Central Washington University
Department of Music
presents:

Sugota Nag
Guest Recital

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Jerilyn S. McIntyre Music Building Recital Hall
Thursday, October 29, 2015
7:00 PM
Program

Selections to be announced

Music was a passion amongst all the members of the Nag family of Bengal. Sugato’s father Prabir Nag’s interest in music, art and culture is keen, and as a high school student, ventured to take Sarod lessons with his classmate, the young Buddhadev Das Gupta, who later on went on to become one of the finest sarod players of the country. Mother Chameli Nag is a well known singer of Bengali songs of Dijendralal, Rajanikanto and Atul Prasad.

Sugato formally started taking sitar lessons with Late Shri Anil Roy Chowdhury, in 1971. Shri Roy Chowdhury, a much respected elder of Calcutta’s music scene, was a disciple of the legendary sarod player, Pt. Radhika Mohan Maitra of the famed Seniya Shahjahanpore Gharana and had the uncanny knack of grooming up little musicians with unparalleled dedication.

After the passing away of Anil Roy Chowdhury in 1976, Pt. Radhika Mohan Maitra adopted Sugato as his own disciple. Radhika Mohan Maitra was a strict disciplinarian, a purist and perfectionist and it was under his long and arduous training in all aspects of Sitar playing that Sugato emerged as a mature and sensitive artist, while still in his teens.

Having learnt also from the eminent musician and musicologist, Shri Ajoy Sinha Roy, a senior disciple of Baba Allauddin Khan, Sugato has imbibed talim of the Maihar Gharana too.

At present, Sugato is under the tutelage of sarod maestro Pt. Buddhadev Das Gupta and continues to enjoy the benefits of his guidance and his immeasurable wealth of musical knowledge.

Although Pt. Radhika Mohan Maitra belonged to the Shahjahanpore sarode gharana of the late Ustad Mohammed Ameer Khan Saheb (1873-1934), he had also had the good fortune of receiving sitar taleem from Ustad Enayet Khan of the Etawah gharana. Through his close association with Enayet Khan’s son, Ustad Vilayat Khan, Pt. Maitra was an astute follower of the baaj of their gharana. Hence, Sugato’s sitar repertoire is a happy synthesis of the sitar baaj of Ustad Vilayat Khan and the rabab-based sarode baaj of the Ameer Khan Gharana. His immense talent is evident in the way he handles the sitar, playing and synthesizing two very different types of baaj coming from the aforementioned gharanas to create an unique and completely satisfying listening experience. The alluring sweetness of his playing coming from the gayaki style, the effortless meends extending upto six pardas combined with strong and intricate boltwork and gamaks reflects a mastery of execution of the highest order.

Josh Humphrey has spent more than a decade studying the traditional music of Northern India. While at the University of Oregon, Josh began intense studies in melodic and rhythm traditions of Hindustani music, classical Turkish music, and classical Arabic music.

Josh first began studies of tabla with Doug Scheuerell, a disciple of Pt. Gyan Prakash Ghosh, and later travelled to Kolkata to study in the traditional gharanadar (guru-student) style with 32nd generation tabla master Ustad Sabir Khan. He has also taken taleem from prominent performers such as Debendra Chakraborty and Kuntal Roy. Recently, he has begun studies in the ragas of Hindustani music, focusing on applying this music to the raga-guitar, a new specialized instrument he helped design and build.

Josh has studied Music of World Cultures, Western music theory, guitar performance, and Music Technology, earning a Bachelor’s in music from Central Washington University in 2000, and a Master of Music from the University of Oregon in 2006.