

music

A Touch of Divine

The music lovers of the country savours Ustad Rashid Khan's singing that is laden with the verve and grace of a felt emotion

By Ziaul Karim

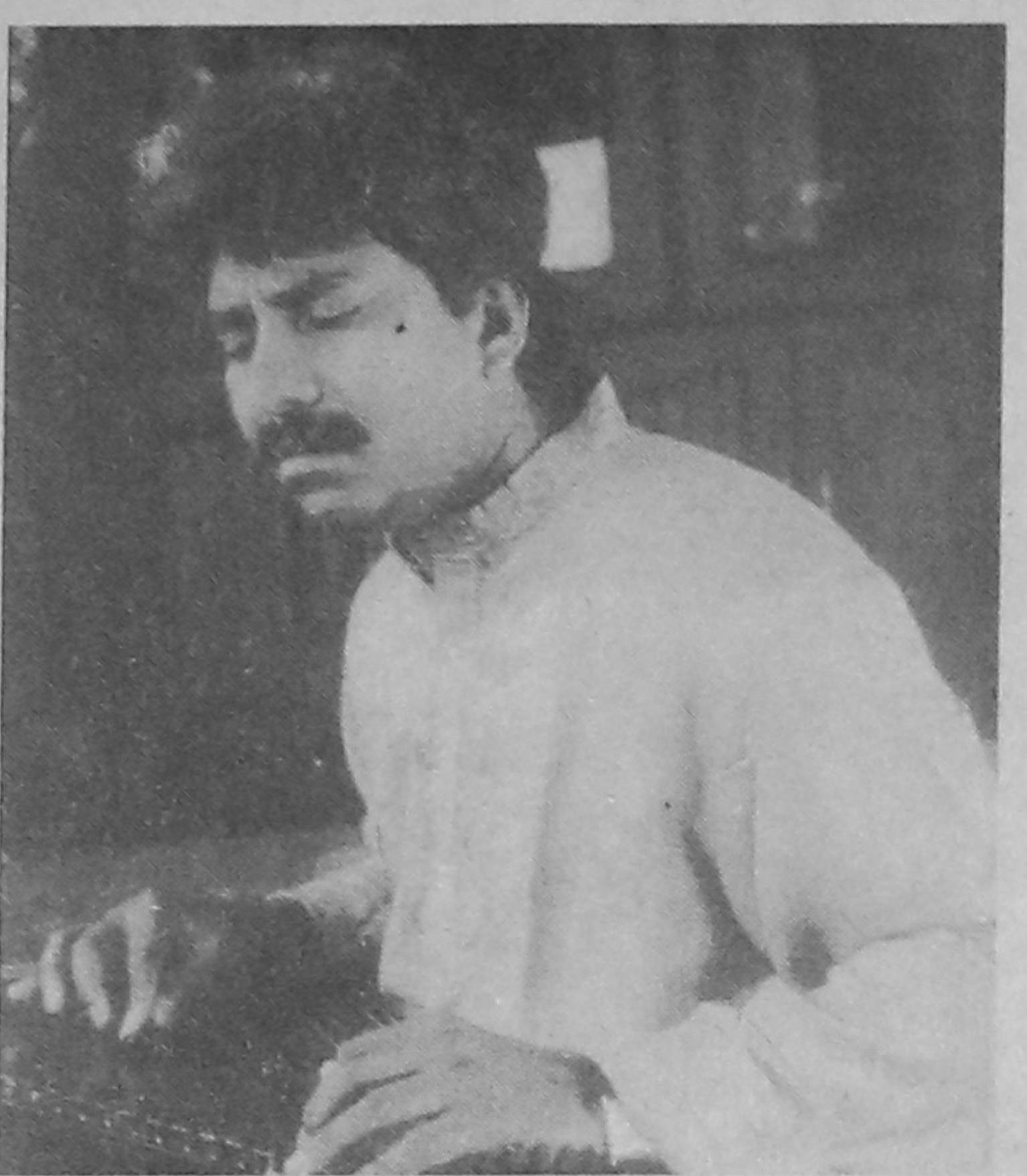
THE music emanating from the depths of Ustad Rashid Khan was an avalanche of transcendental purity on the audience who was held to a magnetic pull of rhythm and tune and the mellifluous notes of ragas Shudh Kalyan and Madhuvanti on October 25 at National Museum auditorium.

The scene at the concert venue was quite unprecedented, as music enthusiasts from all around the country gathered to

notice on that day was the disciplined behaviour from the crowd. Surprisingly, not a single cellphone rang to brake the musical equilibrium of the auditorium.

An outstanding exponent of the Khayal style of singing, Ustad Rashid Khan is also an unquestioned master of intricate and complex Tarana. More like the cascading flow of a stream his Tarana brings to his audience a gentle and spontaneous hum of waterfall.

He began the evening with raga Shudh Kalyan in Vilambit Khayal and reached the crescendo



Rashid Khan captivates the audience at National Museum on October 25

experience Rashid Khan's vocal prowess and musical dexterity. There were even exchange of rude words at the hall entrance when the organisers could not control the music lovers.

Ustad Rashid Khan began his recital to an overbrimming crowd, eager to absorb the intricate beauty and radiating brilliance of his voice. What was worthy of

through a perfect exposition of the depth of his musical ideas and stunning virtuosity of gayaki. The spirited and fluent harmonium playing by Ustad Purushottam Walawalkar made an ideal accompaniment to the musical feast.

In more than one hour Ustad Rashid Khan played with the raga Shudh Kalyan as a snake charmer

plays with a snake. He then sang raga Madhuvanti to slowly transporting the audience to a blissful journey to an enchanted land. Raga Madhuvanti is conventionally rendered in the late afternoon or early evening hours. In this raga Rishabh and Dhaivat is omitted in aroha, while avaroha is sampoorna. It also uses komal gandhar and tivra madhyam in its build-up. Here rishabh and pancham are respectively the vad and samvad swaras. Gifted with a rich, sonorous voice, Rashid Khan captivated the audience as a magnet attracts iron and steel.

Ustad Rashid Khan is the great grandson Ustad Inayat Hussain Khan, the founder-father of the Rampur Sahaswan Gharana. His great grandfather is considered as the one of the high priest of the pantheon of Indian classical music. In 1966 Ustad Rashid Khan was born at Budaon, a small town in the state of Utter Pradesh.

He was trained under the strict supervision of his great uncle Ustad Nissar Hussain Khan of the Rampur Sahaswan Gharana. The beauty of this Gharana lies in the vibrating musical alaap which Rashid Khan has superbly internalised and can render in a flowing ease. He has also emulated the celebrated singing style of tarana mastered by his ustads and great uncle Ustad Nissar Hussain Khan. Tarana is pattern of singing which draws its inspiration from the power and effectiveness of instrumental jhala.

As a stalwart of Rampur Sahaswan Gharana Rashid is loyal to his gharana but at the same time he tries to incorporate the best from other gharanas into his renditions which gives his personal signature to his singing.

Rashid Khan gave his first public performance at the age of 11 in 1977 and the very next year performed at the ITC Sangeet Sammelan at New Delhi. He has not looked back since. A towering figure of the new generation performers, Rashid's majestic singing is a potion that quenches the thirst for the divine.

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