



ROUND HOUSE

Chalk Farm Road N.W.1

AN ACADEMY OF PERFORMING ARTS & MUSIC PRESENTATION



Sunday 25th July 1982 at 6.30 pm

Tickets £5.00, £3.50, (£3.00). Claimants from Round House Box Office Tel: 267 2564

PRESENTING FOR THE FIRST TIME EVER
A SPECIAL EXTENDED PROGRAMME OF

Classical and traditional music from

AFGHANISTAN & INDIA

FEATURING TWO OUTSTANDING ARTISTES

USTAD ESSA KASSIMI (Rabab)

AFGHANISTAN

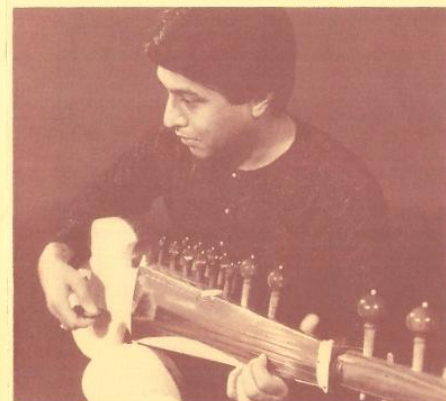
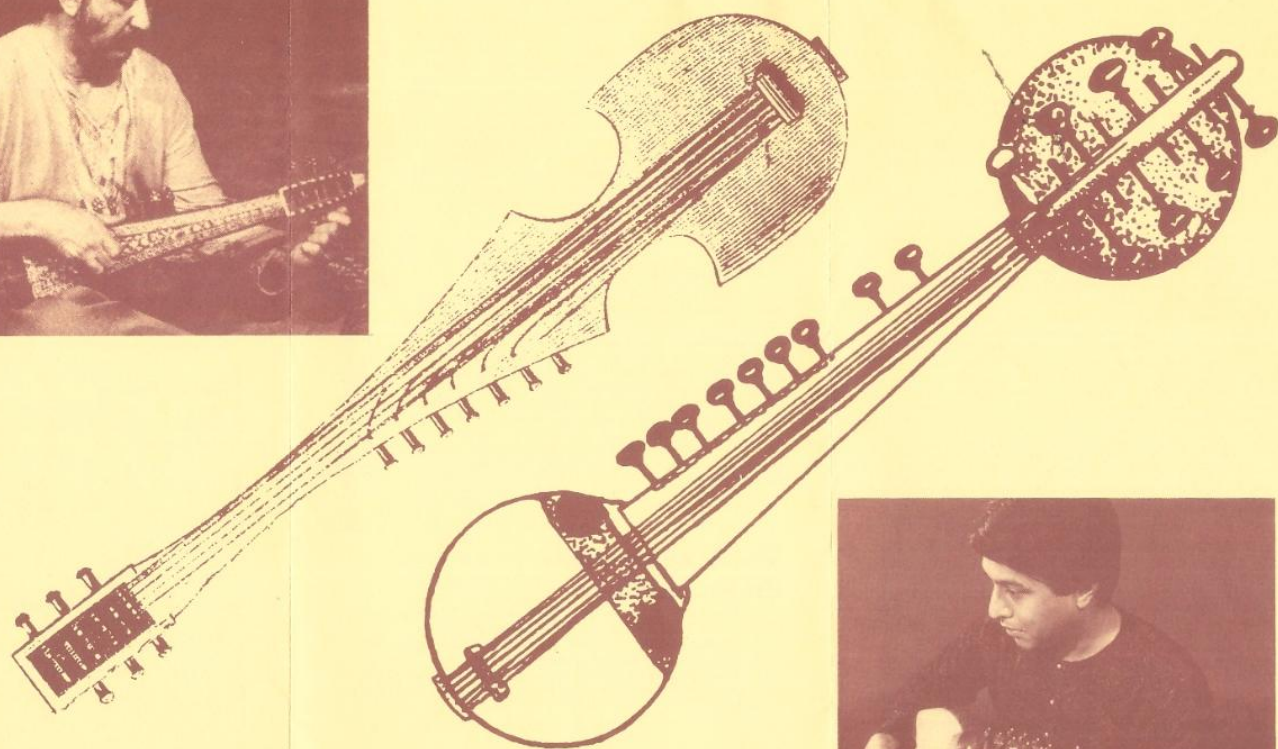
PT. MARKANDE MISHRA (Tabla)



USTAD AMJAD ALI KHAN (Sarod)

INDIA

SRI KUMAR BOSE (Tabla)



The programme traces the origin and the development of the rabab and the sarod of the lute family and the influence of North Indian classical music in Afghanistan



Ustad Essa Kassimi

A leading master of the rabab (Afghan lute) was born in Kabul in 1932. He comes from an acclaimed family of classical musicians.

His maternal grandfather Ustad Mohammed Kassim was once amongst the most important of the Royal Court Musicians and today is considered the founder of Afghan classical and traditional music.

He taught Essa Kassimi the art of singing, tabla and rabab.

He also learnt further from his father Ustad Agha Mohammed, a well-known classical singer, various instruments such as dilruba, sarang, harmonium and rabab.

This is Ustad Essa Kassimi's first visit to the U.K. and makes his debut at the Round House.

The Academy of Performing Arts & Music specializes in the classical traditional, folk music (including Tribal and Ritual music), Performing and Dramatic Arts from the following areas:

- (i) S. Asia (India, Pakistan, Bangladesh etc.)
- (ii) S.E. Asia (Bali, Java, Thailand)
- (iii) Far-East (Japan, China, Korea)
- (iv) Africa (Central, West-North and East Africa)
- (v) Central and Latin America
- (vi) Middle East



The Academy of Performing Arts & Music

Programme

Classical and Traditional music from
Afghanistan and India

Introduction:

Dr. John Baily
Lecturer in Ethnomusicology
The Queen's University of Belfast

Part A

Ustad Essa Kassimi (rabab)
Classical and Traditional music
from Afghanistan
Tabla: PT: Markande Mishra

Interval 20 minutes

Part B

Ustad Amjad Ali Khan (sarod)
Classical music (N. Indian)
Tabla: Kumar Bose

Programme Director: Jay P. Visva-Deva

Management:

The Academy of Performing Arts & Music
c/o 46 Beaufort Avenue,
Kenton,
Middx. HA3 8PF

Photo Credits:

Amjad Ali Khan by Yogesh Sahota
Essa Kassimi by Arion Records

Publication

A special programme book will be made available for sale during the concert. Price £1.00 and £1.50 by mail order inclusive postage and packing. (Please write to Management at above address).

Contents

- (1) Classical and Traditional music of Afghanistan.
By Dr. John Baily.
- (2) The origin and the development of the rabab and the sarod.
- (3) Illustrations.
- (4) Ustad Essa Kassimi, Ustad Amjad Ali Khan, etc.



Ustad Amjad Ali Khan

Unquestionably remains one of the leading sarod players. He was born in Gwalior, India on 9 October 1945 in a family of rich musical heritage.

His great great grandfather, Ustad Bandegi Khan Barghash came to India some 250 years ago from Afghanistan with the rabab.

His son Ghulam Ali Khan, modified the rabab into what is now known as the sarod. (One of the most important and difficult of the Indian classical instruments).

Each generation of this illustrious family did much to the development of this beautiful instrument. Amjad's father and teacher Ustad Hafiz Ali Khan was one of the greatest musicians of his time.

Amjad Ali Khan is highly regarded in India and recently is beginning to attract serious attention in the West. He has had many honours showered upon him including the award of Padmashri from the President of India.

His approach to classical remains orthodox, he is most progressive when it comes to experimenting with creative variations. His innovation in introducing on the sarod, the Khyal style of singing, has enlarged creative range of sarod.

A few words about – The Academy of Performing Arts & Music The past, present and future

For the past 2½ years The Academy of Performing Arts & Music has actively been involved in bringing to the United Kingdom rich and authentic musical traditions from distant countries.

Since its inception 17 major series comprising of 82 programmes have been presented in Europe. 56 of these presented in the U.K.

Artistes and companies of great eminence have come and performed before a discerning and sensitive audience. Artistes including Ali Akbar Khan, Vilayat Khan, Amjad Ali Khan, Zakir Hussain, Shiv-Kumar Sharma, Hari-Prasad Chaurasia, V.G. Jog, Dagar Brothers, Ghulam Ali and The Kathakali Dance Company of Kerala Kalamandalam – all from S. Asia. Plus Shozan Kumura from Japan, Amadu Bansang Joberteh from Gambia and many others have given us memorable performances. These performances have established a creative contact between the music maker and the informed listener. This has been one of our objectives.

All eyes were set on the 1982 season – but regrettably the season had to be cancelled. The decision to cancel the season was a painful one – but we had no other choice as serious financial crisis loomed before us.

Heavy deficit accumulated over the last two years – thus preventing us to fulfil our programmes.

The 1982 season put emphasis on the lesser known forms of Performing Arts & Music – such as The Kudiyaattam, The Ancient Sanskrit Dance Drama, Yakshagana of Bayalata, Shadow Theatre (of India) and Sufi Qawwals. All these art forms together with other classical and traditional music presentations would have been our ideal contribution to the Festival of India. Some of the dance-dramas can still be seen later in Autumn at The Riverside Studios. Other programmes such as the drummers of Burundi, the traditional folk music from Central Africa, Java Bali will also be sadly missed this year.

Promotion of Classical Performing Arts & Music without adequate subsidy and support is a very difficult nerve-racking undertaking, as it has been in our case. The Academy has not received the support it deserves in spite of achieving high artistic standards. We have received encouragement from friends and well wishers to continue despite sharing the burdens and pleasures with us at the same time.

We are therefore launching the 1983 season in Spring. We are sure The Academy of Performing Arts & Music has proved its worth over the last two years and does deserve your support in form of membership and patronage. Your help is vital and together we can do much work.

Programme Director: Jay P. Visva-Deva

The Academy of Performing Arts & Music

Categories of Membership 1983. (Valid for one year)

A Under age 25/Students £ 10.00	D Donor £ 250.00
B Over age 25 £ 25.00	E Patron £ 500.00
C Life Membership £ 175.00	F Benefactor £1000.00

Membership Privileges (Mailing Membership: £3.00 per annum)

Information on concerts.

Reduced or free admission.

Record & tape discounts.

Small private concerts for members with visiting artists.

Seminars on music.

Academy's Newsletter.

Lecture – Demonstrations for interested groups.

Special screening of art and music films.

Special private performances are offered at the pleasure of donors, patrons and benefactors.

Please make cheques/postal orders payable to The Academy of Performing Arts & Music, c/o 46 Beaufort Avenue, Kenton, Middx. HA3 8PF.

Name

Address

Postcode

Telephone (Home) (Work)

Type of Membership

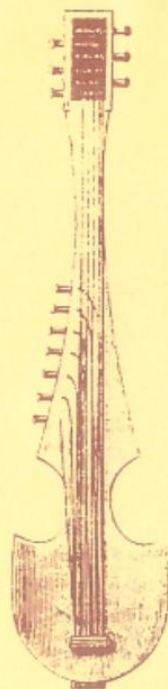
Membership cards will be sent upon receipt of dues.

All donations are tax-deductible.

The Rabab

The rabab is indisputably the best known of all the Afghan musical instruments, and most widely spread throughout Afghanistan. Originally from the Kabul-Ghazni region, it is found outside the country in places like Pakistan, Kashmir, and India where it is sometimes referred to as the "Kabul rabab".

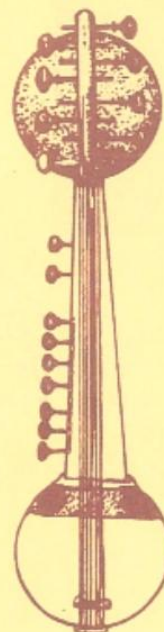
The rabab is a plucked lute with a deep, waisted body. The entire instrument (pegbox, neck, and belly) is carved out of a single piece of mulberry wood with a thin piece of wood as a lid for the neck and upper body, and a membrane covering the lower body. The size of the rabab varies considerably, and can be as small as 79 cm. or as large as 93 cm. It has three main playing strings tuned a fourth apart. The first or front string, j a l a u , the middle string, m i a n a , are nylon and may be composed of single strings or double courses while the largest string, k a t a , is single and made of gut. Two additional wire strings are strung to pegs in the pegbox. These are sympathetic strings tuned to the tonic and dominant. Other wire sympathetic strings numbering anywhere from 12 to 15 are strung to pegs on the side of the rabab. These latter strings are tuned according to the melodic mode of a piece. The highest sounding sympathetic string is often placed higher on the bridge so that it may be played in highly ornamented passages. The rabab is played with a wooden plectrum called a shahbaz.



The Sarod

The sarod has 19 metal strings, 4 carry the melody, 4 are tuned to vibrate the basic note (the Sa) and of these, known as the Chikari Strings are tuned to the highest octave and also provide the rhythmic distinction. The 11 lower strings are tuned to the notes of the Raga and are sympathetic vibrating strings known as the Tarab strings. The instrument is made of very light "Tun" or "Teak" wood of one single piece shaped and hollowed out. The large end is covered with a stretched skin, while the fingers-board is covered with a metal plate to allow the fingers to slide along the strings.

The sarod is one of the most difficult instruments to play demanding of the performer almost perfect pitch, because there are no frets to help, as in the sitar.



The Accompanists Sri Kumar Bose

Born into a musical family in Calcutta, Sri Kumar Bose learnt to play the tabla in the Benares style from his father Biswanath Bose.

The Benares style combines a forceful technique utilising the whole hand with a delicacy and clarity of tonal variations.

Kumar Bose has performed extensively and has accompanied several leading musicians. He is one of the most promising tabla players of the younger generation.

PT. Markande Mishra

One of the most versatile drummers from India. He represents the same style of playing as Kumar Bose, the Benares style. He learnt the art of playing tabla from PT. Mahadev Prasad Mishra. He was for a time a member of the Song and Drama Division of the Government of India in Delhi, and also taught at the Benares Hindu University.

PT. Markande Mishra is currently a resident tabla tutor in London, and accompanies many visiting artistes from India.

Booking Information

Round House Box Office

Chalk Farm Road
London NW1 8BG
Telephone: 01-267 2564

Open 10 am - 8 pm Monday to Saturday

Tickets:

£5.00, £3.50 (£3.00) Claimants.

(Tickets cannot be exchanged or money refunded).

Reduced Price Tickets

 (shown in brackets)

are available to the retired, registered disabled, full-time students on production of the relevant card - one ticket per cardholder.

Booking by Post

Cheques and postal orders should be crossed and made payable to Round House, it will be helpful if applicants can write their address on the back. In order to avoid refunds or requests for additional payment, cheques should be left blank with a maximum limit entered between the crossed lines (i.e. not to exceed £XXX) and the Box Office will then enter the correct amount. Cash should be sent by registered post.

A self-addressed stamped envelope must be included with each application.

The use of first class post is recommended.

Personal Booking

Box Office hours: Monday-Friday 10 am - 7 pm

Saturday 10 am - 5 pm

Telephone Booking

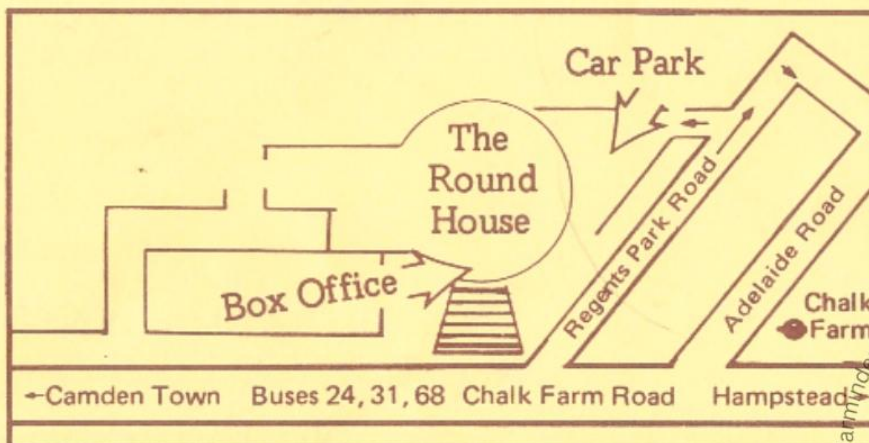
Seats may be reserved by telephone but reservations cannot be accepted within 48 hours of a performance. Telephone bookings will be held for only 2 days.

How to get to the Round House

Underground: Northern Line to Chalk Farm (Edgware Branch).

Buses: 24, 31, 68.

Parking: There is space available for forty cars in the Round House Car Park in Regents Park Road, as indicated on the map, for which there is a charge. Coaches should give advance warning.



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