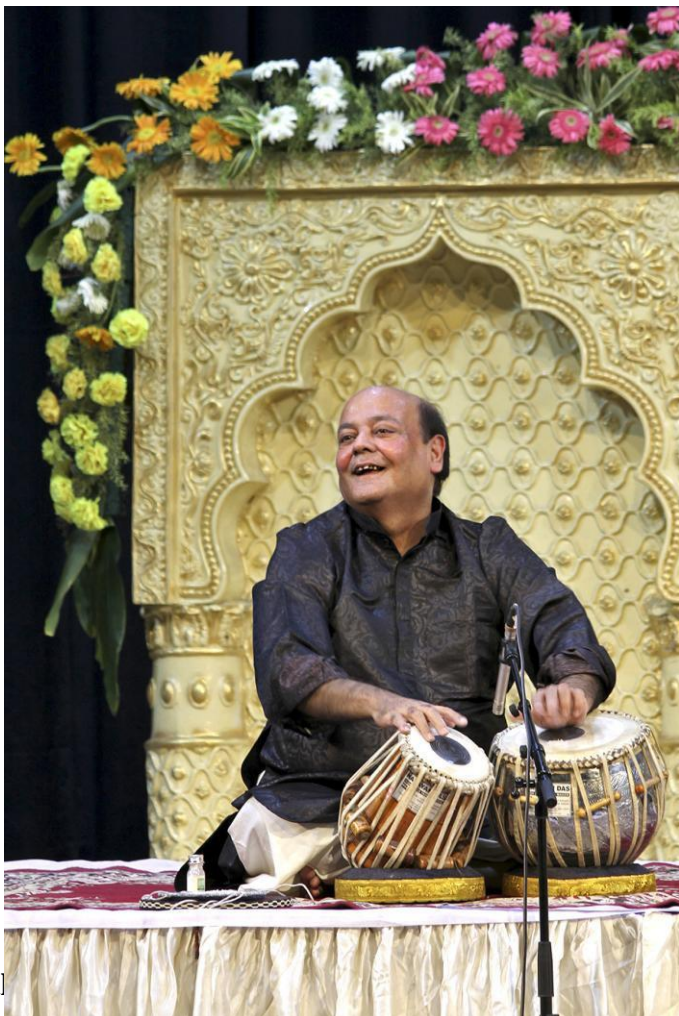




USTAD SABIR KHAN



Sa

Sabir Khan was born on the 4th of December 1959 in Rampur, U.P. As a child prodigy in a family of great musicians whose heritage goes back to the 11th century A.D of “MIR AKASA” lineage.

Sabir’s incredible dexterity, richness, superb tonal quality and maturity surprise any listener or connoisseur of music of the same time. Father, late Ustad Karamatullah Khan Sahab and his grandfather, late Ustad Masit Khan Sahab were the celebrated tabla maestros of their times.

Sabir Khan is the only living heir and the sole representative of the famous “Farukhabad Gharana” which was confounded by Late Haji Ustad Vilayat Hussain Khan Sahab, his son late Ustad Nessar Khan, who produced the student like Ustad Munir Khan, his students late Ustad Ahmedjan Thirakwa Khan Sahab and late Ustad Amir Hussain Khan in unbroken lineage.

Sabir’s Grandfather late Ustad Masit Khan was the unparalleled Tabla Maestro of his time and practically performed with all the top musicians like late Ustad Fayyaz Khan Sahab, Ustad Hafiz Ali Khan, Ustad Enayat Hussain Khan, Ustad Wazir Khan, to name a few. Ustad Masit Khan was primarily responsible for popularizing the style of “Farukhabad Gharana” in West Bengal through his disciples, like late Pdt. Jnan Prakash Ghosh, late Rai Chand Boral, late Montu Bannerjee, late Kanai Dutta, and last but not the least his son late Ustad Karamatullah Khan, who himself has given a new dimension of accompaniment, with Vocal, Instrument and Dance, and of course in Solo style of playing for which the musicians and the music lovers of the country will remember him forever and ever. Sabir Khan received intensive rigorous TALIM from his grandfather and later from his father. At the age of 9 his first remarkable performance was a unforgettable one, in which he gave his solo performance with late Ustad Karamatullah Khan, and late Ustad Masit Khan Sahab on 19 December 1968 at Banga Sanskriti {Calcutta} in front of ten thousand people. At that early age Sabir has accompanied practically all the top ranking celebrities of the time.

Sitar: Pdt Ravi Shankar, Ustad Vilayat Hussain Khan, late Ustad Mushtaq Ali Khan, Ustad Halim Zafar Khan, Pdt Bimal Mukherjee, Ustad Imrat Khan, Ustad Rais Khan, Debu Chowdhury, Monilal Nag, Subrata Roy Chowdhury, Shujat Khan, Shahid Parvez, Nishat Khan, Budhaditya Mukherjee.

Sarode:Ustad Ali Akbar Khan, Ustad Amjad Ali Khan, Pdt Buddhadev Das Gupta, Ustad Bahadur Khan, Smt Sharan Rani, Smt Zarin Sharma.

Dance: Pdt Birju Maharaj, Begum Roshan Kumari, Smt Sitara Devi, Pdt Gopi Krishna, Pdt Vijay Shankar and others...

Vocal: Ustad Nisar Hussain Khan, Pdt Mallikarjun Mansoor, Pdt Bhimsen Joshi, Pdt Jasraj, Smt Kishori Amonkar, Begum Parveen Sultana, Smt Shobha Gurtu, Smt Nirmala Devi, Pdt Siyaram Tiwari, Smt Naina Devi, Pdt Vijay Kumar Kichlu, Smt Girja Devi, Late Ustad Sharafat Hussain Khan, Late Ustad Latafat Khan and many others...



Santoor: Pdt Shiv Kumar Sharma, Bhajanlal Sapoori, Dulal Roy, Himangshu Biswas, and others...

Flute: Pdt Hariprasad Chaurasiya, Pdt Vijay Raghav Rao.

Shehnai: Ustad Bismillah Khan, Ali Ahmed Hussain, Daya Shankar.

Guitar: Brij Bhushan Kabra, Vishnu Mohan Bhatt.





Sabir Khan with his Vocal Tune

Sabir Khan also earned wide reputation as a composer and Singer of ghazals and has rendered a vast number of ghazals recitals all over India and in foreign countries i.e. Far East and U.K. He also received the title of *Ghazal King and Composer* in 1983 from (Djakarta Music Association Indonesia). Sabir's Recital; both as a soloist and as an accompanist was granted praiseworthy not only in India, but also in many countries abroad. He was invited to perform in countries, like Japan, France, UK, Holland, Germany, Belgium, Yugoslavia, U.S.A, USSR, China, Italy, Norway, Sweden, Thailand, Honkong, Singapore, Taiwan, Pakistan, Bangladesh, Indonesia, Sri Lanka and Middle East Countries. H.M.V has released L.P Disc and cassette of ghazals composed and sung by Sabir Khan and Aruna Kundanani

Achievements:

In 1984 he organized a seven day long Festival of Indian Classical Music and Dance. In which all the top ranking musician had taken part in memory of Late Ustad Karamatullah Khan and was highly praised and publicized by the press and Media.

In 1994 he organized a six day long festival of Indian Classical Music and Dance, with all the top ranking artistes, in which an award in the name of Ustad Karamatullah Khan was given to Pdt A.T. Kanan, the renowned vocalist and in 1995 to Late Pdt. Kishan Maharaj, the reputed Tabla Player. 2009 is the celebration of the silver jubilee of Ustad Karamatullah Khan Music Circle, which is one the biggest achievement as a tribute to the guru and father Ustad Karamatullah Khansaheb.

Sabir Khan travelled extensively all over the world many a times but the work mentioning is he's being invited as a cultural ambassador for the "*Festival of India*" in USA, Germany, France, Sweden, with all top ranking musicians today.

Sabir Khan has been in the judgment panel of the one the most famous Indian television singing talent "Zee Sa Re Ga Ma Pa"

Press Review a few:

Harvallabh Music Conference 27th Dec.1983:

This whole night Music Conference has been stolen by young Sabir khan, where he accompanied Budhaditya Mukherjee. Pdt. Hariprasad Chaurasia. Ust Munawar Ali khan, Pdt Jasraj and Ustad Amjad Ali Khan, with each artistes Sabir's Stamina was getting stronger and stronger, and the last of his was worth praising the *Sawal-Jawab* and individual round brilliant and enjoyable.

Times of India (Bombay) 30.3.85:

The tabla accompanist Sabir khan is an extremely accomplished artist who competed well with the dancer in producing and reproducing the intricate rhythmic patterns with very fine percussion effects. He also provided interesting fillers by way of solo tabla recitals in between the dance sequence.

The Times of India (Bombay) 13.12.92

St. Xavier's College presented a three day festival of Indian Classical Music, where Ustad Amjad Ali Khan sarode recital excelled the evening and the tabla player Sabir khan was equally good.

Films in which Sabir Khan has directed music or assisted:-

- 1} Duratwa {Bengali}
- 2} Kaala Jal {Hindi}
- 3} Adavi Ramandu {Hindi version of Tamil}
- 4} Dhvani {Hindi}
- 5} Shruti {Tamil}
- 6} Shankar Lal {Hindi version of Tamil}
- 7} Every seventh Man is a Muslim {English}

Musical Releases {tabla}

- 1}105 records with almost every eminent artist in India
- 2}65 C.Ds and records in abroad.
- 3}4 solo C.Ds in abroad.
- 4} 1 Solo C.D in India (Drums of India)

Awards:

- (1) The Best tabla player of 1981, from Indo American Society (Calcutta)
- (2) The Best Tabla player of the country from Rotary Club (Calcutta)
- (3) The Best Talent from India (Darlington College of Music, London. UK, in 1980)
- (4) Aftab-E-Tabla (Rampur Music Conference). India 1990
- (5) Talmani (twice) by (Swami Haridas Sangeet Sammelan) in 1976 and in 1991(Bombay)
- (6) Bharat Nirman Award in 2011
- (7) Sangeet Natak Academy Award in 2012
- (8) Banga Samman Award in 2013

Sabir has also been awarded the *Top Grade* in A.I.R & Doordarshan, From the Govt of India in 1995.

The Farukhabad Gharana Lineage :

01. Mir Akaasa(founder) (1132 - 1189)
02. Ustad Bilawal Akasa (1151 - 1208)
03. Ustad Ali Bux (kran) (1182 - 1255)
04. Ustad Bairam Khan (1204 - 1260)
05. Ustad Dhamman Khan (1236 - 1292)
06. Ustad Tajalmulh Khan (1260 - 1297)
07. Ustad Bunda Khan (1284 - 1329)
08. Ustad Asgari Khan (1306 - 1348)
09. Ustad Ali Raza Khan (1331 - 1371)
10. Ustad Ali Ahmed Khan (1355 - 1398)
11. Ustad Ramzan Khan (1378 - 1438)
12. Ustad Bakshu Khan (1397 - 1508)
13. Ustad Ali Asgar Khan (1425 - 1480)
14. Ustad Neyaz Khan (1450 - 1525)
15. Ustad Daulu Khan (1496 - 1548)
16. Ustad Waheed Khan (1517 - 1565)
17. Ustad Altaf Khan (1534 - 1574)
18. Ustad Jannesar Khan (1546 - 1609)
19. Ustad Dilawar Khan (1570 - 1646)
20. Ustad Yawar Khan (1602 - 1653)
21. Ustad Nasru Khan (1628 - 1677)
22. Ustad Bhurey Khan (1648 - 1691)
23. Ustad Enayat Khan (1676 - 1732)
24. Ustad Murad Khan (1705 - 1747)
25. Ustad Inam Ali Khan (1731 - 1790)
26. Ustad Shetab Ali Khan (1759 - 1816)
27. Ustad Aman ALi Khan (1779 - 1826)
28. Ustad Haji Vilayat Ali Khan(1803-1873)
29. Ustad Naser Ali Khan(1824-1877)
30. Ustad Nanhe Khan(1847-1902)
31. Ustad Masit Khan(1872-1974)
32. Ustad Karamatullah Khan(1917-1977)
33. Ustad Sabir Khan(1959)



Farukhabad Gharana

Living legend

IN IS IN IS IN C. IG AT IT IR ER SE

A BATSMAN may retire hurt from the cricketing crease and resume his interrupted innings later on. But a performer can't. For the latter believes in the adage, 'the show must go on'. Plus, a true blue artiste always dies in harness. So even if she fell down and was injured by her own admission prior to the soiree on 21 December, she continued to conquer hearts non-stop for the next two enthralling hours. That's Begum Parveen Sultana for you, who needs no introduction. 'Ami pole geyo gaan geyo cholechi', she blurts out with a girly innocence in fluent Bengali on stage, much to the enrapt listeners' amusement. One of the gleaming luminaries in the realm of Hindustani classical music, this queen of graceful *gamaks*, ornamented *taans*, curly *murkis* and *alankaars* mesmerized the "samajdar sunkaars (discreet audiences)" of Kolkata at her *mehfil* in the packed auditorium of Kala Mandir as part of the three-day-long 30th Sangeet Kala Mandir Utsav. Ably accompanied by tabla ace

Ustad Sabir Khan and Pt. Jyoti Guha on the harmonium, the wintery musical night took off with *raag madhubanti* in both *bilambit* (slow) and *druta lat* (speedy rhythm), followed with consecutive renditions of *thumri* 'sayan gaye pardes yaad sataye din raina' in *raag Mishra Pahari*, the famous *bhairavi bhajan* 'Bhavani Dayani', three *Meera ke bhajans*



Photos: Dilip Dutta

and the haunting romantic melody 'Hume tumse pyar kina in thumri style from the popular Rajesh Khanna-Hema Malini starer, *Kudrat*

Having been a diligent disciple of both Patiala and Kirana *gharanas*, this living legend considers music to be a fathomless ocean and she, "still a learner" in the process. "It is

part of our musical education to recognise our stalwart teachers' names and their remarkable contribution in our lives before beginning a programme. After all, *Guru bina gyan kei na paave* (nobody acquires knowledge without a guru). His status is indispensable. And I have been personally fortunate to get a galaxy of great masters as my gurus. My first guru was my respectable lather Ikramul Mazlisaab. Then I took *taalim* (music lessons) from Pandit Chinmoy Lahiri of Bengal who belonged to nine different *gharanas* of learning and finally, continued my *shiksha* under the tutelage of my reputed musicologist husband-guru, Dilshad Khan," she enlists, touching an earlobe out of reverence.

Stressing on the importance of "karni vidya" that can be gained only through painstaking hard work, industrious efforts and perseverance, Sultana dissents from imparting classes through digital

mediums and the Internet.

"I subscribe to the old school of *guru-shishya parampara* which signifies the tradition of face-to-face learning. The best way to imbibe music is to sit and learn at the feet of your guru. For no amount of musical training is achievable via CDs, computers, Youtube or Skype," explains the vocalist, who already owns the country's top civilian awards as a cultural icon — Padma Shri (1976), Padma Bhushan (2014) granted by the Government of India, and the Sangeet Natak Akademi Award she received in 1998.

Nonetheless, she finds the growing interest and enthusiasm for *sastriya sangeet* among today's Gen-Y very encouraging. "Pointing at youngster Asif Khan (Ustad Sabir Khan), who assisted her on the tanpura during her difficult *bandishes* that descended like a roller-coaster ride, Sultana asserts that the current-day youth is no less keen in pursuing their craft sincerely, especially in the instrument-section like percussion as well as the tabla with pulsating beats," she notes.

Born in the sylvan slopes of Nagaon region in Assam, Begum *sabiba* confirms to be close to the roots of Assamese folklore and its music of the soil. "I used to watch the natives sing and dance to Bihu songs, which soaked with natural beauty and the customs of light-knit hilly tribes," she reflects with nostalgia. Ask her to denote her favourite ragas, and she quickly mentions the morning strains of *abirbha* and *gurjori todi*, while the evening ragas she instances as *puria abyaneshri*, *raagesbri* and *malkaus*.



The Telegraph



sarod maestros Amaan and Ayaan Ali Bangash accompanied by Sabir Khan on tabla held the packed audience at the State Central Library here on Wednesday. (ST Photo)

Amaan, Ayaan enthrall city's music lovers

By Our Reporter

SHILLONG: The strings of sarod touched by sarod maestros Amaan Ali and Ayaan Ali, sons of Ustad Anjad Ali Khan moved the heartstrings of music lovers in the city on Wednesday.

Organised by Gitanjali Dance Academy, the two hour Sarod recital by Amaan and Ayaan accompanied by Sabir Khan on tabla held the packed audience at the State Central Library hall spellbound.

The performance began with *Rajeshwari*, an evening raga. After the first part of the concert, Ayaan Ali remembered his mother Subhasinikanta from Assam and said, "It is due to the mother's affinity with the Northeast in general and Shillong in particular that we are here."

The twin talents displayed the richness of classical music through innovations and fusion. They brought back the memories of the rustic tradition of Rabab and the

Amaan and Ayaan also brought alive Gharana that has enriched the country's classical music for the last 300 hundred years, through sarod.

Spontaneous synchronization, fusion and harmony among Amaan, Ayaan and Sabir Khan during their performance gave vitality to the show and the audience accepted them with much aplomb. Knowing the pulse of the audience they concluded the musical show with Bengali and Assamese folk tunes.

Earlier, the students of Gitanjali under the direction of Prof Asit Chatterji and Mr. Monica Chanda performed creative dances and added much attraction to the cultural evening. Editor of *The Shillong Times*, Mr. Manas Chaudhuri who was the chief guest on the occasion released the annual publication of the Gitanjali Academy Swarnajals. He appreciated the efforts of Academy in bringing the cultural tradition and music in Shillong.

Statesmen

Fostering shared moods

The creative, scintillating renditions at some disparate events ennobled, encouraged and enriched the souls of listeners



Sangeet Bandyopadhyay with Ustad Sabir Khan and Sanatan Goswami



Pandit Swapan Chaudhuri

AMRITA CHATTERJEE

Celebrating the 85th birth anniversary of Pandit Sankha Chatterjee and honouring him on this occasion was the special feature of the annual music conference of Sangeet Amritam. The event witnessed eminent musicians offering tributes to the octogenarian tabla maestro of the golden era of classical music who also groomed several successful performers of this era. Quite understandable, the main attraction of the evening was a scintillating tabla solo by Pandit Swapan Chaudhuri which enthralled numerous musicians and music lovers present in the audience. The auditorium of Madhusudan Manch was resonating with each and every stroke of the living leg-

end. Earlier, an opening song based on *Misra Purvi* describing the profound energy of music (*sangeet*) and the efficacy of its nectar (*amritam*) illumined the objective of the school of Sangeeta Bandyopadhyay. After the felicitation in the presence of Swapan Chaudhuri and Ustad Sabir Khan, the Khalifa of Farukhabad *gharana*, the student of Shankha Chatterjee recited some of his selective tabla compositions as a tribute to their *guru*. Several anecdotes associated with their senior, were recounted by both Chaudhuri and Khan. Next, Sangeeta Bandyopadhyay accompanied by Sabir Khan and Sanatan Goswami on the tabla and harmonium respectively, sang *raga Mahuvanti*, a Saraswati vandana set to *rit* *Saraswati* and *rupakal* and a *tarav* in *ektal*.

Memorable Moments



Accompanying Bharat Ratna Pdt. Ravi Shankar



Accompanying Aftab-e-sitar Ust. Vilayat Khan



Accompanying Bharat Ratna Ustad Bismillah Khan and Pdt. V.G. Jog



With Ustad Amjad Ali Khan



Receiving the prestigious Bharat Nirman Award



Receiving Sangeet Natak Academy award from Then president late Sri
Pranab Mukherjee

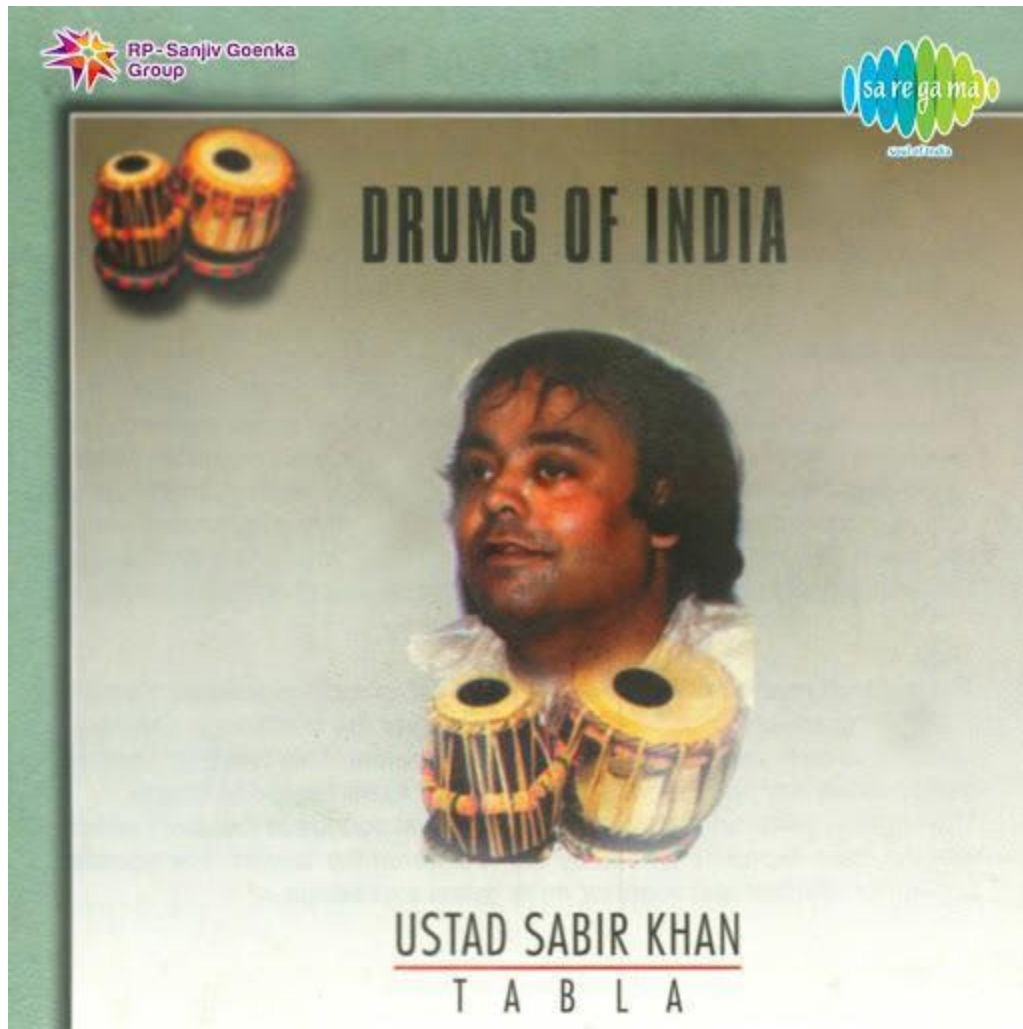


Tabla Lecture Demonstration at Mardala University (bhubaneshwar)



Lecture Demo at West Bengal State Music Academy

Albums



Drums of India (1996)-Saregama

RAGA DARBARI

THE KING OF RAGAS—THE RAGA OF KINGS

ECS D 2824

STEREO

The Gramophone Co. of India Ltd. is happy to present yet another record of the eminent sarod player, Ustad Amjad Ali Khan. Though in himself he needs no introduction, it is important to know that he belongs to the sixth generation of a hereditary Gharana (school) of sarod players. Son of the noted Ustad Hafiz Ali Khan Saheb, Amjad has created his own niche with music lovers and connoisseurs. He has given performances extensively in India as well as abroad, and was awarded Padma Shri in 1974. But let us have a word from Amjad himself—

"The release of my new record by HMV provides me with a happy opportunity to say hello to my old listeners and also welcome new ones. Let me also thank all of you who took the trouble to write to me after listening to my earlier record of Bihag and Piloo. In this record, I have played for you Raga Darbari. I may as well confess that this is a raga that I approach with some apprehensions and trepidations. Somehow, since my childhood, I have had many associations with this raga. Its vastness has always filled my imagination. The background of this raga and the stories about its origin have always thrilled me. I have often tried to visualise how it was composed for the court of Emperor Akbar by the outstanding musical genius Mian Tansen, who, according to legend, could illuminate lamps with his rendering of raga Deepak, and cause rain with his singing of Megh.

My imagination has also fed on the different versions of this raga that I have heard. Of course, my father's memories come immediately to my mind. Among the vocalists whose rendering of Darbari I especially recall, and whose influence remains vividly with me, are Ustad Faiyaz Khan Saheb and Ustad Amir Khan Saheb.

I have always been aware of the technical limitations of the sarod and have been consciously and constantly trying to overcome these. It has been a constant challenge for me to portray the fluidity and virtuosity of vocal music through my instrument. This is a challenge I like to meet and master. I have been recording music since 1966, but so far, had hesitated to record this particular raga. To play in the presence of an audience is one thing, and to leave a permanent record of one's music is a different matter. Darbari is a raga I am extremely fond of, and I have been constantly striving for more dexterity and flow in my instrument before recording it. But then, one can wait a lifetime for these things and never be completely satisfied!

I have to tell you something about this particular raga and my approach to it. As is well known, great importance is given to the bandish (composition) in vocal music. In my music also, this is one aspect which I like to emphasize. Improvisations are not more important than the bandish, and to my mind, it is like a beautiful house, but one which has no garden or setting to show it off. By themselves, improvisations are like gypsies, wandering from one place to another with no settled home to return to. The bandish provides this home. It stands like a crown in which the improvisations sparkle like jewels.

The raga Darbari has a characteristic musical shape: its aroha (ascent) and avroha (descent) unlike some other ragas, are not in straight order, but involve turns (vakratra). Particular stress is laid on the notes gandhar and dhaiyat, which are treated with a special kind of shake called andolan. It is mostly this treatment of these two notes which gives this raga its special character, one of majestic beauty and grandeur best suited to performance in the late evening.

In my previous records of Mian Malhar and Shri, I had played one raga on both sides, side one contained the alap, jor and jhala, and side two, the gat. Whenever I hear these being played, I notice that people generally prefer to play side two. Frankly, and I won't hesitate to confess, this disappoints me, because although the second side is faster and more rhythmic, the alap and barhat of the first side are more crucial to the unfolding of the raga's character.

On this record, however, I have made a small change by adding on side one a composition in madhya laya tritaal (sixteen beats). This goes with the mood of the raga, and I hope you will like it. On side two, I have continued the same raga and played two other compositions. The first is set to a time cycle of twelve beats (ektaal), and the second one to tritaal. The structure of this last gat is somewhat unusual in that it is based on the style of khayal singing rather than the traditional patterns of instrumental composition.

Before concluding, I would like to introduce to you a young tabla player, Sabir Khan, who makes his debut with this record. He is the son of the well-known late Ustad Keramatullah Khan of Calcutta.

I hope you enjoy listening to this record as much as I have enjoyed recording it. Do write and let me have the pleasure of keeping in touch with you and hearing your suggestions."

USTAD
AMJAD ALI KHAN
* SAROD *

side one
Raga Darbari
Alap: Jor, Jhala
Gat: Madhyalaya Tritaal

side two
Raga Darbari
Gat: Ektaal
Gat: Drut Tritaal

TABLA
SABIR KHAN

Design: LOVLIN
Photos: RAGHU RAI

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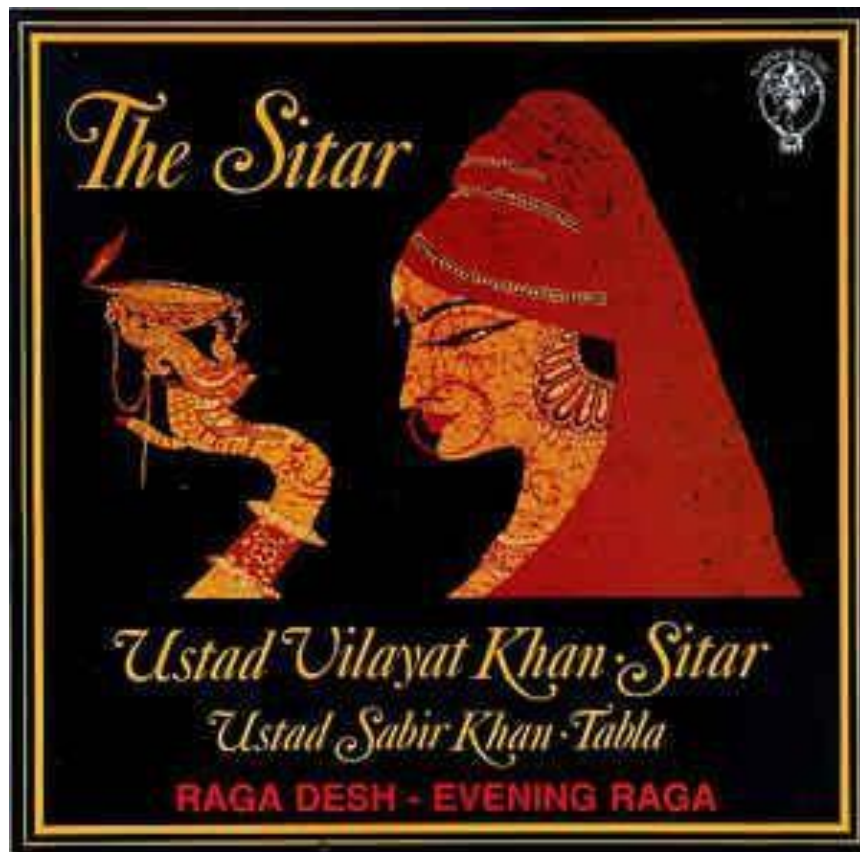
Raag Darbari With Ustad Amjad Ali Khan (1979) –Gramophone Records



With Ustad Amjad Ali Khansaheb



Sound of Drums –Germany



With Ustad Vilayat Khan



Saikron Dastan with Smt. Aruna Kundanani (ghazal)



Ghazal Mehek-with Smt Aruna Kunadanani (ghazal)

Awards:



Sangeet Natak Academy Award (2012)

18th Annual
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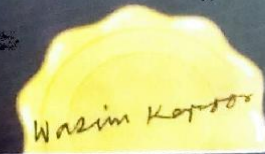
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of Society & the Nation



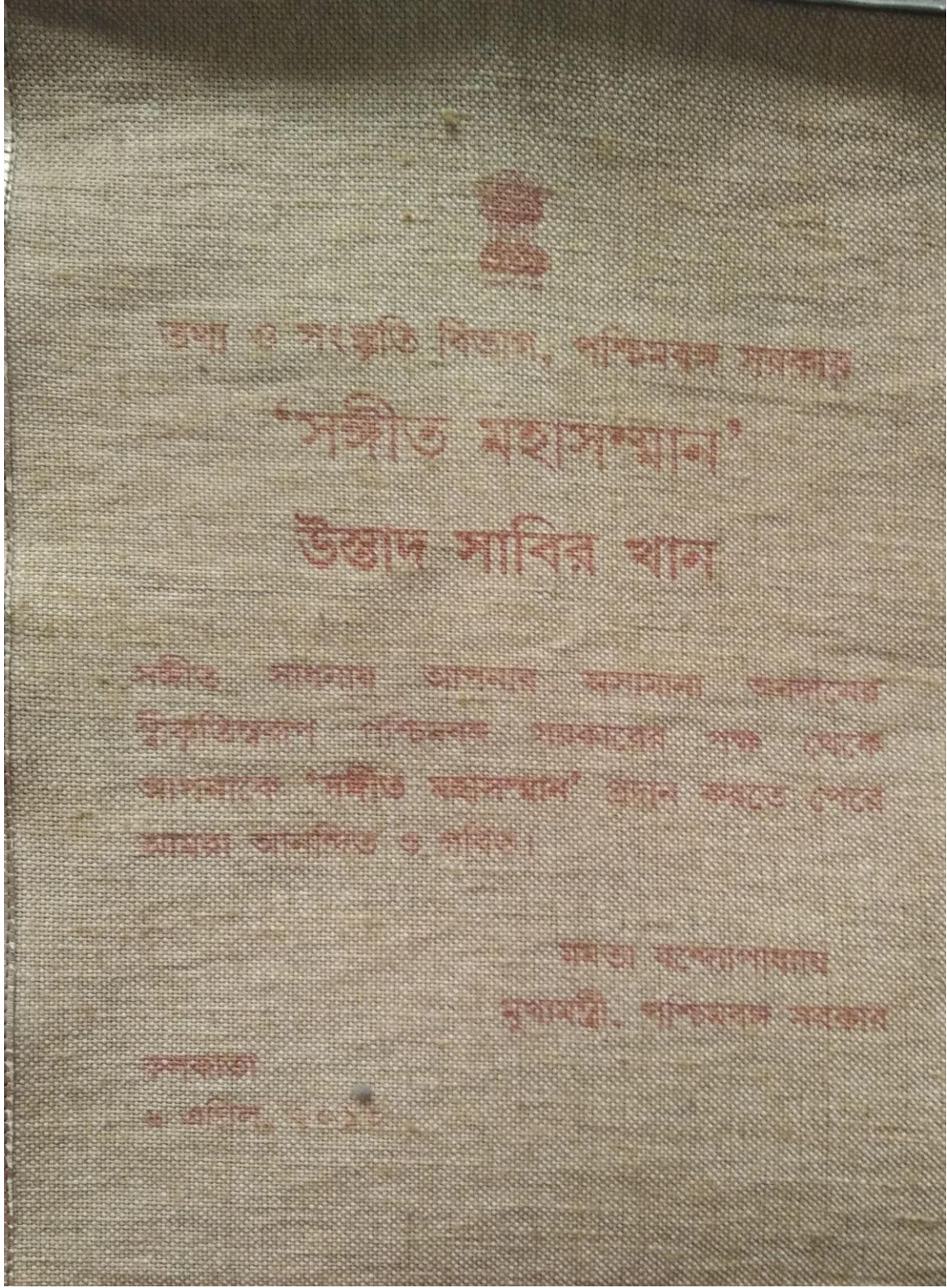
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