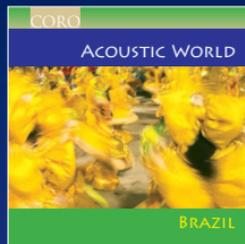


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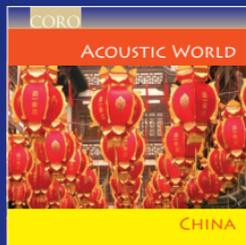
Also on
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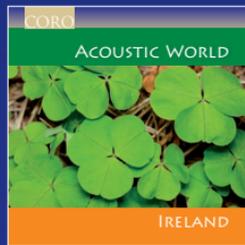
BRAZIL COR16058
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Os Ingênuos, Andréa Dalto, Camarão



PERSIA COR16065
Shahmirza Moradi (sorna)
Simâ Binâ (voice)
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Wu Man (pipa), Lin Youren (qin),
Li Jinwen (guzhen), Xuan Ke and the
Dayan Ancient Music Association



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Eileen Ivers, Séamus Egan,
Jimmy Keane, Natalie MacMaster
Tommy Peoples, Máiréad Ní Mhaonaigh



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del Gastor, The Losada Brothers

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ACOUSTIC WORLD



INDIA

Globalisation, ease of travel, and 24-hour media showing the Earth's remotest corners have proved that the world is indeed small. In some way they have also made us protective of our local heritage, drawing the culture of one's home country into sharper focus. This world music series shows the musical side of the phenomenon. Contained in this series are songs and tunes which instantly carry the listener to China, Brazil, India, Ireland and Persia, but also included are pieces showing how the culture of the world flows freely between countries.

This exciting set of discs, featuring some of the best musicians in the world, contains carefully chosen music in compilations possessing a natural musical flow. None of the musicians play electric instruments, giving the music a fabulous authentic feel and many performances are recorded live allowing the local atmosphere to come sparkling through.

This recording is compiled from the Nimbus world catalogue from recordings first released on Nimbus Records NI 1740, 5257, 5409, 5469, 5489, 5639 and 7008

Re-mastering: Floating Earth

Compilation made by Robin Tyson: podiummusic.co.uk

Programme note: Robin Tyson

Cover image: Shutterstock

Design by Andrew Giles: agd@aegidius.org.uk



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INDIA

1	Raga Desh - <i>tappa</i> , Bhul Jao Sanda Dukh Ve - <i>sitarkhani</i>	6.44
2	Raga Vasantapriya (excerpt)	6.21
3	Raga Bilaskhani Todi - <i>khayal</i> , Charan gahe ki rakho laj - <i>vilambit Ektal</i> (excerpt)	5.20
4	Raga Darbari (excerpt)	4.36
5	Raga Bilaskhani (excerpt)	5.38
6	Kriti Sarasamukhi - <i>Raga Gowdamalhar</i>	3.55
7	Nadaloludai - <i>Kalyanavasanta Raga</i> , Tisra Eka Tala	10.09
8	Dhrupad compositions in Chautal (12 beats) and Sultal (10 beats)	10.49
9	Pahadi Dhun In Dipchandi and Keherva Tal	11.17
10	Raga Bhairavi - <i>thumri</i> , Baju Band Khul Jan - <i>dipchandi</i>	13.43
	Total playing time	78.32

I N D I A

Indian classical music is like no other: Over centuries hundreds of modes and rhythms - the raga and tala - have dominated the lives of musicians dedicated to committing them to memory with a seriousness akin to spiritual devotion. The subsequent passing down of knowledge from master to pupil has led to generations of the same family singing or playing the same instrument in the same style. These distinct "house" styles, known as gharana, are no longer confined solely to families, but still define the performance and ideology of musicians. Improvisation is a major part of this music, but it must always be framed within the bounds of a complex and sophisticated musical system which does not have a standardised method of notation, which has never used the equal temperament found on the western piano, and which has developed without the necessity for harmony.

The ancient starting point for Indian classical music was one of religion and spirituality. Contained in the centuries-old Vedas are instructions on how to use what eventually became known as the ragas as tools for meditation. To assist in the attainment of self-realisation each raga has its own mood and given a time of day or year when it should be played. After the Vedas it was the Natyashastra, a document on all the performing arts attributed to the sage Bharata, which helped define the classical music of India. But partly owing to the country's huge size a musical split between north and south developed in the 13th century, and the styles divided into what is now known as Hindustani (from the north) and Carnatic (from the south). Singing is at the core of both styles, and even if instrumental music is rising in popularity all performers (including percussionists) strive to make their instruments mimic the expressive nature of the voice.

The influence of the Hindustani tradition comes not just from India,

but also from Pakistan and Bangladesh, Nepal and Afghanistan. The emergence of a distinctive northern classical style began with the arrival of Muslim rulers who fused their own style to what they found in the region. Persian music became incorporated too, so that by the time of the cultivated 16th century Mughal empire, Hindu and Islamic music mixed with the indigenous traditions, creating the unique Hindustani style. In more recent times the music has moved into the public domain having once been solely the preserve of musicians from the royal court. It moved on to the wealthy private houses, but since India's independence in 1947 the music has also moved into the western style concert hall, and All India Radio has done much to counter the loss of wealthy patronage. In so doing it has allowed much larger sections of a rigid class society to enjoy its musical heritage.

Carnatic music is perhaps less well-known in the west. Equally ancient, it developed its own style over a number

of centuries, the chief amongst them being the use of proper compositions. This became formalised in the early 16th century by the work of the "Father of Carnatic Music", Purandara Dasa, who laid out guidelines for teaching Carnatic music and is reputed to have composed 475,000 pieces in part to demonstrate his teaching. In order to give the music greater appeal he often sung colloquially and with reference to ordinary daily life. The 19th century saw the composing "Trinity" of Carnatic Music: Tyagaraja (1767-1847), Mutuswamy Dikshitar (1776-1835), and Syama Sastri (1762-1827) who set the style still adhered to today. One of those styles is the close mirroring of a phrase by a second instrumentalist in order to give it special emphasis. Some of the instruments differ from the northern style, and those used on this recording are listed below.

The raga performing structure is relatively close in both traditions. In the north it is typical for a raga to have three sections: the alap, which is slow

and introduces the notes and mood; the jor, in which the melody develops, accompanied by rhythm; and the jhala, which finishes the raga in a blaze of speed. In the south these sections are called ragam, thanam and pallavi (which is usually the longest section). A fourth section, called a tillana, is often added, featuring impressive and stylised fast-paced vocalising. The raga and tala together define the character of the performance.

Ragas are perhaps best described as melodic modes, and like the seven notes of the western solfege system (do-re-mi-fa-so-la-ti), they are built on the similar sargam system (sa-re-ga-ma-pa-dha-ni). Part of the distinctive sound of Indian classical music is that the frequencies between these notes, especially when compared to a piano with equal temperament, varies enormously: the raga may use flattened or sharpened notes from the root note. The grading of these pitches is known as sruti, and there are twenty-

two different intervals identifiable in the octave. Swara defines the Carnatic system (sa-ri-ga-ma-pa-da-ni). There are many variants available for the rhythmic cycle, the tala, so that when the possibilities of raga and tala are combined, the number of different permutations, whether subtle or more obvious, is huge, and can easily sustain a lifetime's study.

There are other musical styles than the raga contained in Indian classical music of course. There are lighter, shorter pieces, as well as hybrid forms. Concert-goers in the south often hear Hindi devotional songs called kritis, whereas khayal - a Hindu word meaning imagination - is the most popular genre of North Indian classical vocal music. Audiences also enjoy the dhrupad, a kind of sung recitation of poetry, and the dhun - a lighter form of instrumental music in which improvisation can go beyond the strict rules set within the raga. This flexibility is also enjoyed in the thumri, a semi-classical form.

PRINCIPAL PERFORMERS

Girija Devi, who celebrates her 80th birthday in 2009, is one of India's most celebrated singers, having dedicated her life to the discipline. Under the watchful eyes and ears of her gurus, Sarju Prasad Misra and Shrichand Mishra, she developed into a skillful performer of Hindustani vocal music, covering genres including the classical khyal, as well as the semi-classical styles of thumri, dadra, chaiti, and kajari. She sings a virtuosic tappa on this album in raga Desh, displaying her mastery of passages of running fast notes (tanas). Born on the banks of the Ganges in Varanasi (Benares), the traditional centre of professional women's singing, her father started her musical training at the age of 5. At 15 she was married to a supportive businessman, which led to her first public recital in 1949 from All India Radio, Allahabad. Her career has sent her singing throughout India as well as in Europe, the USA and the former USSR. She has also been honoured as the

recipient of the prestigious Padmashree Award and the Padma Bhushan. Now inspiring a younger generation of musicians she teaches and serves as guru to many, including Satyanarayan Misra, the son of her own guru.

Dr. L. Subramanian (Lakshminarayanan Subramaniam) is an extraordinary musician, trained in both Carnatic and Western traditions, whose virtuosic violin playing and composing brings the two cultures together. Born into a Tamil family of musicians and brought up in Jaffna, the man known throughout his profession as "Mani" gave his first concert at the age of 6, tutored by his father Professor V. Lakshminarayanan. Having trained as a medical doctor, he turned fully professional and began to travel the world. He has now recorded around 200 albums, and collaborated with many international figures including Stéphane Grappelli, Yehudi Menuhin, Herbie Hancock and Joe Sample. His piece "Fantasy on Vedic Chants" has been performed by the New York

Philharmonic and Zubin Mehta, with other compositions being used for dance productions. For example, "Shanti Priya" was used by the Mariinsky Ballet. Amongst others, he composed the film score for *Salaam Bombay*, and played in Bernardo Bertolucci's movie *Little Buddha*. A Grammy nominee, Subramaniam has been made "Violin Chakravarthy" (Emperor of Violinists) by the Governor of Madras, as well as being awarded the Padma Shri and Padma Bhushan by the Indian government. He holds Honorary Doctorates from the Universities of Madras, Bangalore and Sheffield. In 1992 he founded and still directs the Lakshminarayana Global Music Festival, a festival based in India. Mani plays the raga Vasantapriya on this disc, which is in essence the raga Vasanta, played to a madhyamasruti drone.

Ghulam Mustafa Khan was born in 1931 in Badayan, Uttar Pradesh, into a family of musicians synonymous with the Sahaswan Rampur gharana. Whilst training as a singer, Khan benefitted

from the high musical standards of his father Waris Hussain Khan, his uncle Fida Hussain Khan and his cousin Nisar Hussain Khan. The Sahaswan Rampur gharana has produced an abundance of khayal singers in its illustrious 150 year history, and as a composer writing under the name Rasarang, Ghulam Mustafa Khan has written hundreds of Khayal compositions, which is what he sings on this album, in raga Bilaskhani Todi. He has been a regular performer on All India Radio for 60 years, and frequently appears on television. Now based in Mumbai he has taught some of India's finest film singers including Manna Dey, Sonu Nigam and Hariharan. He was awarded the Padma Shri in 1991 by the Indian government in recognition of his service to Indian music heritage.

Imrat Khan is India's celebrated surbahar player and a leading sitar exponent who traces his family's musical pedigree back to the 16th century court musicians of the Mughal

rulers. His great-grandfather, Sahabdad Khan, is credited with creating and naming the surbahar. Born in Calcutta in 1935, Imrat moved with his family to Bombay in order to further the sitar playing of his elder brother Vilayat Khan, who learned from Wahid Khan. Wahid taught both brothers in the Etawara (also called Imdadkhani) gharana. Vilayat and Imrat later moved back to Calcutta and performed together before Imrat began a solo career in 1960. Imrat has made many recordings, often playing both sitar and surbahar in the same recital. As an ambassador of Indian music, he has toured the world, playing in venues such as New York's Lincoln Center, the Smithsonian Institute in Washington DC, the Acropolis in Athens, Moscow's Kremlin Palace, and in the Royal Albert Hall in London where he was the first Indian musician to play in the BBC Proms. He passes on his knowledge by teaching, and includes Brian Jones of the Rolling Stones and George Harrison of The Beatles as former pupils. Imrat has also inspired his four sons, Nishat, Irshad,

Wajahat and Shafaatullah to become professional musicians, continuing the 400 year history of his family's gharana. Here he plays an excerpt from the evening raga Darbari.

Sulochana Brahaspati, one of the main exponents of the Rampur gharana, was born in Allahabad in 1937. She learnt music from Bholanath Bhat and Mushtaq Hussain Khan and also from her guru and husband Acharya K.C.D. Brahaspati, who wrote music under the name Anangarang, and which forms a major part of Brahaspati's repertoire. A scholar in her own right with an encyclopedic knowledge of ragas, she has a masters degree in English, is a published musicologist and teacher. Among her many honours are the Uttar Pradesh Sangeet Natak Academy Award and the Sangeet Natak Academy Award. Bringing her knowledge and musicality to the West she has toured extensively and experimented with East/West collaborations. A notable success was in interspersing the Tenebrae Responsories

for the Christian Holy Week with the evening ragas. On this recording she sings the morning raga Bilaskhani Todi.

Chitravina N. Ravikiran was born in 1967 into a musical South Indian family whose lineage includes the great 19th century composers Kodaganallur Subbaiya Bhagavathar (from whom Ravikiran plays on track 6) and Gotuvadyam Sakha Rama Rao, who was responsible for introducing the string instrument subsequently revived and re-named the chitravina by Ravikiran. Hailed as a child prodigy, at the age of two he was able to identify over 300 ragas and 175 talas and went on not only to be described as the “Indian Mozart” but also to impress Ravi Shankar enough for the world famous sitar player to say: “If you don’t believe in God, just look at Ravikiran.” His exposure to western musical styles led him to develop the musical style called Melharmony, which attempts to give a harmonic structure to the raga. He has collaborated with many other musicians across the musical

spectrum including American blues guitarist Taj Mahal, Brazilian jazz pianist Jovino Santos-Neto, Chinese pipa player Qiu Xia He, American frame drum player Glen Velez, and the BBC Philharmonic and Cleveland Orchestras. Founder of the International Foundation for Carnatic Music, he lives in Chennai.

Dr. N. Ramani (Nadesan Ramani) was born in 1934 in Tiruvarur, Tamil Nadu, the birthplace of the “musical trinity” of Carnatic composers Tyagaraja, Dikshitar and Syama Shastri. Initially schooled by his grandfather, Sri A. N. Iyer, he went on to become a pupil of the legendary Carnatic flute player T. R. Mahalingam (“Mali”). He gave his first concert aged 12 and has gone on to become the exceptional exponent of the Carnatic flute tradition. Part of Ramani’s regular playing life came about by lucky chance: Ravi Shankar heard him playing on All India Radio and immediately travelled to the South to meet him and ask that they perform together in a North/South “jugalbandhi” concert (the collaboration

between the North and South traditions). Ramani went on to perform in many jugalbandhis, collaborating with Hariprasad Chaurasia, and learning the skill of playing the Northern bansuri flute. In a busy touring and teaching life, Ramani has won many awards including the Sangeetha Kalanighi, the Sangeetha Acharya and the Padma Shri Award from the President of India. He has also been made an honorary citizen of Maryland and Ohio, and has received an Honorary Doctorate from The World University of Arizona. He founded the Ramani Academy of Flute, and researches the possibilities of curing diseases by exposing the body to Carnatic music. On this album he plays a piece by Tyagaraja in the rarely heard Kalyanavasanta raga.

Uday Bhawalkar was born in 1966, and studied the khyal whilst at the Ujjain Music School. When he was 15 he was awarded a scholarship to learn the vocal dhrupad in Bhopal, and so began a life-long devotion to study and performance of that genre. He lived for 12 years with

his gurus, Zia Fariduddin Dagar and Zia Mohiuddin Dagar in Bhopal and Mumbai, during which time he was awarded many prizes. Uday’s first public performance was in 1985, and since then he has travelled throughout India, the USA and Europe both teaching and performing. He has sung in world music festivals in Europe including England (WOMAD) and Belgium (SFINKS) and worked as a professor at the Rotterdam Conservatoire of Music. Uday has collaborated with artists from other disciplines and cultures including the contemporary dancer Astad Deboo, Ensemble Moderne in Germany and professional musicians from Spain and USA. As well as making CD recordings he has also contributed to film soundtracks. He sings a chautal and sultal dhrupad in Malkauns raga: the first part in praise of the god Ganesha, and the second praising the god Shiva.

Hariprasad Chaurasia is a celebrated player of the North Indian bamboo flute called the bansuri. In a country where so much importance is attached to musical

lineage, Chaurasia stands as a supreme example of one who made his way alone. Born in Allahabad in 1938, his mother died when he was four leaving his upbringing to his father who was a wrestler. Whilst receiving training as a wrestler he was also drawn to singing and was obliged to practise in secret, studying with Raja Ram of Benares. Not long afterwards he heard one of the best Indian flute players, Bhola Nath, and switched his allegiance to that instrument. His natural skill led to a job at the age of 19 playing for All India Radio, with whom he subsequently moved to Mumbai and studied with Annapurna Devi, daughter of Allauddin Khan. He is now an internationally sought-after musician and teacher who embraces both the tradition of Hindustani music as well as its innovation. He is head of the world music programme at the Rotterdam Conservatoire, has written for a number of Indian films and has collaborated with John McLaughlin, Jan Garbarek, Yehudi Menuhin and Jean-Pierre Rampal. His experimentation has

also seen him play with the fusion group Shakti. Chausaria plays a folk melody (dhun) in Pahadi raga on this disc.

Shruti Sadolikar (b. 1951) is best-known within the Hindustani tradition as a leading exponent of the Jaipur-Atrauli gharana and renowned for lighter varieties like thumri, dadra, tappa, bhajan, haveli sangeet and marathi natyasangeet. She draws on many generations of gurus, having started learning from her father, Wamanrao Sadolikar, who was a disciple of the legendary Alladiya Khan, and his son Bhurji Khan. Shruti then trained for twelve more years under Gullubhai Jasdanwalla and continues to learn from Alladiya Khan's grandson Azizuddin Khan. A sought-after concert artist she has made a number of recordings and teaches in India and abroad. She can also be heard in the Bollywood movie *Paheli*, directed by Amol Palekar. She ends this disc singing a thumri in the most popular raga, Bhairavi, which is often performed to end a live concert recital.

INSTRUMENTS

Voice is the starting point for both Hindustani and Carnatic music. All instrumentalists, even the unpitched percussion players, practice to make their instruments "sing" and sound as human possible.

Violin - only introduced in the 19th century but now an established part of the Carnatic tradition.

Sarangi - a bowed, short-necked lute. A composite of two Hindi words meaning "a hundred colours".

Tambura - a plucked, long-necked lute, common in India and Eastern Europe, used for providing a drone. Tampurā (track [21](#)) is an alternative spelling.

Tabla - a set of two drums of different size and timbre, played with the hands.

Harmonium - introduced by Imperial Britain to India, this portable keyboard instrument is powered by a hand-pumped bellows. The Indian harmonium now commonly includes a drone facility.

Sitar - the best-known Indian instrument in the West. It is an ancient plucked

string instrument with a hollow neck and resonating space which produces complex harmonics.

Surbahar - the bigger brother of the sitar, developed in the 19th century, which usually sounds two octaves lower than the sitar.

Chitravina - a South Indian string instrument also known as gottuvadyam, developed and popularised by Ravikiran (track [6](#)).

Mrdangam - also spelled mridangam, a drum percussion instrument used for rhythm in the Carnatic tradition.

Bansuri - an ancient bamboo transverse flute used in Hindustani classical music, varying in length from 12 - 40 inches.

Venu - the Carnatic flute version of the bansuri.

Ghatam - a Carnatic percussion instrument. It is a clay pot struck by the fingers, thumbs and hands in varying ways and in different parts of the pot to produce many tones.

Pakhavaj - a barrel-shaped percussion instrument similar to the mrdangam, and the standard accompaniment in dhrupad.

THE PERFORMERS

- 1 **Girija Devi** (vocal) with **Ramesh Misra** (sarangi), **Subhen Chatterjee** (tabla), **Sudha Datta** (tambura)
- 2 **Dr. L. Subramanian** (violin) with **Narendra Kotiyan** (tampura)
- 3 **Ghulam Mustafa Khan** (vocal) with **Mashkoor Hussain Khan** (harmonium), **Ghulam Sultan Naizi** (tabla), **Ghulam Qadir Khan & Dr. Aparna Ghosh** (tamburas)
- 4 **Imrat Khan** (surbahar) with **Shafaatullah Khan** (tabla)
- 5 **Sulochana Brahaspati** (vocal) with **Sultan Khan** (sarangi), **Anindo Chatterjee** (tabla)
- 6 **Chitravina N. Ravikiran** (chitravina) with **Mysore Manjunath** (violin), **Guruvayoor Dorai** (mrdangam).
Composed by Harikesanallur Muttaiya Bhagavatar (1877-1945).
- 7 **Dr. N. Ramani** (flute) with **T. S. Veeraraghavan** (violin), **Srimushnam Rajarao** (mrdangam), **E. M. Subramaniam** (ghatam). Composed by Tyagaraja (1767-1847).
- 8 **Uday Bhawalkar** (vocal), with **Manik Munde** (pakhavaj), **Uma Phalke & Marianne Svasek** (tamburas)
- 9 **Hariprasad Chaurasia** (flute), **Shib Sankar Ray** (tabla), **Debopriya Chatterjee & Gauri Bapat** (tamburas)
- 10 **Shruti Sadolikar** (vocal), **Anand Krishna Kunte** (sarangi), **Anindo Chatterjee** (tabla), **Uma Mehta & Kamaljit Kaur** (tamburas)

INDIA

RECORDING VENUES

Wyastone Leys, Monmouth, UK

Track 1 10th October 1991

Track 2 17th June 1991

Track 3 12th November 1992

Track 4 1st October 1987

Track 5 26th September 1991

Track 7 21-22 March 1990

Track 8 30th September 1994

Track 9 18th May 1994

Track 10 10th October 1991

**Théâtre des Abbesses,
Paris, France**

Track 6 26th January 1999



Vasant Ragini, Ragamala, Rajput, Kota, Rajasthan. 1770.