

Diverse musings

MUSIC

SAMARJIT GUHA

In the spartan setting of Indumati Sabha Griha at Jadavpur University, former students of the legendary Suchitra Mitra put up a robust presentation of the familiar songs from Rabindranath Tagore's *Bichitra* repertoire, titled *Baichitraye Bichitra*. Now in its sixth year, Amra Kojon, as the group is called, created an aura of informality, with accompanying dancers flitting in and out of the performance space in the absence of wings. Despite such distractions, most of the singers managed to deliver nuanced arrangements in their interpretations, thanks to their training under the legend. Even though strains

mance. Two of the choruses — "*Nrityero taale taale*" (accompanied by dance) and "*Swapan parer daak shunechi*" — were brisk yet not hurried, barring a few staccato starts. The duet between Rupa Ghosh and Sraboni Chatterjee, "*Madhuro madhuro dhwani baje*", had a crunchy texture but was clean and meticulously detailed on the whole.

Arpita Ganguly's "*Emni kore jaaye jodi din*" flowed gracefully in her wispy voice, reflecting the song's sardonic meditation on time and mind. Mousumi Ghosh brought robust warmth to her rendition of "*Keno je mon o bhole*", which was set to a bouncy rhythm. Two other choruses, "*Mamo chitte niti nritye*" and "*Dinguli mor sonar khachaye*", showcased the subtle strengths of group



of fatigue and exhaustion did seep into some of the renditions, there was no denying the passion and verve of the singers.

Subhra Saha's "*Sakal belar aloy baje*" was distinct in its impetuous and rhythmic sensibilities. Saha drew on her experience in playful, dynamic accents, turning this not-so-oft-heard song into a pleasant perfor-

singing. The dance sequences by Prakriti Basu and her team, constrained though they were by the lack of space, retained a riveting core. Aurobindo Pradhan on the tabla and Suman Mukhopadhyay on the keyboard did not always mirror the vocals but provided a continuous musical undercurrent throughout the performances.