

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC
presents
GUEST RECITAL

Classical and Folk Music of North India

Pooja Goswami Pavan, *voice*

Kedar Naphade, *harmonium*

Pankaj Mishra, *sarangi*

A. Pavan, *tabla*

Rehanna Kheshgi, *tanpura*

Student Musicians

Parker Barrette
Bobby Bellairs
Mitchell Caponigro
Zac Carlson
Elizabeth Delaney
Jake Dreifort

Gabrielle Heidelberger
Claire Hughes
Phoebe Joy
Karl Kittleson Wilker
Tommy Krueger
Murali Meyer

Frankie Munson
Noah Schilbe
Lily Scott
Meredith Wallace
Veronica White
Jesse Wiemer-Hastings

FRIDAY, NOVEMBER 10, 2023 • CAD 330, STUDIO 1 • 7 P.M.

*Unauthorized photography or video and audio recording is prohibited.
Please silence cell phones.*

PROGRAM NOTE

Hindustani music is the classical music of northern regions of the Indian subcontinent. The human voice is considered the principal instrument in this tradition but the system also employs a wide variety of traditional instruments, like Sitar, Sarod, Santoor, Sarangi, Esraj, Rudravina, Bansuri, Shehnai etc., including some western instruments such as Harmonium, Mandolin, Violin, Cello, Slide Guitar and Piano. There are also multiple percussion instruments used in Hindustani music, the principal one being the Tabla, a pair of drums. The main melodic accompaniment to the voice in performance are the Harmonium and the Sarangi and the main percussion instrument is the Tabla. All the three instruments can be seen on the stage today accompanying the voice, which is the musical lead. The Hindustani system of music is based on the foundations of the Raga (a melodic system or framework) and the Tala (a rhythmic system or framework). Both the Raga and the Tala entail a constituent structure of notes and beats, respectively and myriad rules of using the scale or rhythmic units. The performance is never written down and is improvised upon a skeleton structure of melody and rhythm. Each performance of Hindustani music is unique – created that day for that audience, never to be performed the exact same way ever again. The performance is akin to painting on a large canvas, given just the basic outline (of a landscape, person/s etc.) and a palette of colors to use. The vocal form “khayal” (meaning “imagination”) is the primary vehicle through which musical expression takes place on stage. Aside from the khayal, there are multiple other vocal forms, like tarana, thumri/dadra, kajri, chaiti, hori, ghazal, sufiana kalam and bhajan. During the course of the evening you can expect to hear khayal, dadra, bhajan, sufiana kalam and a few folk songs from the state of Rajasthan in Northwest India. Since much of the music is “spur of the moment,” detailed program notes of individual pieces are not typically provided at concerts.

ABOUT THE ARTISTS

Dr. Pooja Goswami Pavan is a Hindustani (North Indian classical) classical vocalist, composer, and teacher. Her silky yet strong voice has the capability to move in three octaves effortlessly. Her intensive training in the Hindustani classical idiom has allowed her to broaden her ability to sing in a variety of genres with ease. Growing up in an environment of music and theater, she developed a deep interest in composing music to verses in Hindi and Urdu. The versatility in Pooja’s repertoire is evident in her ability to sing Thumri, Dadra, Ghazal, Bhajan, Sufiana Kalam and folk genres such as the Hori, Chaiti & Kajri besides the Khayal. Pooja was trained by Pandit Surendra Goswami, Prof. Ajit Singh Paintal and continues her advanced training in Khayal with her brother Prof. Shailendra Goswami. She has also been trained in semi-classical music by the eminent vocalist, the late Vidushi Shanti Hiranand. Pooja received a Ph.D. in Indian Classical Music from the University of Delhi.

She has performed at many prestigious venues such as The Ordway Center, The Guthrie, The India Habitat Center and The India International Center. Among her many acclaimed performances are ones at The Learnquest Music Conference (Boston), International Music Festival (Vietnam) and The Indian Classical Music Festival (The Bahamas). Since coming to Minnesota, she has made a name for herself with several successful collaborations with USA based artists of diverse genres. An active composer, she frequently creates works and performs for many leading music, dance and theater organizations including the Pangea World Theater, Ananya Dance Theater, Indian Music Society of Minnesota and Katha Dance Theater. Pooja has several recordings featuring her original compositions of Bhajan, Ghazal and Sufiana Kalam. She is much sought-after by educational and arts institutions for her Lecture-Demonstrations on Hindustani music. She has also served as an adjunct faculty member at the University of Minnesota’s School of Music and The Music Department at Macalester college, teaching graduate level courses in Indian music, history and culture. Her creative work has been supported with numerous grants and commissions from multiple arts agencies such as the Minnesota State Arts Board, Metropolitan Regional Arts Council, American Composers Forum and Cedar Cultural Center. She was recognized with the prestigious McKnight Fellowship for Musicians by the McKnight Foundation for excellence in her art.

Dr. A. Pavan is a regular figure in the Twin Cities music circles as a Tabla player and teacher. He initially trained in Tabla under Sri G. Lakshmiah, senior disciple of Ustad Shaik Dawood Khan of Hyderabad, India. He presently trains with Ustad Shabbir Nisar, the illustrious son and disciple of the Tabla legend Ustad Shaik Dawood Khan. He has performed for Katha Dance Theater, Pangea World Theater and Indian Music Society of Minnesota (IMSOM) in several productions and concerts. Pavan also appears on recordings of world/fusion music with many MN based artists. Since 1999 Pavan has been providing Tabla instruction to a number of students. Pavan co-composed and performed with Nirmala Rajasekar, Minnesota based Veena artist, the score for Pangea World Theater’s production “Partitions” in 2002, and the score for “5 Weeks” in 2017 with Dr. Pooja Goswami Pavan, his wife, who is a Hindustani vocalist, teacher and composer. Pavan has also performed with the St. Paul Chamber Orchestra along with Nirmala Rajasekar.

A senior management professional and innovation leader, Pavan is an alumnus of the University of Minnesota from where he received his Ph.D. His association with the Indian Music Society of Minnesota (IMSOM) goes back to 1989 when he first arrived in MN. He has served in IMSOM in various capacities, first as a volunteer, then playing various roles as a member of the Executive Committee for several years and finally as President of the Society from 1997 – 2001. He continues to be very active in IMSOM and presently serves as a member of the Advisory Board. Dr. Pavan was the Executive Director for several of IMSOM's big concert productions in the past including "Masters of Percussion" (2002 and 2006), "Legends of India" (2003), "Remember Shakti" (2003) and "Rhythm Fantasies of India" (2004) and "Zakir Hussain with Niladri Kumar" (2022). Dr. Pavan leads the grant writing responsibilities for IMSOM and has won well over 100 grants for the society under his leadership for artistic projects, capital improvements, management consultancy and arts learning.

Dr. Kedar Naphade, a Hindustani Classical Instrumentalist, is one of today's leading exponents of the art of Harmonium Solo and Accompaniment. Kedar received his preliminary training in Hindustani Music from his grandfather, Dadasaheb Naphade and from Arvind Gajendragadkar. For over 18 years, he has been a leading disciple of Pandit Tulsidas Borkar, arguably the most acclaimed harmonium player in India today. Kedar has also had the privilege of training from Padmavati Shaligram-Gokhale, a veteran singer of the Atrauli-Jaipur Gharana (stylistic school). She played a pivotal role in his musical development and sowed in him the seed that developed into a passionate love for the vocal art form. As such, like his Guru, Kedar's music derives inspiration from the stylistic genius and dexterous wizardry as well as the character of the traditional Hindustani vocal art form. In addition to classical music, Kedar also plays the semi-classical forms of Marathi Natyasangeet (Stage Music), Bhajans, Thumri, and folk forms such as Kajri, Chaiti etc.

Kedar has performed harmonium solo and has accompanied vocalists at numerous concerts in India, Europe and in the U.S. including prestigious festivals and venues such as the Alladiya Khan Smruti Samaroha, Dadar Matunga Cultural Center in Mumbai, The Lincoln Center in New York, Carnegie Hall in New York and The Smithsonian Institute in Washington D.C. He has also been featured on NPR. He has shared the stage with luminaries such as his Guru Padmavati Shaligram-Gokhale, Pandit Jasraj, Veena Sahasrabudhe, Ulhas Kashalkar, Prabha Atre, Laxmi Shankar, Phiroz Dastur etc. Kedar continues to train from veteran artists and maintains a very active concert schedule in the U.S. He is frequently sought after by the colleges and universities on the East Coast for lectures on Indian music, history and culture. He is also the Founder and Principal of Pt. Tulsidas Borkar School of Harmonium at ACE Open Online University - a first-of-its-kind virtual music school that brings the highest caliber of music education into the living rooms of deserving students all over the world.

Sri Pankaj Mishra was born into an exceptional musical lineage. He is the son of Sarangi maestro Satya Narayan Mishra and grandson of the renowned Sarangi virtuoso of the Benares Gharana (stylistic school), the Late Mahadeo Prasad Mishra. He was trained in Sarangi from an early age, first by his grandfather and later, by his father. Pankaj has created a distinct style of playing Sarangi and has established himself as one of the front ranking performers of this difficult instrument. He has performed both as a solo artist and accompanist, at several prestigious events in India, including the Dover Lane Music Conference, ITC Festival, Indo Occidental Symbiosis, Swar Samrat Festival, Salt Lake Music Festival, to name a few. He has toured extensively all over USA, Canada, and several countries of Europe, Japan and the Middle East. Outside of India he has performed under the aegis of several prestigious organizations including the Ali Akbar College of Music (San Rafael, CA and Basel, Switzerland), Ragamala (Edmonton, Canada), Deutsche Welle and WDR (German Radio & TV), the Indian Embassy (Berlin & Vienna), the Gandharva Music Festival (Netherlands), Asia Festival (Spain). He has also performed and lectured extensively at several academic institutions such as UCLA, UCSD, Cal State Univ. (Los Angeles), UT (San Antonio), California Institute of Arts.

Pankaj has also established a school for Indian Classical Music in Germany since 2002. As an accompanist, he has performed with top-tier Tabla players like Shyamal Bose, Swapan Chaudhury, Anindo Chatterjee, Kumar Bose, Sabir Khan, Tari Khan etc., with renowned vocalists like Girija Devi, Purnima Chaudhury, Dinanath Mishra, Kathak dance exponents like Birju Maharaj, Rammohan Maharaj, Vijay Shankar, Ghazal stalwart Ghulam Ali & Qawwali maestros Sabri Brothers, making him an all rounded artist who is adept in several roles. Pankaj is a "Grade A" Sarangi artist of the All India Radio and Television (Kolkata, India) and has also played on the sound track of many films and television shows in India. He appears on numerous recordings of Indian classical music, both as a soloist and accompanist. Among his many awards are the First Prize in Sarangi from the State Music Academy (West Bengal, India) and the Naad Brahma Award by the Damodar Mishra Institute (Varanasi, India). Pankaj is now settled in Toronto, Canada and regularly tours the USA and several countries around the world. His unique style of playing and interpretation is admired and sought after by a wide range of professionals from venerable Indian masters to luminary world musicians.