



NCPA presents *Saz-e-Bahar*

The Festival of Indian Instrumental Music

Press Release

For Immediate Release

Mumbai, 5th March, 2010: The National Centre for the Performing Arts, India's premier arts and culture institution, presents *Saz-e-Bahar*, the Festival of Instrumental Music, on **5th & 6th March 2010**, which will showcase the solo repertoire of Indian musical instruments. This two-day festival, to be held at **NCPA-Experimental Theatre**, will feature instruments from different periods — ancient (*flute*), post-medieval (*sarangi*), modern (*sitar & tabla*) and cotemporary (*mohan vina*) presenting Hindustani and Carnatic music. The Festival will feature renowned performers like Vishwamohan Bhatt, Shashank Subramanyam, Dhruva Ghosh, Nayan Ghosh, Akram Khan and Aneesh Pradhan. The festival was conceived to showcase the potential of these instruments expressed through their solo repertoire.

Speaking on the occasion, **Mr. Khushroo Suntook, Chairman, NCPA**, said, "The NCPA has been consistently presenting various properties and festivals in all performing art forms. *Saz-e-Bahar* further highlights our dedication and commitment to showcase traditional as well as contemporary performing arts and to cover a spectrum of events that appeal to different audiences."

The first concert of *Saz-e-Bahar*, on March 5th, will see Nayan Ghosh, one of the few musicians to have a command over two instruments, the *sitar* and *tabla*. It also features Shashank Subramanyam, who is one of the top ranking Carnatic musicians today. The second concert on March 6th, 2010, features Dhruva Ghosh who is among the few practitioners of *sarangi* in India today. Music enthusiasts would also get an opportunity to witness performances by well-known

artistes like Vishwamohan Bhatt, the foremost disciple of Pandit Ravi Shankar, who has attracted international attention by his successful Indianisation of the Western Hawaiian guitar, assimilating to perfection the *sitar*, *sarod* and *veena* techniques.

Speaking on the programming of the event, **Dr. Suvarnalata Rao, Head – Programming (Indian Music), NCPA**, says, "In September 2009, the NCPA had organised a two-day festival of vocal music. To juxtapose that festival, we now present a two-day festival of instrumental music that will feature maestros in making — artistes with exceptional talent. Apart from Vishwamohan Bhatt, who's very well-known internationally, the other artistes are critically acclaimed and, we can safely say, will be the future of Indian music."

The Indian subcontinent abounds in a variety of musical instruments, and a considerable specialization is displayed in instrumental usage, both in north and south Indian art music. Instruments present music solo, provide melodic or rhythmic accompaniment, or produce drones. *Saz-e-bahar* is one of our sincere steps forward to preserve India's rich heritage of music, specially the ancient music instruments.

About the NCPA:

Inaugurated in 1969, the National Centre for the Performing Arts, Mumbai, exists to provide leadership on a national level as India's premier performing arts, research and training centre through the presentation of Indian and international art forms, the promotion of excellence and the preservation of Indian & International cultural heritage.

Daily Tickets: Rs.50/-
Box Office: Open now

To use the online booking facility simply log on to the NCPA official website

<http://www.ncpamumbai.com> / buy-tickets or visit www.bookmyshow.com.

For further information please log on to www.ncpamumbai.com

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Artiste Bios

Nayan Ghosh is one of the few musicians to have a command over two instruments, the sitar and tabla. Son of tabla maestro Nikhil Ghosh and nephew of Pannalal Ghosh, Nayan's sitar has judicious balance of *gayaki* (vocalisation) and *tantrakari* (instrumental) elements. He has played at some of the most prestigious music festivals and has collaborated with renowned musicians from India and abroad.

Shashank Subramanyam, a flute prodigy since the age of 12, is one of the top ranking Indian musicians today. Trained by his father and vocal maestros R. K. Srikantan and Palghat K. V. Narayanaswami, he has performed and taught at some of the most prestigious institutions worldwide. He frequently collaborates with musical greats, such as guitarist John McLaughlin,

Dhruba Ghosh is among the few practitioners of sarangi in India who has explored the instrument's range of expressiveness and introduced innovation within the traditional idiom. Dhruba's musical lineage comes from his father Nikhil Ghosh, the renowned sarangi wizard Sagiruddin Khan, veteran vocalist-composer Dinkar Kaikini and *sarod* maestro Ali Akbar Khan. As a soloist, he has adapted the entire range of free time exposition (*alaap, jod, jhala*) to the *sarangi*, exploiting to the fullest the instrument's potential. He has performed at various music venues and festivals in India and has been featured at the prestigious international music festivals abroad.

The creator of the mohan vina and winner of a Grammy Award, **Vishwamohan Bhatt** is the foremost disciple of Ravi Shankar. He attracted international attention by his successful Indianisation of the western Hawaiian guitar, assimilating to perfection sitar, sarod and veena techniques. Bhatt's style includes a natural ability to play the *tantrakari ang*, incorporating the *gayaki ang*. He has performed widely in Europe, the Middle East and the US.