

## A CONCERT IN AID OF THE BANGLADESH CYCLONE VICTIMS

The cyclone that hit Bangladesh on the night of 29th April killed 130 000 people, injured another half a million, drowned 450 000 head of cattle, destroyed one million houses, ruined crops covering 65 000 hectares of land and severely damaged the country's main exporting port. Previous cyclones had equally devastating effects there. We may not be able to stop the next cyclone hitting the coast of Bangladesh but should we leave millions of people at the mercy of nature in this age of science and technology? Next time it need not be as catastrophic, if we act .. NOW.



With limited capability, the organisers of this concert plan to build a permanent shelter in the cyclone-prone area that would save human lives in case of such natural calamities. The proceeds of this performance and *additional* donations will make that goal realizable. So, please **DONATE** generously (cheques payable to "CBCV"). Sincere thanks for your kind involvement.

### The Programme

West Road Music Hall, Cambridge  
5th July 1991

<i>Odissi Dance</i>	( <i>Ipsita Roy</i> )	7:30 pm	Soft drinks and snacks are available in the foyer during intervals.
<i>Intermission</i>		8:00 pm	
<i>Sitar Recital - Part I</i>	( <i>Nishat Khan</i> )	8:15 pm	
<i>Intermission</i>		9:15 pm	
<i>Sitar Recital - Part II</i>	( <i>Nishat Khan</i> )	9:30 pm	
<i>Programme ends</i>		10:30 pm	

### Odissi Dance

*Odissi*, which comes from the eastern Indian state of Orissa, is one of the most ancient forms of classical Indian dances. It is a very sculpturesque style of dance based upon a spinal posture called the *chawka*, wherein the hands and legs take on squarish positioning. Other body postures include *tribhanga*, the three-bend posture in which bends are made at the knees, the torso and the neck and the *abhang*, in which the body weight is displaced to either side. The dance form also involves varying *padabhedas* or positions of the feet, *chalis* or manners of walking on stage, *hastas* or hand movements and the *brahmari* which is a circular movement around a central axis. Accompanying musicians include a *pakhavaj* (a traditional drum player), a flutist and a singer. Ipsita Roy has been a talented student of Guru Srinath Raut since the age of twelve.

### Indian Classical Music

Indian music, despite a long and complex evolution, has retained much of its primeval purity. Descending from the ancient temples, later through the courts of princes, it has brought in its stream of inspiration forms and principles from the distant past. It retains its roots in pure melody and rhythm, and the subtle and intricate interplay of these essentials is its essence.

*Rāgā* expresses melodic structure. *Rāgās* are groups of notes forming ratios with their tonic notes. In their numerical ratios they correspond with moods, colours, seasons, and hours of day or night. A *Rāgā* is not a tune. The artist improvises on the notes of the *Rāgā* according to the rules that govern it. *Tāla* is the rhythm structure. The time unit or beat is called *Mātrā*. The most common *Tālas* contain 16, 14, 12, 10, 7 or 6 *Mātrās*.

The Sitar is a plucked stringed instrument with six main strings, movable frets, many side strings, and sympathetic strings. Nishat Khan belongs to the 8th generation of a family that has been responsible for the evolution of the sitar in its present form. A public performer since the age of seven, his style is a unique blend of the sitar and the vocal music of India. He recently performed at the Istanbul Festival, The Royal Academy of Arts, The Palais des Beaux-Arts, Brussels and Museum Reitberg, Zurich.

We thank the artists, the University Music Faculty for the hall, and, Drum & Guitar Centre, Cambridge for the sound equipment.