

# Old Dominion University

## F. Ludwig Diehn Concert Series



**Amjad Ali Khan, Sarod**  
**Amaan Ali Bangash, Sarod**  
**Ayaan Ali Bangash, Sarod**

**Vineet Vyas, Tabla**  
**Nilan Chaudhuri, Tabla**

Concert: September 25, 8 p.m.  
Free Workshop: September 26, 12:30 p.m.

Wilson G. Chandler Recital Hall  
F. Ludwig Diehn Center for the Performing Arts

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# Program Notes

It is indeed a matter of great joy and honour for me to present my music at Old Dominion University. For me, there are only two types of music. One is pure sound (which is the purest form); the other kind of music is based on the literature, text, lyrics, story, etc. There is an old saying "language creates barriers." Through pure sound of the instruments or voice one cannot lie or abuse a person. Music has to be felt and experienced. I personally admire and respect the beautiful poetry or the messages of the great Saints. But I live in the world of sound. It is only through sound that I feel the presence of (God) the Supreme Being.

It is hard for an Indian classical musician to mention the ragas or the taals (rhythmic cycles) beforehand because the decisions are made very near to the concert date, perhaps on the day of the concert itself! Since we don't have a written score, it also has something to do with the accommodation of moods and emotions of an artist on that day. I treat every raga like a living entity. A mere scale is not a raga. A scale is more like a skeleton. Even though the literal meaning of a raga is improvisation within a set framework of ascending and descending notes, I feel a raga has to be invoked. Since my childhood, I always wanted my instrument, the sarod, to be able to express the entire range of human emotions ... to sing, shout, whisper and cry. All the emotions! It has been a long journey so far and by the benevolence of the heavens, the sarod has become far more expressive than it was 25 years ago.

My two sons, Amaan Ali Bangash and Ayaan Ali Bangash on the sarods, join me tonight. Both young artists are working hard and have developed their own touch. They need your good wishes and blessings to carry forward this tradition. Two brilliant tabla (Indian two-piece drums) players, Vineet Vyas and Nilan Chaudhuri, accompany us. They belong to two very different and diverse schools of tabla playing.

Today's concert will be in three segments where we will be presenting both evening and night ragas. The first half will feature my sarod solo. Post-intermission, there will be a sarod duet by Amaan Ali Khan and Ayaan Ali Khan. I feel it's very important to have a personal rapport with any artist you perform with, as natures reflect in music. In this case, the coordination and sync of the two brothers add a lot of flavour. The last segment will be a sarod trio, where I am assisted by two sarods. This segment is an example of a living tradition that has been passed on from father to son for generations. I take turns and interact with both the young artists. We will be performing a raga in this segment from the south Indian system of classical music. Incidentally, India is the only country that has two systems of classical music, i.e., of the north and of the south.

An interesting aspect of Indian classical music is that, here you have five people on stage, who don't know what the other is going to do and yet have to perform like a rehearsed orchestra! Therefore, our role as performers is really that of three people, i.e., the performer, the composer and the conductor. Three in one! Along with the sarods and the tablas, there will be a tanpura, which is the drone instrument, tuned to the true tonic.

—Amjad Ali Khan

**An endowment established at the Hampton Roads Community Foundation, made possible by a generous gift from F. Ludwig Diehn, funds this program.**

# Biographies

**Amjad Ali Khan** is one of the undisputed masters of the music world. Born to sarod maestro Haafiz Ali Khan, he gave his first performance at the age of 6, and is credited with reinventing the technique of playing the sarod. Over the course of a distinguished career spanning more than six decades, Amjad Ali Khan has won numerous accolades, including a Grammy nomination, the Crystal Award by the World Economic Forum, UNICEF's National Ambassadorship and the Fukuoka Cultural grand prize. He has performed at venues the world over, including Carnegie Hall and the Royal Albert Hall, as well as the prestigious Nobel Peace Prize Concert in 2014 in Oslo, Norway. "Samaagam," his first sarod concerto, has been performed by the Britten Sinfonia, Orchestre National d'Ile de France, Orchestre d'Auvergne, London Philharmonia, Gulbenkian Orchestra, Welsh National Opera and Scottish Chamber Orchestra. Amjad Ali Khan has also been a visiting professor at Stanford University, University of New Mexico and Jacob's School of Music.

**Amaan Ali Bangash** and **Ayaan Ali Bangash** represent the seventh generation of a musical lineage, as sons and disciples of the sarod icon, Amjad Ali Khan. With him they have performed across the globe, including Carnegie Hall, Kennedy Center, Smithsonian, and WOMAD festivals on many continents. They have also collaborated with guitarist Derek Trucks, of the Allman Brothers Band, among others, and established themselves as a duo, carrying forward their musical legacy in sync with both tradition and contemporary times. The Khans performed at the Nobel Peace Prize Concert in 2014 in Oslo, Norway. They present traditional Indian classical ragas and Indian folk music that will be interpreted on their sarods.

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# F. Ludwig Diehn Concert Series

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**Amjad Ali Khan, Ayaan Ali Bangash  
and Amaan Ali Bangash**

Oct. 23, 2017

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