



Ustad Sayeeduddin Dagar and sons North-Indian Dhrupad – concert

Wednesday 27th of October 2010 – 20:00
Music Centre De Bijloke Ghent

Sayeeduddin Dagar and his sons Aneesuddin and Nafeesuddin hail from a family whose name is synonymous with the art of Dhrupad singing. They represent the nineteenth and twentieth generation of Dagar musicians who since the mid 18th century have managed to maintain this great cultural treasure in the face of all adversities.

Dhrupad is the oldest surviving form of classical music in India and traces its origins to the chanting of Vedic hymns and mantras. Though a highly developed classical art with a complex and elaborate grammar and aesthetics, it is also primarily a form of worship, in which offerings are made to the divine through sound. Later on Dhrupad music found its way to the courts of Indian emperors and kings, where musicians could professionalize. From then on compositions became more secular. Some were written in praise of the rulers, others were elaboration on the music itself. At the beginning of the 20th century Dhrupad was almost extinct, were it not for the Dagar family who kept on performing.

Fundamental to Dhrupad singing is the practice of Nada Yoga, in which, through various yogic practices, the singer develops the inner resonance of the body, and can make the sound resonate and flow freely through the entire region from navel to head.

Ustad Sayeeduddin Dagar, singing
Aneesuddin Dagar, singing
Nafeesuddin Dagar, singing
Pandit Udhav Shine, pakawaj
Michele Dehocky, tanpura
Jerome Cormier, tanpura
Judy Rust, tanpura

Wednesday 27th of October 2010 – 20:00
Music Centre De Bijloke Ghent, Jozef Kluyskensstraat 2, 9000 Gent

Tickets : € 18 (reduction : € 15, -19years : € 5)
Reservations : tickets@debijloke.be, www.debijloke.be, 09-269 92 92



Ustad Sayeeduddin Dagar en
zonen
Noord-Indiase drupad –
concert

Woensdag 27 oktober 2010 – 20:00
Muziekcentrum De Bijloke Gent

Eén van de oudste en puurste genres binnen de Indiase klassieke muziek is de drupad, ook wel omschreven als ‘het onbewogen woord’. De traditie ontstond uit de recitaties van de Vedische teksten in de hindoetempels, en verspreidde zich later als kunstmuziek naar de vorstelijke hoven. Aan deze hoven konden de zangers zich verder professionaliseren. Bij het begin van de 20ste eeuw was drupad op sterven na dood, maar vooral de Dagarfamilie bleef als een rots in de muzikale branding staan. Ustad Sayeeduddin Dagar en zijn zonen vertegenwoordigen de 19de en 20ste generatie. Zij zetten de zoektocht naar de perfecte toon verder, een meditatie die je doet verdwalen in klankgolven. Het enige wat overblijft is het meeslepende geruis van de ziel.

Ustad Sayeeduddin Dagar, zang
Aneesuddin Dagar, zang
Nafeesuddin Dagar, zang
Pandit Udhav Shine, pakawaj
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