talanda region, had an excellent fondness towards music. He could play tabla. His son Raybahadur Brajendramohon Maitra took talim in Sarod from Sarod players Amir Khan (1876-1926). Pandit Radhikamohon Maitra, (13.02.1917-15.10.1981) his son, gained fame as an accomplished *talim* from his father's guru Ustad Amir Khan and Ustad Dabir Khan (1902-1972) of the renowned 'Seni Gharana'. He also gave talim to a great number of music artists in different branches of classical music. Among them – Atindrio Kumar Maitra, Anil Kumar Roy Chowdhury, (? – 25.10.1976), Amiobushan Chatterjee (sitar), Arun Kumar Chatterjee (sitar), Dr. Kalyan Mukharjee, John Barlow, Jaydwip Ghosh (b.1954), Sitar player Pandit Nikhil Banerjee (1931-1986), Protima Chowdhury (sitar), Buddhadev Dasgupta (b.01.02.1933), Musharat Ali Khan, Doctor Rajankanta Chaturvedi (sitar), Ravi Laha, Ravi Sen (sitar), Sanjay Banerjee (sitar), Dr.Sondhya Ghosh, Sondhya Banerjee, Samarendra Shikder, Shuneel Mukherjee (sitar), Subrato-Roy Chowdhury (sitar), Hariballabh Das, Himadri Bhusan Bagchi (sitar) – were note worthy.<sup>1</sup>

Govindanath Roy was the Maharaja of Natore Jagadindranath Roy (20 10.18-05.01

<sup>1</sup>Rahman, Babu, *Rajshahir Sangeet Sankskriti*, (Traditional Music of Rajshahi), Monthly Sargam, Dhaka, September-October-2002.

1926). His son and later Maharaja of Natore, learnt Pakhoaz from Girsh Chandra Chatterjee and took talim from Murari Mohon Sengupta. Maharajkumari Bibhabati Devi, daughter of Maharaj Jagadindranath, had three children. They were Nirendra Lahiri the eldest (b.17.07.1908), a renowned cinema director, second- Hemendra Lahiri and the third Arunendra Lahiri – a disciple of Vimala Prasad Chatterjee. Maharaja Jagindra Roy (27.03.1896-02.12.1956) was the second son of Jaganindranath. Jayantanath Roy, Indrajit Roy, Subhosri Devi and Jayosri Devi were his four children. Among the gurus of Jogindranath Keramatullah Khan (Sarod player), Girish Chatterjee Vishwanath Rao (Dharmar player), Radhika Prasad Ghoshwami (1863-1925) and Esraj player Shyamsunder Mishra were note worthy. His fondness towards music can be gauged from the names of his gurus. He was a prominent figure in arranging many music conferences in Kolkata and inviting accomplished musicians of Rajshahi. With his patronization the 'All Bengal Music Conference', a music organizing group, was formed in Kolkata to compete with 'All India Music Conference'. In this regard, author Atanu Chakrovarty wrote-

*"A meeting was held at the house of the Maharaja of Natore at Bhabanipur. Bhupendra Krishna Ghosh (1886-1951), Dinendranath Thakur(1882-1935), Virendra Kishore Roy Chowdhury, Pranabesh Chandra Singha and Vikram Sing Nahar were present at the meeting. With the approval of all, it was granted that a classical music conference would be named in Kolkata in the winter of 1934. This conference would be named 'All Bengal Music Conference' after Bhatkhande's 'All India' music conference. But the selection of the artists will be from the whole India. Music competitions would be arranged to spread music education and folk music, Kirtan, Classical music as well as modern songs and classical dance and oriental dance arranged by Shantiraketon would be considered as the events of competition. There would be discussions on*

*music with the participation of accomplished musicians. Jogindranath Roy was the president. Bhupendra Krishna Ghosh was the general secretary and Damodar Das Khanna was the treasurer of the organization. Though the chief aim was to open the music for the mass people from the Royal Palace of the Raja's and Nawabs were the chief patronizes of this effort. Maharajas of Gouripur and Natore were directly involved with this process"<sup>2</sup>*

Joyanath Roy, the eldest son of Maharaj Jagindranath Roy, learnt Dhrupad – Dhamar from Ramesh Banarjee (1905-14.01.1969) of Vishnupur and sitar from Ustad Shafiqe Ullah. Brajabasi, the renowned srikhol player of Navadweep was the guru of his second son Indrajit Roy. Pandit V.G.yog and Sachindra Kumar Datta were the gurus of his third child Subhashri Devi. Joyashri Devi, his youngest child took *talim* in sitar from Jitendra Mohon Sengupta and Shafiqe Ullah Khan. All the family members were related with the music world.

Now we consider the trend of music in the daughter's family of Maharaja Govinda Chandra Roy. Saratsundari Devi Chowdhurani was the eldest daughter of the Maharaja. Her son Brajendra Kanta Roy Chowdhury married Hemanta Bala Devi (10.11.1894 – 05.07.1980), daughter of Brajendra Kishore Roy Chowdhury (13.05.1875 – 29.11.1957), the Maharaja of Gowripur of Mymensing. They gave birth to Bimala Kanta Roy Chowdhry (26.12.1909 – 05.07.1980), a renowned musician of India and daughter Bashanti Bagchi (10.3.1918 - ?). Sarod player Amir Khan, Enayet Hossain Khan, Virendra Kishore Roy Chowdhury, Brajendra Kishore Roy Chowdhury, Sital Krishna Ghosh and Sital Chandra Mukhopadhyaya (1872-1944) were gurus of Pandit Vimala Kanta.

Hemanta Bala, mother of Bimala Kanta, also took talim in music from Sursamrat Ustad Alauddin Khan (1881-1972) and Professor Enayet Hossain Khan (16.06.1894 – 10.11.1938).

<sup>2</sup> Chakravarti, Atanu, Sarkar Theke Darber, Book fair, 2000.

Bimala Kanta remained unmarried. Kishore Kanta and Jayanti Sanyal, children of his sister Basanti Bagchi, had no inclination towards music. In his early youth, Bimala Kanta learnt esraj from Shital Ukhapadhyaya (1872 – 1944) and Khayal from Bhupendra Krishna Ghosh (1886 - 1941). He took *talim* in sitar from sarod player Amir Khan in 1925 and in 1932. He joined Pandit Suresh Chakrabarty (1894 - 1965) in translating ‘Sangeet Ratnakar’ of Saranga Dev and ‘Hindustani Sangeet Paddhati’ of Pandit Bharkhade (1860 - 1936) in Bengali at the behest of his maternal uncle Brajendra Kishore in 1936. He established ‘Imdad Khani School of Sitar’ in Kolkata in 1948. He was invited to Cologne University of Germany in 1968. He was the Chairman of the ‘Board of Music Studies’ of Kolkata University. He wrote two books ‘Raga Vyakarana’ in Hindi and ‘Bharotio Sangeet Kosh’ in Bengali (Published by – ‘Imdadkhani School Of Sitar’, Kolkata, 1994). This music devotee breathed his last on 5<sup>th</sup> July of 1980 and left behind many disciples, such as Sachindra Nath and Sameer Kumar Das.

Maitra family of Talanda Zaminder dynasty have been mentioned earlier. But, because of their extraordinary contribution to music, more information has been added here. Renowed Sarod player Radhika Mohon Maitra and Rabindra Mohon Maitra were the children of Raibahadur Brajendra Mohon Maitra. Rabindra Mohon was accomplished in Khayal. The family of Lokonath Maitra (09.09.1878 – 26.11.1950) was another lineage of this family. Dwijendranath Maitra was his son and Satyen Maitra was Dwijendranath’s son. Their contribution is undeniable<sup>3</sup>

### **Rajshahi Division 1947 – 1971:**

Local idolatrous Zaminders settled in Kolkata from Bangladesh after the partition of India in 1947. Some Ustad and some emigrated muslim Ustads from India also stayed at Rajshahi.

Mean while in India, music devotee vocalist Pandit Haripada Das (1910-1976), Violin player Raghunath Das (1926-2001), Abdul Aziz Bachchu (1929-1999), Fekun Mohammad,

<sup>3</sup> Roy, Chowdhury, Bimola Kanta, *Bharotio Sangeet Kosh*, Imdadkhani School of Sitar, Kolkata. 1986.

Chandrakanta Sarkar, Sarda Kinkar Majumder, Late Sitar player. Laxmikanta Dey (1927-10.04.1925), Yasin Ali Abdul Aziz (Monu Master), Dil Rawshan, Dhanu Master and Erfan Ali passed away.

Ustad Mozammel Hossain (09.02.1871) came at Rajshahi in 1947 from Nabadweep of West Bengal. His father Haranuddin was a dainty sitar player. Pandit Nagen Dutta (1888-1948), a disciple of Ustad Badal Khan (1838-1937) was his Ustad.<sup>4</sup> He lost his voice due to an attack of Asthma and Bronchitis and adopted tabla as his medium of music. He established 'Surbani Sangeet Vidyalaya' at Rajshahi in 1958. He acted as the chief music teacher 'Kakoli Lalitkala Academy' of Rajshahi. He gave talim to his son Rabiul Hossain who is presently a lecturer in the Theatre and Music Department of Rajshahi University.

### **Rajshahi Division 1971 – 2002:**

The above-mentioned artists have performed at various music conferences at Rajshahi as well as other districts of Bangladesh from 1947 to 1971. Many renowned artists from Pakistan have performed at Dhaka, Mymensing, Pabna, Jessore and Narayanganj districts during the so-called Pakistan period. Musicians like - Pandit Amaresh Roy Chowdhury, Abdul Malek Khan, Rabiul Hossain, Late Pandit Raghunath Das (Violin), Shivnath Das (flute), Jagadananda Roy – practiced music in the 50s and 60s of the 20<sup>th</sup> century.

After its liberation in 1971, Bangladesh appeared in a new form. Besides Rajshahi division, other districts of Rajshahi also had a tradition in music. Especially, Jagadananda Roy, Tapan Das (tabla), Sumana Bardhan, Subrata Sarkar, S.M. Selim Akhter, S.M. Musa, Chapal Khan (instrumentalist), Fauzia Nahid, Salok Hossain, Dr. Harun-Ar-Rashid, Rashed Mehedi Milon (Dance), Sirajuddin, Anwar Hossain are the artists of the present generation. Kaosar Parveen, Mominul Haque who passed away recently (1931-30.10.2001), and Tamanna Rahman

---

<sup>4</sup> Late Sangeet Shadhak Ustad Mojammeel Hossain Smriti Padak (Folder), Editor Ustad Rabiul Hossain, Rajshahi

(Dance) of Naogoan district. Md. Badiuzzaman, Md. Afzal Hossain and Md. Shamsul Huda of Nawabganj districts are presently contributing to music.<sup>5</sup>

**Musical Institutions of Rajshahi Division (1900-2002):**

Many organizations such as Surbani Sangeet Vidyalaya (1960), Sangeet Shiksha Bhaban, Shushu Sangeet Niketan, Sur Sangha Orchestra Club, Sur Bitan, Jhankar, Kakoli Club (Alaka Rangamancha), Sangeeta, Swaralipi and Sangeet Parishad are imparting music education at Rajshahi. All of these organizations have their heritage in music since the beginning of the 20<sup>th</sup> century to present day. Among them some organizations have closed down, some were established at a later period and some are working in full swing.

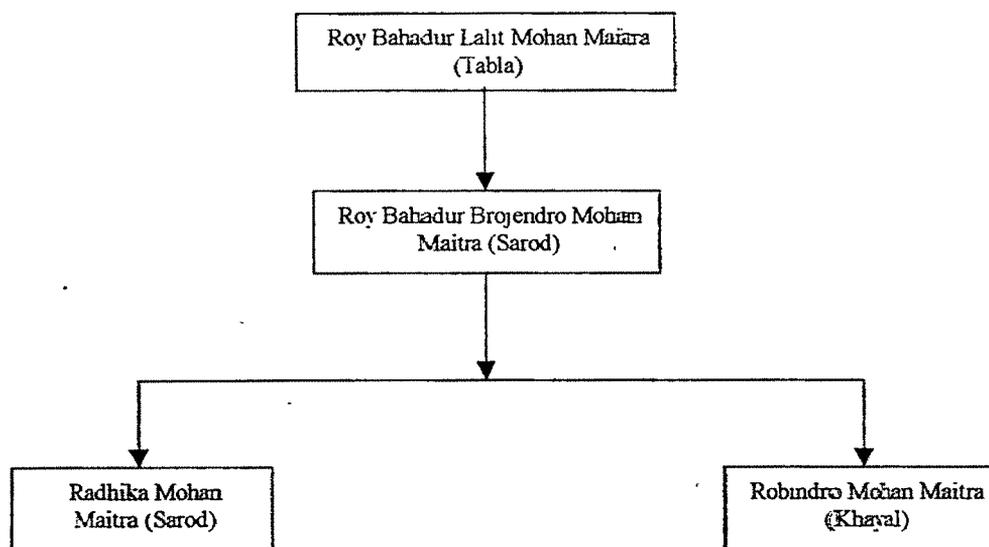
Puthia Rajbari, Natore, Kaansat, Mahadevpur, Chougram, Dublahati, Sirol, Talonda, house of Tarini Babu and house of Khoka Babu of Rajshahi have contributed a great deal to practicing and spreading classical music. This stream still exists today.

---

<sup>5</sup> Rahman, Babu. Rajshahir Sangeet Sanskriti Parampara (Traditional Music OF Rajshahi), Dhaka. Sept-Oct 2002

**The generation of the Talondo**

**Landlord family of Rajshahi<sup>6</sup>**



**The dynasty of mentor-disciple relationship of the  
Talondo Landlord (Zamindar) family of Rajshahi**

Name	Guru	Disciple
Brojendro Mohan Maitra (Sarod)	Amir Khan	
Radhika Mohan Maitra (Sarod)	1. Amir Khan 2. Dabir Khan	1. Anil Kumar Roy Chowdhury 2. Amit Bhushan Chatterji 3. Arun Kumar Chatterji 4. Dr. Sandhya Ghosh 5. Tapan Shanyal 6. Nikhil Benarji 7. Budhya Dev Dash Gupta 8. Rajni Kant Chaturvedi 9. Shunil Mukherji 10. Himadri Bagchi
Ravindra Kumar Maitra	1. Dabir Khan 2. Vishma dev Chatterji	

<sup>6</sup>Roy, Chowdhury. Bimola Kanta, *Bharatiya Sangeet Kosh*, Imdadkhani School of Sitar, Kolkata, 1986

**The dynasty of mentor-disciple relationship of  
The generation of the Maharaja (king) of Nature<sup>7</sup>**

Disciple	Guru
(A) Maharaja Jogodindro Nath Roy	Girish Chondro Chatterji (Pakhowaj-Vishnupur)
(B) Maharaja Jogindro Nath Roy	1. Keramat Ullah Khan (Sarod) 2. Girish Chondro Chatterji 3. Bishwanath Rao (Dhasmari) 4. Radhika Proshad Goshwami 5. Shyam Shundar Mishra (Esraj)
(C) Nirendro Nath Lahirhi (Famous Film Director)	
(D) Arunendro Nath Lahirhi	Bimola Proshad Chatterji
(E) Joyonto Nath Roy	1. Ramesh Chondro Benerji (Vishnupur) 2. Shafikullah Khan (Sitar)
(F) Indrojit Roy	Nobodip Chondro Brojobashi (Srikhol)
(G) Shubhosri Debi	1. V G Jog 2. Shachindra Datt
(H) Joyosri Debi	1. Jitendra Mohan Sen Gupta (Sitar) 2. Shafikullah Khan (Sitar)

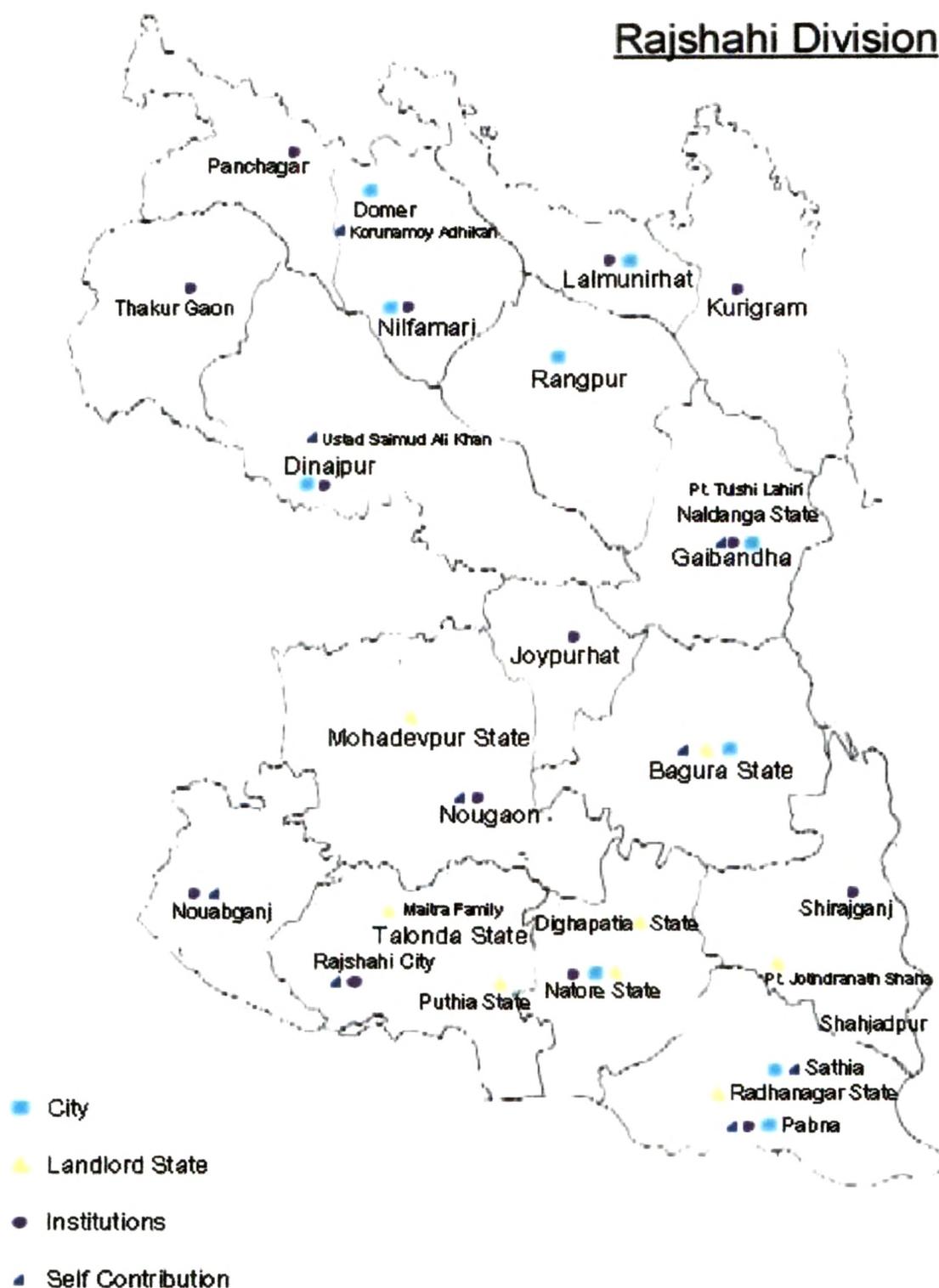
**Rajshahi Division**



Dr. Harun Ar Rashid

<sup>7</sup>Tbard.

## Rajshahi Division



**Figure – 7: Map of Rajshahi Division**

Source: Titor, MSA Bhuiyan, Titor's Manচিত্রে Bishwa Parichiti  
O Bangladesh Parikrama, The Atlas Publication House, 1996.

## VI. Barisal District: (1800-1947)

The tradition of Classical music in Barisal is not less important in the context of Bangladesh. As musicians from outside enriched the music in Barisal, so also musicians from Barisal enriched and expanded the flow of classical music outside. At the beginning of the 19<sup>th</sup> century, SoraSwati Bina player Bishnupad Bhattacharya, a disciple of Kashim Ali Khan, the famous Rubbery Bina player, was very popular. Another star of the music of Barisal was Tanraj Bipin Chatterjee. He was a follower of the Gharana of the famous Dhrupadia Ustad Rasul Baksh. Ram Dash Goswami and his student Upen Chandra Roy got education directly from Ustad Rasul Baksh. Bipin Chatterjee was the disciple of Upen Chandra Roy. Later Bipin Chatterjee received Taalim from Hari Narayan Mukherjee (1920-1992), another disciple of Ramdash Goswami. Among the disciples of Hari Narayan Mukherjee, Charu Charan Mukherjee, Dr. B. V. Keshkar and Swami Pragnananda are famous. Among the disciples of Bipinji, Lal Mohan Mukherjee and his son Usha Ranjan Mukherjee are worth mentioning. The Guru of Usha Ranjan Mukherjee at a later stage was Ustad Amir Khan (1912-1974). Other disciples of Bipin Chatterjee were Kabiraj Lalit Sen Gupta and his sons. A disciple of Lalit Sen Gupta was the famous Bhajan, Classical and Nazrul Sangit singer of India, Bijan Bala Ghosh Dastidar (1921-1981). In India, the tradition of Usha Ranjan Mukherjee is now nurtured by her daughter Dr. Kanika Bhattacharya and disciple Alok Chatterjee (At present he is a teacher of classical music in the Music Department of Rabindrabharati University). Famous esraj player Shital Mukherjee (1872-1946) was another famous musician of Barisal. He was both an instrumentalist and a Drupad and Khayal singer. Though he was born at Kirtipasha in Barisal, he spent most of his life in Mymensingh. Among the famous musicians of Mymensingh, Brajendra Kishor Roy Chowdhury (1874-1946) is worth mentioning. The Maharaja of Gauripur Brajendra Kishor was at the same time a friend and disciple of Shital Mukherjee. Shital Mukherjee was the disciple of Amrita Dutt

(Habu Dutt). Later he took training in esraj from Zaminder Narendra Narayan Ray Choudhury (1880-1943) of Baldha State in Dhaka, Lalit Mohan Maitra Zaminder of Aland in Rajshahi and from Ustad Amir Khan. During this time he played clarinet and flute at the concerts of a Jatra party. While staying in Gauripur, he came in contact with great musicians. At that time he became the disciple of the king of music Ustad Alauddin Khan (1881-1972). Towards the end of his life he went to Shantiniketan on the invitation of Noble laureate Rabindranath Tagore (1861-1941).<sup>1</sup>

### **Barisal District (1947-1971):**

Among those who enriched the culture of Barisal, some remained in Barisal while others tried to reach international class in Kolkata, India. Among those who remained in Bangladesh after 1947, Tabla player Potit Natto, violin player ATM Obaidullah (1928--), Violin player Pundit Suren Roy (1908-1994), Musician and music Director Shahid Altaf Mahmud (1933-1971), Violin Player Abdul Latif, a police constable, are worth mentioning. Among those who established themselves in Kolkata after much hard work are Subhash Chaklader (Vocal of Kolkata Raga Chakra, College of Music), musician and singer Chitto Roy (1912-1963), dancer Menoca (1899-1947). In the realm of Bangla music, a great cyclone of music and rhythm was brought by another great Tabla Player Pundit Radha Kanta Nandi (1927-1984).<sup>2</sup>

### **Ghosh family of Barisal:**

Another family of Barisal that has contributed to the music of India is the Ghosh family. A disciple of world famous musician Sangeet Samrat Ustad Alauddin Khan (1881-1972) and flute player Panna Lal Ghosh(1911-1960)was a member of this family. Three brothers of this family are engaged in music. Of them Sunil Ghosh and Nikhil Ghosh (1919--) are musicians. Nikhil Ghosh showed great mastery in Tabla and established a Music school in Mumbai

<sup>1</sup>Roy, Ajav Singho, Purbo Banglar Uchchang Sangit, Barisal Porbo, Pages: 104-113.

<sup>2</sup>. Dash, Swapon kumar. Barisaler Sangskriti Angoner Botobrikko ustad Suren Roy, Masik Sangit. pages-16, 17. April-1994. Dhaka.

named 'Arun Sangitalaya'. After research of about 18 years he spent 40 lac rupees to establish another music school in Mumbai named 'Sangit Mahabharti' in 1964. Besides he thought about the creative part of music while thinking about the applied part. The result of this research is a book "*FUNDAMENTALS OF RAGA AND TALA WITH A NEW SYSTEM OF NOTATION (1968)*". In 1974 music theorist Prafulla Kumar Dash translated this book into Bangla and its name was "*RAG-TALER MOULO BISHOY O NUTAN SANGIT LIPI PADDHATI (Jiggasha, 13 college road, Kolkata, 1974)*". He got trained in vocal from Pundit Bipin Chatterjee and in tabla from Pundit Gyan Prakash Ghosh (1909-1997), Ustad Amir Hossasin Khan and tabla newaz Ustad Ahmed Jaan Therkowa (1912-1975). He blended the Gharanas of Farrukhabad, Lucknow, Delhi and Ajrala in his style. The son of Nikhil Ghosh is now a famous sarangi player Dhrubo Ghosh. The middle brother, Sunil Ghosh is presently working as the master of music in Kolkata.<sup>3</sup>

### **Mukharjee Family of Ujirpur:**

In talking about the music of Barisal we cannot ignore another illustrious family. A famous classical musician of this family is late Manobendra Mukherjee (1930-1992). They have had a tradition of music for several generations in Ujirpur of Barisal. His grandfather Gajendra Mukherjee was a kirtan and srikhol player. Gajendra Mukherjee had 10 sons. His eldest son Atuleswar Mukherjee was the father of Manobendra. The second son Ratneswar Mukherjee (1908-1980) was a singer and the third son Bhubuneswar Mukherjee was a singer. The fourth son Shiddheswar Mukherjee (1912-1999) was a regular singer for HMV (His Masters Voice). Besides, among other sons, Bireswar (tabla), Satweswar (vocal) and Kashinath (vocal) contributed to music one way or the other.<sup>4</sup>

---

<sup>3</sup> Ghosh, Nikhil, *Raga Taner Moulou Bishoy O Notun Sangit Lipi Paddhati*, 1974, Kolkata.

<sup>4</sup> Roy, Ajay Singho, *Pub Banglar Uchchango Sangit*, Barisal Porbo

### Barisal District (1971-2002):

Among those who are engaged in music in Barisal at present, Rubina Ahmed, daughter of Kaji Baharuddin Ahmed (1926-1998) of Fakir Bari is performs classical music in Dhaka. She got Taalim from late Nitai Roy (1931-1996), Pundit Barin Majumder (1919-2001), Niaz Mohammad Choudhuri and Aslam Khan (Kolkata). Recently she returned from Delhi University after taking *talim* for 8 years. Her favorite subjects are Khayal and Thumri. Potit Natto, the son and disciple of of Hiron Natto (906-1985) of Jhalokati, Barisal, Shah Alam and Swapon Kumar Das of Patuakhali, Poresch Paal of Golachipa thana teach classical music. Besides among those who are engaged in different branches of music, Srimoni Dash, Asit Dash, Sukumar Karmakar, Anita Dutt, Sabita Dutt, Shova Sen Gupta, Ismat Ara, Asok dash, Lalit Dash, Pradip Kumar Banik, Nazmul Hasan Tito, Tapon saha, Selim ahmed, Samsun Nahar Rozi, Aaroti Natto, Abdur Rab Mazhi, Mahbub Hossain, Sadhon Karmakar, Kalpona Dash, Ruben Biswas, Arshed Talukdar, Makbul Hossain, Tapon Nahar, Shah Alam are singers worth mentioning. Some of them are television and radio singers.<sup>5</sup>

In almost all the districts and upazillas of Barisal division, there are music schools. In these schools a number of young and aged musicians are engaged in teaching.

### Music Institutions of Barisal Division:<sup>6</sup>

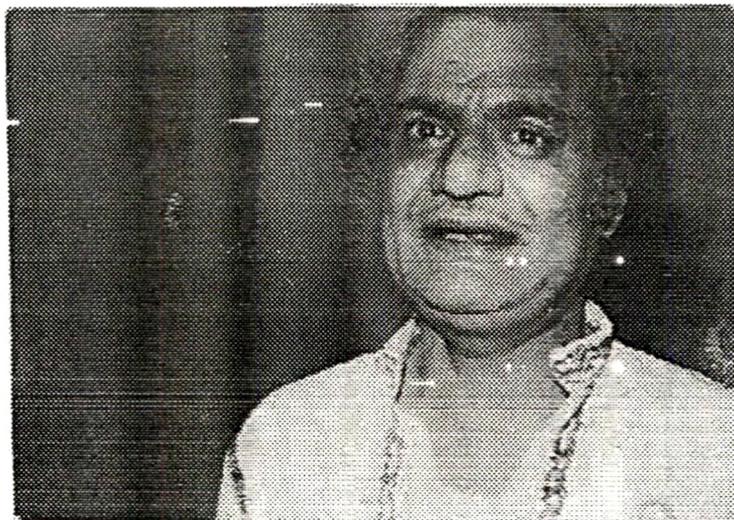
- |                                     |  |
|-------------------------------------|--|
| 1. Bangladesh Shilpokala Academy    | - Barisal / Potuakhali / Jhalokathi / Pirojpur |
| 2. Bangladesh Udichi Shilpi Goshthi | - Barisal / Potuakhali / Jhalokathi / Pirojpur |
| 3. Sheshu Academy                   | - Barisal / Potuakhali / Jhalokathi / Pirojpur |
| 4. Geet Bitan Sangeetniketan        | - Agoiljhora                                   |

<sup>5</sup> Day Uttam Kumar, *Jhalokathi Prayato Ustad Hiron Natto*, Masik Sangeet, Page-16, August-1995. Dhaka.

<sup>6</sup> Rahman, Eabu Barisaler Sangeet Shomaj, Monthly Sargam, No-10. July-August, 2002. Dhaka, Page- 18 to 21.



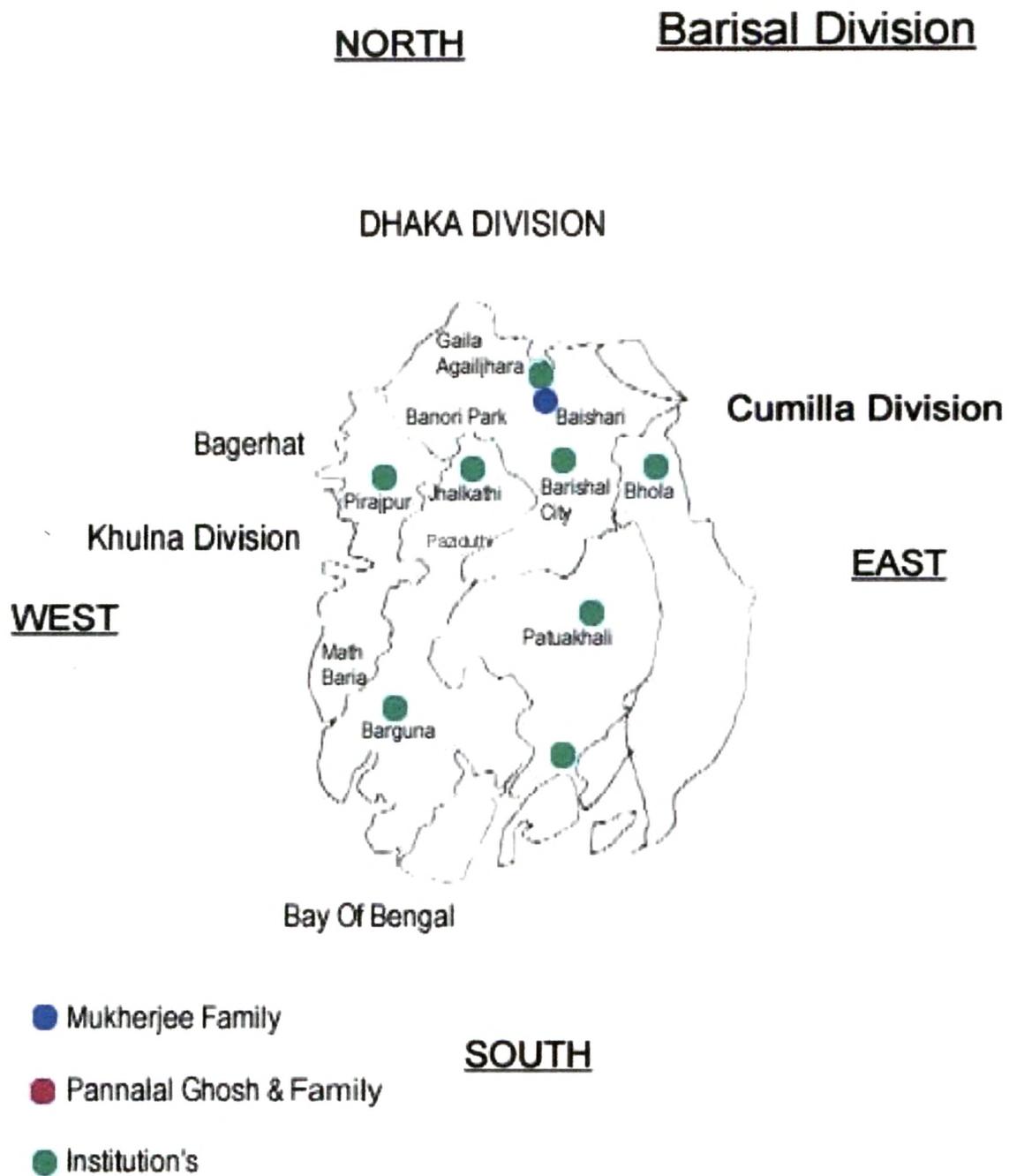
Barishal Division



Popular Singer Manobendro Mukherjee of Ujirpur District



Sarengi and Esraj Player Pandit Dilip Kumar Das



**Figure – 8: Map of Barishal Division**

*Source: Titon, MSA Bhuiyan, Titon's Manchitre Bishwa Parichiti  
O Bangladesh Parikrama, The Atlas Publication House, 1996.*

## VII. Khulna (1850-1947)

The music heritage of Khulna is quite different from other districts of Bangladesh. Most of the patrons of music and artists immigrated to Kolkata due to economic reasons, because Comilla was an old border district. Presently, Bagherhat and Satkhira have developed into districts after sub-division. Kolkata was the main center of entertainment for the landlords of these regions. It was within the reach of Khulna inhabitants as they could easily go there the Beanpole-Bongaon-Shialdaha train via Jessore. For this reason, accomplished musicians and Zamiders of Khulna did not produce any music stream centering Khulna. But musicians who practiced music before the partition of India in 1947 have become extinct now. After becoming a widow during early childhood, artist Juthika Roy sang songs written by Kamal Dasgupta (1912-1972) and Pranab Roy (1908-1975) at the Kolkata Gramophone Company. Lyrics inscribed on the record were 'Ami Bhorer Juthika' [I am the Juthika flower of the morning], and, 'Sajher Taroka Ami path Haraye' [I am the star of evening and have lost my way]. She was from the village Senhan, under the Daghalia upazilla at Khulna district. During the later period, she enthralled the whole of India by signing songs and Bhajans of Kazi Nazrul Islam (1899-1976). Ustad Umapada Bhattacharya of Khulna, who died prematurely, was a classical music teacher at 'Kolkata Bashanti Vidyabithi'. Sheikh Lutfar Rahman (1923-1994) of Satkhira was his student. Sheikh Mohitul Haque (1926-1994) brother of Sheikh Lutfar Rahman, and his daughter Mohua Haque was a music director-composer and vocalist respectively.

Anathnath Basu (1896-16.12.1975) of Khalishkhali was an extraordinary scholar of music. Their family had a music heritage over generations. He was accomplished in keertan and tabla to a great extent. He learnt keertan from a blind artist Nikunja Biharee Dutta then learnt Sarengi from Ustad Chhote Khan. He did his graduation in music from 'Ramkrishna Mahavidyalaya'. Moreover, he took talim from Gurus Govinda Chandra Lala, Anna Khan and

Atul Krishna Devnath. His two sons Shyamal Basu and Govinda Basu were renowned tabla players of 'Akaabani' Kolkata.

Ranajit Devnath (vocal), Ustad Sadtaki (Satkhira, 1936-1994), Abdul Malek Chistu (classical), Nasir Haider (1938-2001), Shamsuddin Ahmad (vocal), Animesh Vandapadhya gained a high reputation in music at a later stage.

Among other artists, Ustad Fazar Ali (late), Jatra Vivek babulal Hazra, Kabial Eman Ali, Jatra artist swapan Kumar devanath (late) are noteworthy. Srimoti Sandha Mukhapadhya, disciple of Ustad Bade Gulam Ali (1903-1968), stirred the Bengali Music world at Kolkata by performing classical music as well as modern songs.

Ustad Mohammad Saad Taki, a devoted musician of Satkhira was born in 1936. He mastered both vocal music and rhythm instrument. Lokman Hossain was his father and his wife was Rokeya Begum. His first child Jebunnessa was married. Ekram Hossain their second child, born in 1959, is a descendant of his father in the music world of Bangladesh. He is an accomplished esraj and tabla player. Presently, he is a national performer under Bangladesh Shilpokala Academy. His wife Humaira Begam gave birth to their first son Ekhlas Hossain in 1992. His later children are Fazlal Hossain, Enamul Hossain, Sharifunnessa, married to Rabiul Hossain and Shadat, presently a college student.

Ustad Mohammad Sad Taki started his art life as a tabla player at Khulna Radio Center in 1970. In 1973 he joined as the enlisted artist at the Radio Center. He retired from Khulna Radio Center in 1993. He breathed his last at his house at Baira of Khulna at 12:45 noon on 18<sup>th</sup> August.

Sheikh Lutfur Rahman, an excellent composer, also went to Kolkata for higher studies in music. In 1948 he came to Dhaka via Khulna. His compositions provide original contribution in classical music, Nazrul Sangeet and creative music. He was the first composer of mass-

music (1948) of Bangladesh. He also served in the language movement (1952) and the Liberation War (1971) of Bangladesh with his music.<sup>1</sup>

### **Vocal Artists & Instrumentalists: (1947-2002):**

‘Rag Bichitra’ – a programme on classical music is aired at 10:45 pm on every Thursday from the Radio Center at Khulna. Also programmes on classical music are broadcasted at 9:00 pm on the first and third Friday of every month. Raglahari, another programme on classical music is also aired at 2:30 pm on every Sunday. Khayal, sitar, flute, tabla lahara etc are performed in this programme.<sup>2</sup>

Especially, Apurba Roy (Sitar), Binoy Kumar Roy (Flute/Sitar), Nikhil Krishna Majumder (Flute/Sitar), Md. Sameeruddin (Flute), Rahima Mahmood (Sitar), Abdur Rashid (flute), Animesh Banerjee (Sitar) perform instrumental music.

Mosarrat Hossain (1926-2000) of Jessore, Nasir Haider, Abdul Muttalib, Tania Ahmed, Shamsuddin Ahmed, and Sayed Tipu Sultan perform Khayal and Thumri.

Moreover, Azizur Rahman (vocal), Begum Ismat Farhara Sumi (Vocal), Santos Majumder (Folk), Dipak Kumar Kundr (Vocal), Sheikh Abdol Mannan (Vocal), Saïdur Rahman Sayeed (vocal), Abdul Malak, Maninadra Davnath and Gouri Sharkar Ghosh are related to different branches of music.

### **Khayal and Thumri of Satkhira District:**

Many new districts have emerged from the greater Khulna district. Satkhira is a border district. From here Kolkata can be reached within half a day. Among the artists of Satkhira,

<sup>1</sup> Biswas, Bashu Dev Babla, *Khulnar Sangee*, Monthly Sargam, March- April 2002, and page-34.

<sup>2</sup> ——— ‘*Shilpokala Bulletin*’ Bangladesh Silpakala Academy, Editor Mumabak H. Khan, December 1994

Sheikh Latfar Rahman (1923-30.11.1994) and Sheikh Mohitul Hague (1926-01.03.1994) contributed to the music of Dhaka. They passed away at a later age.

Ustad Fazar Ali (Tabla player), Ustad Sad Takı (1936-18.08.1994), Babulal Hazra, Sandhya Mukhopadya, Late Jatra artist Swapon Kumar Devnath, Abdul Hannan (Nazrul Sangeet) Animesh Banarjee (Shyam nagar), Mominul Islam Madan (Tabla & Vocal), Abdul Mannan (Vocal) Srimoti Bhakti Ranı Devnath (Vocal), Mozammel Hoque (Vocal), Shanker Kumar Dey (Vocal), Yasin Hossain (Vocal), Jatra Vivek Santosh Kumar Bagh (Vocal), Amzad Hossain (Vocal) were the important artists of Satkhira from 1947 to 1971.

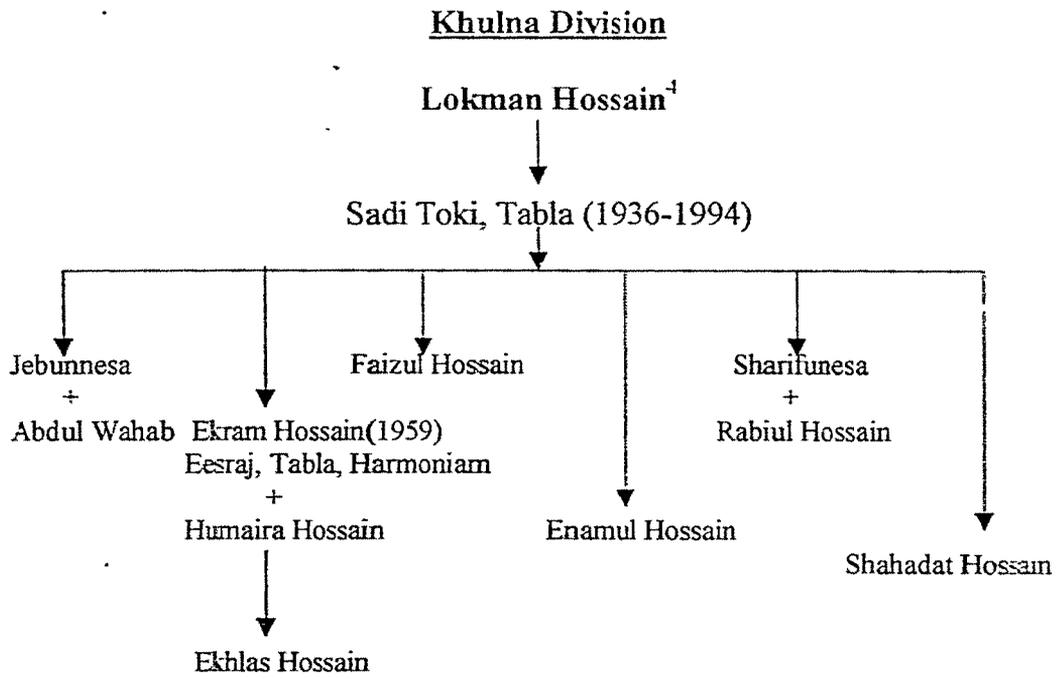
Presently, Abu Affan Rose Babu (Vocal), Nirmal Das (Vocal), Vishwajit Sarkar (Tabla), Mithun Sarkar (Tabla), Shyamal Devnath (Vocal), Hasan Utpal (Vocal), Moniruzzaman (Vocal), Rafiqul Islam (Vocal), Nurul Islam (Vocal), Uttam Sen (Vocal + Acting), Asma Mannan (Vocal), Firoza Begum (Vocal), Sonali Dey (Vocal), Shaswari Mandal, Marimala Ghosh (Kirtan Singer), Arpita Roy (Dance), Amit Mukharjee are the music stars of Satkhira.

### **Music Institutions of Khulna Division:**

There are a few music institutes at different upazillas besides Khulna Town. Especially at Satkhira, Daulatpur, Mongla and Tala, there are some institutes where *talim* is given in light music as well as classical music.<sup>3</sup>

1. Mahendra Sangskritik Vidyapith-
2. Mongla Shaheed Altaf Mahmood Sangeet Bhaban
3. Khulna Shapla Kuri Khelaghar Asar
4. Doulatpur Drawing Shishu
5. Khishor chitrangan keendra
6. Khulna Shaheed Babar Sangeet Niketan- Doulatpur.
7. Nazrul Academy- Satkhira/Khulna
8. Shishu Academy- Mollahat- Bagerhat
9. Satyen Sen Sangeet Vidyalaya
10. Dumuria Rash Mahanta Bahumukhee Sangeet Vidyalaya
11. Bagerhat Dhrupad Academy- Khulna.

<sup>3</sup>———'Monthly Betar Bangla', Radio Bangladesh Bulletin, Editor- Zahidul Haque, 15- 29 June 2001.



<sup>4</sup>Rahman, Babu. *Khulnar Sangeet Samoy Script*, Dhaka

Khijna Division



Sheikh Lutfar Rahman  
(Vocalist of Sathkhera District)



Ustad Mushraf Hussain  
(Vocalist of Murshidabad)



Ustad Sadhan Sarkar  
(Vocalist)



### VIII. Other Districts

The regions of Bangladesh with music heritage are distributed into a few divisions. Introduction, expansion and patronization of accomplished musicians is mentioned here. It is quite impossible to illustrate the music world of Bangladesh in a single research work. But the most important places of Bangladesh are presented in my work. Past (18-50-1947), middle history (1987-1971), accomplished musicians, photographs, conditions have been described. Along with the detailed discussion, music history and facts of some minor districts and upazillas are added.

#### Khayal & Thumri of Pabna District:

Pabna is not mentioned earlier in the vast region of Rajshahi division. Fondness towards music of Nisindranath, Zaminder of Radhanagar of Pabna towards music is noteworthy. Pandit Bureen Majumder, his son, is a unique figure in the classical music world of Pabna as well as Bangladesh. Some of his glorious deeds are described in the interview portion. Observing his performance, organizational power (College of Music and Music Conference) and selection of his disciples it can be concluded that he is a musician of a higher rank. He went to Kolkata from Pabna and then returned to Pabna via Lucknow. He went to Dhaka in the late fifties and worked there at the national level till his death. He never thought anything except music in his entire life.

Musicians such as Pramathnoth Chowdhury, Nitya Joarder, Ila Majumder (Dhaka), Aparesah Lahiri, Jatindra Nath Saha, Subodh Chandra Biswas (Tabla Player), tabla trainer Ustad kamruzzaman Moni, Jotirindranath Maitra and Chinmoy Lahiri (1916-17.08.1984) of Pabna contributed in different branches of music in both West and East Bengal. Particularly the contribution of Pandit Chinmoy Lahiri in producing disciples of classical music was

unfathomable.<sup>1</sup> He was matchless in performance and erudition in music. Shyamal Lāzari, his daughter in law performs presently in Kolkata. Among the pioneering students of Maurice College, (1926), Pandit Chinmoy Lahiri, Sunil Bose, Sachindranath Dutta and Bareen Majumder were accomplished musicians of East Bengal. Their extraordinary contribution has brightened the classical music world of Bangladesh. Presently Shafiq Uddin Ahmed at Pabna town and Shyamal Saha at Shahjadpur are engaged in imparting music education. Two bright stars of Pabna, vocalist Srimoti Ila Majumder and ustad Kamruzzaman Moni are playing a vital role in practicing and spreading classical music.

### **Khayal and Thumri of Rangpur District:**

Zaminders provided patronization of music at Domar and Naldanga regions of Rangpur. Surendranath Lahiri was the Diwan of Naldanga state of Gaibandha district. Accomplished musicians Tulshi Das Lahiri (January 1903-1940) who died prematurely were the offspring of this Lahiri family. Tulshi Das Lahiri was a versatile genius. He was a singer as well as a composer, lyricist, actor and a cinema director. His brother Goppal Lahiri took lessons from Putu Sanyal. He went to Kolkata in 1926. He could easily attain his position there with the help of his elder brother. His first record was published from this Master Voice (HMV) in 1926. In 1930 he performed songs on the stage of Allahabad Music conference. His record on the clarinet was published jointly with sarod player Banikantha in 1932. His record was published with the guitar of Paritosh Shil in 1935. The total numbers of his published records were thirty. He breathed his last in January 1940. Many music institutes and musicians of other towns such as Nilphamary, Gaibandha, Kurigram and Lalmonirhat of greater Rangpur have contributed to classical music.<sup>2</sup>

<sup>1</sup> Roy, Torun, Pabnar Sangeet Oitijhya, Monthly Sangeet, Dhaka, January-1990

<sup>2</sup> ———Rangpurer Sangeet Shilpi, Shilpokala Academy Bulletin, Bangladesh Shilpa Kala Academy, Dhaka-1996.

Some classical musicians got patronization for the establishment of Rangpur Radio center after the partition of 1947. This happened because the feudal system had become extinct.

Classical music is broadcasted from Rangpur Radio Center on every Wednesday at 10:45 pm and every Sunday at 11:00 morning. Jaohar Ali, Punima Dutta Roy, Ohidul Alam, Tomal Kanti Lahiri, Akhtem Begum Bulbul, Watful Mohammad Khan, Sandha Das, Nazma Nabi, Nargis Nasir, Kumaresh Chandra Barman, Khurshid Anwar and Jiban Krishna Pal perform Khayal, Thumri and raga-based music from this center. Presently, Tomal Kanti Lahiri is a devoted music teacher in Rangpur.

Mohon Mia (Sitar), Jahirul Islam (Violin), Moniruzzam (Violin), Durgadas Bhattachariya (Sitar), Pahman (Esraj), Manik Khondoker (Sitar), Abu Nayeem (Esraj), Abul Hossain (Sitar) are enlisted instrumental artists of Rangpur Radio Center. Among them, violin player Jahirul Islam is an accomplished artist and is continuing his practice and *tahm* independently. They have been deprived of the Radio Center as a mass media due to among other reasons, the jealousy of others towards their erudition. Such instances are frequent in the history.

There are a other classical musicians in other regions of Rangpur. Murshada Chandan, Abul Kalam Khan, Mrinal Kanti Achrya, Abdul Aziz, Shaibal Kanti Roy, Begum Nusrat Sharmeen Bula, Josna Begum, Farhana Diba Luna, Shefali Barma, Osman Gani Rony are contributing in music to Lalmonirhat.

### Khaval and Thumri of Sylhet District:

Pandit Ramkanay Das gives talim on vocal music at Shylhet. His daughter is Kaberi Das who has immigrated to America. A group of classical music artists has been patronized due to the establishment of Shylhet Radio Centre. Murchhana programme on classical music is aired every Sunday morning and Thursday at 11:45 from this center. "Raga Lahari" another programme on classical music is broadcasted at 10:00 o'clock in the night on the first second and third Thursday of every month. Vocalist Phul Mohammad Khan (1905-06.03. 1995), Mohammad Hossain Ali, Ramkanai Das, Rash Bihari Chakravarty, Rudreswar Sutradhar, Probodh Sutradhar, Shitesh Ranjan Chowdhury, Sudheen Chndra Adhikari, Chandra Devi Hazang, Munir Chowdhury perform classical music at this center. Late Phul Mohammad Khan was one of the most accomplished singers of Bangladesh. This stream declined in Sylhet after his death.<sup>3</sup>

Besides them Mahapurush Misra (Flute), Ishaq Ali (Violin), Nokul Samanta (tabla lahara) Pinu Sen Das, Panna Das, Satiprasanna Banik (Sitar) and Rabindra Chandra Roy perform classical music from this radio center.

Programme on music education that are conducted by renowned artists are aired on Fridays from almost every Radio Centers except these programs. "Saregama" a programme on music education, which is conducted by Pandit Ramkanai Das, is broadcasted from Sylhet Radio Center.

---

<sup>3</sup> Rahman, Babu. Pandit Ramkanai Das, Monthly Saregama, Dhaka, 1991.

### **Khayal and Thumri of Kushtia District:**

Many artists of Kushtia went to Kolkata as there was direct rail communication between the two places during the British period. At present two new districts namely Chuadanga and Meherpur have emerged from Kushtia district. So art and culture was practiced and promoted in this region.

Formerly music soirees were arranged at the Zamindar houses at that time. After 1947 these programmes were arranged at the house of Khademul Islam, house of Lutfar Rahman, Lalima Hoque (Nupur), Bodhody, Sinjan, Music Heaven and Cross Road.

Khademul Islam Tuku, Monotosh Roy, Amulya Kumar Biswas, Nirmol Kumar Majumdar, Abdul Motaleb, Kumud Bandhu Biswas, Osman Gani, Robi Roy, Abdul Kader, Karunamoy Roy, Salamat Ullah, S.M. Ahsan Murshed, Abu Bakar Khan (pre-maturely died), Naren Biswas (Tabla), Niren Sarker (Tabla), Munshi Mohiuddin (Flute), Abdus Sattar (Flute), Mir Abul Kashem were the notable classical musicians during 1947 to 1971.<sup>4</sup>

Many music institutes also worked for the development of music at Kushtia. Among them Udichi Shilpi Goshthi, Jhumur Shilpi Goshthi, Kumar Khali Sangeet Vidyalaya, Khoksa Sangeet Vidyalaya, Padma Sangskritik Sangha, Triradha Sangeet Vidyalaya, Shoily Academy, Al Kadri Sangeet Vidyalaya, Shilpakala Academy, Shisu Academy Hindol, Swaralipi Sangeet Vidyalaya, Alok Dishari, Kingshuk (Kumar Khali), Suravi (Mirpur), Shoukhin (Mirpur), Malabkunja (Chuadanga) are some of the prominent institutes. Today the number of musicians who received fame at the music world of Kushtia through these institutions are also worth mentioning. The Mohiuddin family plays a pioneer role among the present artists. Kobinur Begum Eva (Tabla), Shirin, Shuman Baren (Dance), Dina Islam, Mahtab Uddin (Tabla), Asiza Sultana (Dance), Tania Khan Runu (Vocalist), Sharif Uddin Biswas (Vocalist), Abul Kalam Azad, Shisir Kumar Majumdar, Tipu Sultan (Blind), Mizanur Rahman, Aminuzzaman

(Vocalist), Shamsunnahar Shoma (Vocalist), Jahanara Rashid Jharna (Vocalist), Sumona Afrin Khuki, Khondoder Mizanur Rahman (Vocal & Dance), Mazez (Vocal) are familiar names artists of Kushtia.

### **Thumri and Khayal of Tangail:**

Tangail is an ancient settlement. A number of landlords lived at Korotia, Santosh, Nagzpur and Tangail Sadar.

Music personalities like the late Nibedita Mandal, Babu (Mirzapur-tabla), Badal Babu (Mirzapur-Dance) and some other musicians have still continued the tradition of classical music at Tangail.<sup>5</sup>

### **Thumri and Khayal of Noakhali District:**

Because of the conservative character of Noakhali, Feni, Laxmipur music practice did not flourish in this region. Accomplished musicians like Abdus Shaukat and his brother A. H. M. Abdul Hye (1925-1985) were high government officers performed classical music at the Chittagong Radio. His daughter Jannat Ara (1954-1997), Ferdous Ara, Hur-Er-Jannat devoted themselves to music. Pandit Pulin Dey and Paresh Chandra Kuri have taken up music as their profession. Paresh Chandra Kuri has settled at Chittagong.<sup>6</sup>

Other note worthy musicians of this district are Ustad Babar Ali of Habigonj, Symud Ali Khan of Dinajpur, Khaja Mainuddin and Mustafa Nurul Islam of Bagura, Sunil Dhar of Mymensing, Sukumar Devnath (Tabla and Vocal) of Netrokona, Susang Durgapur, Gopal Dutta (Vocal) of Netrokona, Kalipada Bhoomik at Manikganj, Arabinda Adnikari of Kalia Upazilla under Narail, Karunamoy Adhikari and Kiriti Adhikary (Tabla) of Faridpur, Prafulla Kumar Biswas of Gopalganj, Ava Alam (1946-1974) and Juran Kundu of Madaripur, Ustad Mosharraf

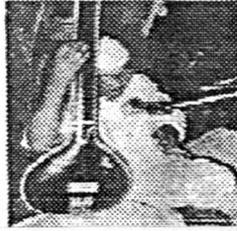
---

<sup>4</sup> -----An interview, Singer Shah Alam and Mizanur Rahman of Kushtia, on 7<sup>th</sup> March 2002.

<sup>5</sup> Tangail Districts Cultural History.

<sup>6</sup> Field Work.

Hossain (1926-28.12.2000). of Jessore. Ajay Das and Shahna Parveen (MA- Rabindra Bharati) of Jhinaidah, Mannda Chandra Das of Narsingdi. Banku Bihari Shil of Kurigram. Shamsul Haque Master of Barguna, Narendranath Singha (1924-1994) of Magura, Naba Krishna Biswas (Violin), Mashiur Rahman Dulal, Aminul Islam, Nirranjan Sardar and Samiran Biswas of Narail: Tuhin Barua, Barsha Majumdar, Prianka Das of Sylhet Makhan Chandr Ghosh, Mantu ghosh, Nandadulal Biswas and Aban Biswas (sarinda), Mahesh Roy and Hiralal Roy of Nilkhamary: Tapan Kumar Dey (Tabla & Vocal), and Shyama Rani Baroi of Rajbari, Shyamol Kumar Biswas of Pangsha Udazilla, Syed Noor Hossain Babul (Vocal) of Thakurgaon, Diptika Roy (Vocal) of Panchagarh; Sunil Das . Sarda Kinkar Majumdar (Tabla), Mofizul Islam, of Panchbibi thana under Joypurhat district. Khaja Shannaz Begum Nurul Islam (Tabla instruments) of Joypurhat. Kalipada Babu of Bagura, Sabita Das (Vocal), Tapan Bikash Majumdar (Tabla), Falguni Majumdar (Dance) and Kamal Uddin (Vocal) of Noahili Laila Arjumand Banu of Sonargaon, Janardar Roy (Sitar), Savita Begum (Dance), Tapan Chakravarty (Vocal).



Pandit Sunil Kumar Dhar

Ustad Rabiul Hussain (Vocalist)

*Pandit Sunil Kumar Dhar*

Smt. Kaberi Das of Sylhet



Ustad Raghu Nath Das  
(Classical Violinist)

Ustad Babar Ali Khan of Habiganj District



Shukumar Dev Nath of Noakhali  
(Tabla Player)

Pandit Ramkanai Das of Sylhet District



Ustad Nirmal Majumdar of Khulna District

Pandit Samir Kumar Das of Gauripur State