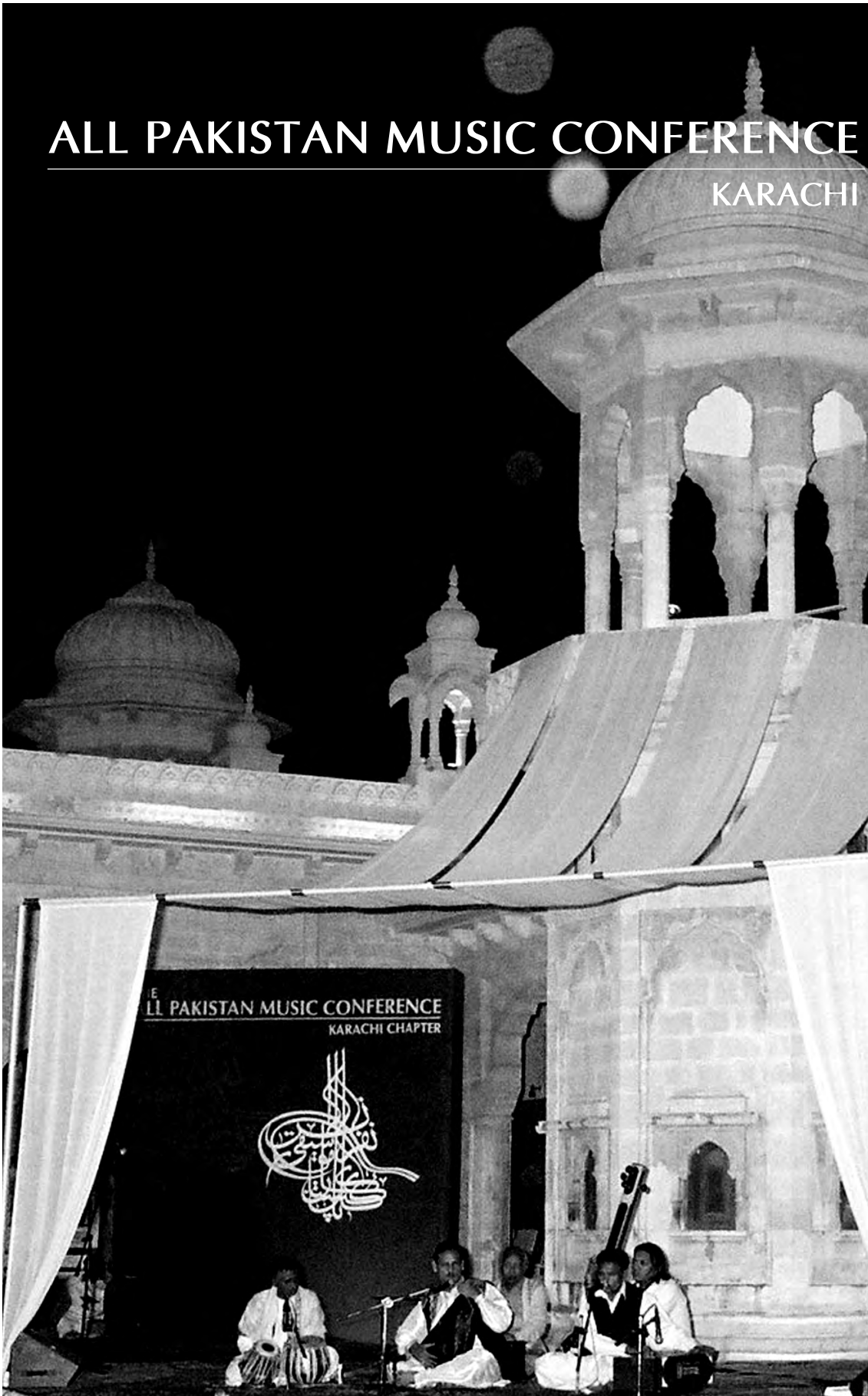


ALL PAKISTAN MUSIC CONFERENCE

KARACHI



The first nine years

In the beginning there was rhythm..

-Hans von Bulow (1830-94)

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FOREWORD

It must be confessed that, in 2003, when a motley crew of music enthusiasts got together to ponder on the state of classical arts, the realization of the task at hand, might have escaped them. 9 years on, with numerous full fledged festivals, smaller events, release of audio material and other less tangible but equally important work under the belt, All Pakistan Music Conference, Karachi is still overwhelmed by the urgency of such work and the inadequacy of its effort.

Of no consolation is the fact, that the decline of traditional arts is a worldwide phenomenon. While the world grows smaller, collective memories grow shorter and the riches of diversity are forfeited at the altar of globalization. In Pakistan, the added dimension of culture being a victim of political expediency makes its position all the more precarious. Any effort to intervene to arrest this rapid decline, needs to be holistic, proactive and long term. All Pakistan Music Conference (APMC), Karachi takes on this mantle out of its belief that cultural wealth is the right of every individual and an appreciation of it is integral to a healthy society.

Institutionally, APMC, Karachi has today reached a crossroad where, having established itself as a considerable player in Pakistan's cultural arena, it waits to take the logical leap into projects aimed at sustainability -both of the arts it aims to nurture and also of the organization that is to take this work forward. Towards this end, a Vision Document has been prepared, which defines an ambitious path to a meaningful and sustainable future.

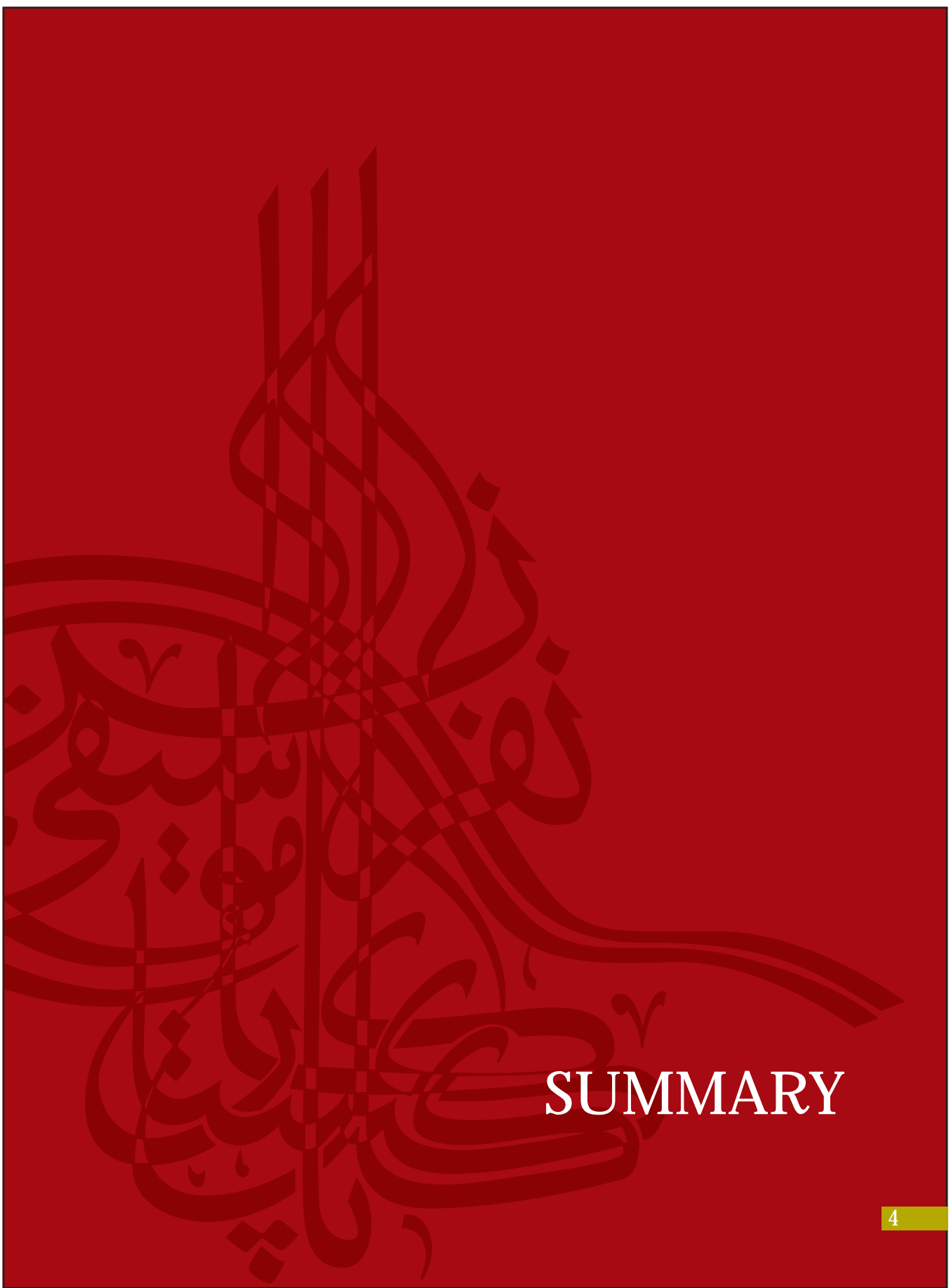
In today's world of donors, however, organizations involved in less tangible, long-term work suffer a shrinking of funding space against competing demands. The dilemma of trying to serve the mainstream with an outcome that makes immense social sense but little commercial sense (at present) is daunting. But there is no despondency here, as APMC, Karachi's relentless work is now showing results in terms of notice. With exciting ventures on the cards, planned with support from the public and private sector -including a folk festival with Pakistan National Council of Arts (PNCA); an agreement for the processing and release of archival material with a multinational corporation and general expressions of interest by both national and international organisations, we press on to an enriched future for our generations to come.

Ayla Raza
Director

Music

In your depths we deposit our hearts and souls.
Thou hast taught us to see with our ears
And hear with our hearts

Kahlil Gibran (1883-1931)
The Prophet, 1923



SUMMARY

Summary

MISSION To contribute towards the revival, development, & promotion of classical arts

LOGIC The APMC, by:

- n nurturing the artistic tradition;
- n developing a discerning audience for classical arts; and
- n institutionalising & strengthening its organisational base

Hopes to contribute towards:

- n developing a rich & ongoing cultural tradition around the classical arts in Karachi
- n enhancing the learning, practice, viewing, listening and appreciation of classical arts
- n creating a community that values its classical arts & works to preserve them

Thereby, in the long term:

- n contributing towards the revival, development, and promotion of classical arts for the greater benefit of society

STRATEGIES

Strategy 1: Provide platforms to artists for exposure at the national & international levels

Strategy 2: Promote professional recognition & respect for artists & accompanists

Strategy 3: Ensure availability of resources on the classical arts

Strategy 4: Provide encouragement & incentives for teachers & students of the classical arts

Strategy 5: Undertake extensive outreach to promote the classical arts

Strategy 6: Institutionalise and strengthen its organisational base

Strategy 7: Develop long-term financial & organisational sustainability

Strategy 8: Cultivate a broad support base for APMC Karachi

Summary

All Pakistan Music Conference (APMC), Karachi is registered under the Societies Act XXI of 1860 (Kar. No. 020 of 2004). It is governed by an 8 member EC and currently has 02 staff members in its employment alongwith support from a team of committed volunteers.

APMC, Karachi maintains a Website at: www.apmckhi.org

APMC, Karachi sustains itself through corporate sponsorship. Sources of other income for APMC, Karachi include sale of CDs, membership fee, sponsorship, & donations.

AF Ferguson have been APMC, Karachi's auditors for the past 5 years.

GOVERNANCE

WEBSITE

FINANCE

AUDIT

You gracious Art, how often in gloomy hours,
When Life's tumultuous round ensnared me,
You have kindled warm love in my heart,
And carried me in a better world!

Franz von Schober (1796-1882)
An die Musik ('To Music')
(lyrics set famously by his friend Schubert)

On the wings of song

Heinrich Hine (1797-1856)
Song title, 1832

Only that art can live which is an active manifestation of the life
of the people. It must be a necessary and essential portion of that
life, and not a luxury.

Ernest Bloch (1880-1959)
Man and Music, 1917



Context 1

Context

Tradition of classical arts in the sub-continent has prospered and survived through centuries under the patronage of the state and the ruling elite. It is this secure support that gave rise to the iconic intellects of the likes of Tansen, Swami Haridas and Amir Khusro -credited with the invention of at least three genres of traditional music, various ragas, instruments, as well as poetry.

On the contrary, the existence of the Classical arts in our society has been increasingly in peril since partition. The growth of obscurantism, coupled with official neglect towards traditional art forms has shrunk the space for cultural expression greatly.

With dwindling platforms, an apathetic audience and virtually non-existent patronage, classical performers have been diminishing, both in number (some stylistic schools -the gharanas and even some genres becoming extinct) as well as quality. The few practitioners that exist, find neither motivation nor takers for the immense wealth they possess. Our inheritance, in the work of giants of the classical arts like Ustad Bade Ghulam Ali Khan, Roshan Ara Begum, even Mehdi Hassan, Farida Khanum and Iqbal Bano is in danger of forfeit, as our young have no recognition of their contributions. Not surprisingly, current custodians of this inheritance have no incentive -if at all they have opportunity, to transfer knowledge and pass on the baton.

Precipitated by the shrinkage of space for traditional arts, documentation of existing practitioners has also dwindled. There is a gaping void in adequate documentation of classical arts since the 80's. Added to this crisis is the fact that, the wealth of archive that does exist is in danger of perishing because it exists on archaic technology. There has been no effort to ensure proper safety and longevity of the material. Scores of invaluable material in the Radio Pakistan, National Audio Archives fortunately escaped a fire in 2007, but underscored the importance of a foolproof system of preserving this national treasure.

It is increasingly evident that if drastic remedial measures are not undertaken today, Pakistan is in danger of losing this aspect of its cultural capital forever.

Social Relevance:

All Pakistan Music Conference (APMC), Karachi came into existence to give a much needed boost to the classical arts in our society. APMC, Karachi, takes on this mantle because of the belief that the Arts are not only integral to the collective expression of a people but are also mainstays of social cohesion in a society.

At APMC, Karachi we view our work as a critical catalyst for the benefit and development of our society! its relevance even greater in today's fractured times.

Cultural Relevance:

Artists and their art finding no support from the State, obviously look towards commercial forums to eke out a living. As a result classical arts are largely dependent on the space that market allows them. The meager (and that too sporadic) support they receive from these forums, is not even enough for them to survive, let alone nurture their art. In a cultural environment that's heavily commercialized, where classical arts will be seen as a product to be sold, the classical performer is in danger of losing out to an audience who has no appreciation to the time invested and finesse honed by the artiste.

It is hoped that APMC, Karachi's work in developing an appreciation for classical arts will create a receptive community that values its art forms & artistes. It also hopes to act as an advocacy group to persuade the State to extend support for the financial well-being of artists freeing them from the worry of making ends meet and instead focusing on the development of their art.

RATIONALE

Context

- VISION** To create a strong institution that will:
- n contribute towards enhancing the learning, practice, viewing, listening and appreciation of classical arts
 - n contribute towards the development of a community that values the classical arts, has a sense of belonging & attachment to them and works to preserve them

OBJECTIVES Through its work, APMC, Karachi strives to address both ends of the spectrum; sustaining and nurturing a steady stream of both artists and audiences of the classical arts. It aims to do this by pursuing the following objectives:

- Artists End** Sustain a steady stream of Artists by:
- n Working towards better financial health of the artistic community
 - n Restoring rightful place in society
 - n Increasing opportunities for training and skill development of the artist

- Audience End** Contribute to the creation of a community that values its indigenous arts by:
- n Exposing the younger generation to the traditional art forms to ensure sustainability of cultural diversity
 - n Production of accessible material on the arts



History 2

History

FORMATIVE YEARS (2004-2007)

All Pakistan Music Conference (APMC), Karachi was established in 2004, to bring “the joy of music back to this city”. The aims, at the time, were articulated in early documentation as:

“... to revive the teaching and learning of the classical performing arts as well as a revival of the culture of appreciating them in all social strata in Karachi. Through our free or extremely affordable events we hope to break the social barriers in our city and provide it with a cultural ritual that our generations can be proud of.”

REVIEW & REFORM (2006-2010)

In May 2006, with 3 successful annual conferences & nearly a dozen events behind it, the Executive Committee of APMC, Karachi decided that it would be useful to revisit the plans made in 2004. It was felt that although, APMC, Karachi has enjoyed considerable success in holding events, it had not fared too well in terms of institutionalization.

Even after two and a half years, APMC, Karachi’s work was heavily reliant on the energies and time of EC members who were struggling increasingly to take out from their busy schedules, the kind of time APMC, Karachi needed. This, in turn meant that APMC, Karachi was becoming too event oriented, too focused on the annual conference and the Baithaks. It was struggling to expand into other areas of proactive and long term work.

Against this backdrop, between May 2006 and August 2007 a series of ‘vision’ meetings were held by the EC at which the philosophical as well as the logistical issues of APMC, Karachi were vigorously discussed.

Documents from the time show that the EC had clearly articulated a short term and a long term vision of what APMC, Karachi would achieve. Some of the ideas included:

Immediate & short term - present to 2 years:

- ⁂ Organize Annual Festival every year
- ⁂ Organize 4 baithaks and special programs
- ⁂ Create a comprehensive all-Pakistan database of performers.

Medium term - 2 to 5 years

- To work with the media and other institutions to propagate music
- ⁂ To make it more accessible to a wider audience.
- ⁂ To extend opportunities for further training to upcoming, talented performers.
- Attempt to provide talented artistes with platforms to perform internationally.
- ⁂

Long-term - beyond 5 years

- To form a national archive to classical/semi classical, sub-continental music
- ⁂

Desired future activities

- International exchange programme
- ⁂ Archive library.
- ⁂

The altered financial climate after 2008, viz-a-viz APMC, Karachi's fundraising, forced the Executive Committee to review its strategies and operations in 2009. The result of these review meetings is the APMC, Karachi Vision Document which, outlines plans for sustainability and institutionalization of its work.

It is hoped that the Document - along with clearly defining and articulating APMC, Karachi's course, will convince donors of the seriousness and urgency of APMC, Karachi's work and garner support for its projects; both on-going and proposed.

VISION
DOCUMENT
(2010-2015)

The art of music above all other arts is the expression of a soul of a nation.

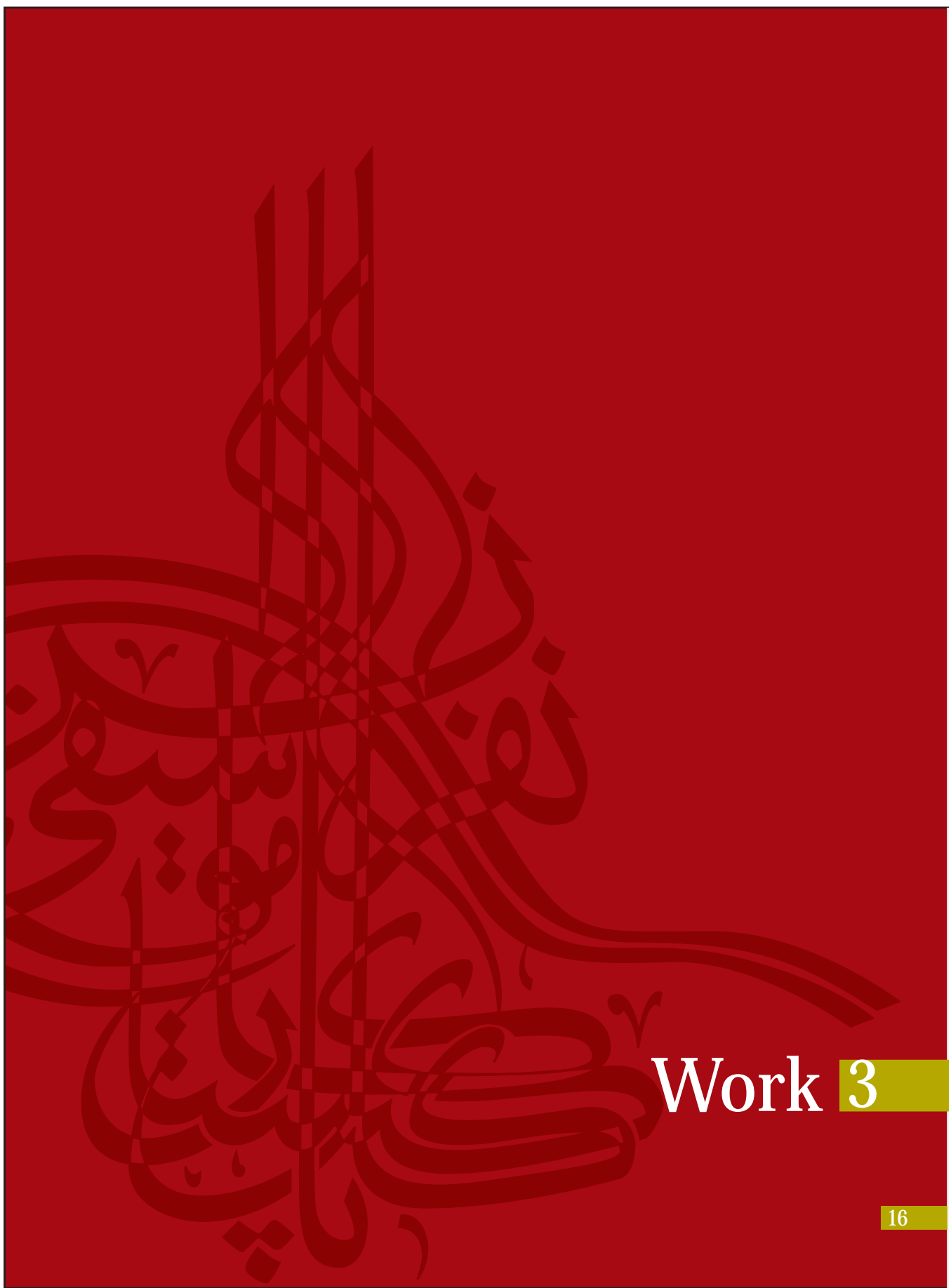
Ralph Vaughan Williams (1872-1958)

Quoted in Headington, *The Bodley Head History of Western Music*, 1974

We are the music makers,

We are the dreamers of dreams,
Wandering by the lone sea-breakers,
And sitting by desolate streams;
World-losers, and world-forsakers,
On whom the pale moon gleams;
We are the movers and shakers
On the world for ever, it seems.

Arthur O' Shaughnessy (1844-81)
Ode, 1974



Work 3

PROVIDING PLATFORMS

In an effort to provide maximum exposure to the classical performer, APMC, Karachi organizes regular events to showcase talent and skill throughout the year. APMC, Karachi's Annual Festival, now in its ninth year, is well established and greatly respected. Showcasing 5- 6 performers of classical music and dance every evening it has boasted an audience of up to 3000 people per night. In addition to the popular Annual Festival, APMC, Karachi also organizes smaller baethaks, throughout the year. These smaller events feature 1-2 performers in an evening. Venues for these baethaks are rotated through the city to allow for maximum outreach. Detailed documentation of all these events is given in Chapter 4.

All APMC, Karachi's events are by policy (as of May 2007), kept free and open-to-all. This is to include and maximize outreach amongst all income strata in society.

APMC, Karachi events have profiled A-list classical performers from all-over Pakistan as well as some overseas performers. APMC, Karachi has also tried to showcase younger talent and has included junior performers as well as designated slots for student performances at its events. A list of artists featured in these events can be found in Appendices II-IV.

APMC, Karachi is also on the lookout for innovative approaches in classical arts and has hosted some events that might be regarded as slight deviations from the purists' point of view but hopefully allude to new approaches available for both practitioners and observers.

APMC, Karachi also actively nominates artistes for exposure outside of its own events. This includes attempts to liaise with organizations both within Pakistan and abroad to provide platforms for classical practitioners. These opportunities fulfill a two pronged purpose of exposing newer audiences to talent, as well as, playing an integral part in the development of the performers' skill.

Through its work in the past 8 years, APMC, Karachi has been able to accumulate 90+ hours of recorded material. These are the exclusive property of APMC, Karachi as recordings of its events and as per contractual agreement with the performing artists.

APMC, Karachi has compiled and released material from its archival collection from time to time. An advisory board for APMC, Karachi releases (comprising of music critics and connoisseurs -Mr. Sarwat Ali, Dr. Hasan Aziz, Mr. Abdullah Haroon and 2 ex-officio members of APMC, Karachi Executive Committee) is in place that reviews and approves content for release under the All Pakistan Music Conference, Karachi label.

Over the years, APMC, Karachi has published 10 titles of quality from its archives. The latest four titles have been fabricated and packaged by EMI (Pakistan) Ltd. under contract from APMC, Karachi. These CDs were initially sold solely on APMC, Karachi events. APMC, Karachi is now cautiously approaching commercial marketing of its releases. On-line marketing is also being considered.

Presently, APMC, Karachi is in the process of finalizing negotiations with a multinational corporation to secure funding for the editing, mastering and subsequent release of its archival material. Under this project, APMC, Karachi will see the release of 30 new titles from its archive in the next 3 years.

APMC, Karachi remains on the lookout for partners -both national and international to provide further depth to its work. To date, these attempts for partnerships have been largely centred on performance or training opportunities. Media partnership has also been attempted to expand outreach.

A list of collaborating institutions & organizations is included in Chapter 6.

CD
PRODUCTION

FORGING
PARTNERSHIPS

Music! soft charm of heav'n and earth,
Whence didst thou borrow thy auspicious
birth?
Or art thou of eternal date,
Sire to thyself, thyself as old as fate?

Edmund Smith (1672-1710)
Ode in Praise of Music

Music: breathing of statues

Perhaps: stillness of pictures. You speak, where speeches end. You
time, vertically poised on the courses of vanishing hearts.

Feelings for what? Oh, you transformation of feelings into... audible
landscape!

You stranger: Music

Rainer Maria Rilke (1875-1926)
An die Musik ('To Music') trans Leishman



Events 4

Events

2003-4

1st Annual Festival
February 13-15, 2004
Venue: Hindu Gymkhana

PERFORMING ARTISTES

- | | |
|----------------------------------|------------------------------------|
| n Ustad Raees Khan | n Ustad Fateh Ali Khan |
| n Farida Khanum | n Ustad Fateh Ali, Hameed Ali Khan |
| n Ustad Bashir Khan, Nazeer Khan | n Mehnaz Begum |
| n Ustad Imdad Hussain | n Tina Sani |
| n Farid Ayaz, Abu Mohd. Qawwal | n Muhammad Faqeer |
| n Ustad Naseeruddin Saami | n Ustad Salamat Ali Khan |
| n Fakirs of Bhit Shah | n Ustad Khursheed Hussain |
| n Hanif Lashari, Wahid Lashari | n Ghulam Murtaza Niazi |
| n Ustad Zafar Ali Khan | n Nafees Ahmed |
| n Mazhar Hussain, Zulfiqar Ali | n Raees Ahmed |
| n Sajid Hussain | n Deedar Hussain, Mohabbat Ali |
| n Parveen Nazar | n Noor Zehra Kazim |
| n Saadat Ali Khan | |





2004-5

2nd Annual Festival
February 04-06, 2005
Venue: Hindu Gymkhana

PERFORMING ARTISTES

- | | |
|------------------------------------|--------------------------------|
| n Farida Khanum | n Ustad Naseeruddin Saami |
| n Ustad Fateh Ali, Hameed Ali Khan | n Ustad Mubarak Ali Khan |
| n Naheed Siddiqui | n Ustad Imdad Hussain |
| n Ustad Bashir Khan | n Ustad Sharafat Ali Khan |
| n Ustad Zafar Ali Khan | n Ustad Salamat Hussain |
| n Babar Niazi, Javed Niazi | n Tina Sani |
| n Sajid Hussain | n Ashraf Sharif Khan |
| n Deedar Hussain, Mohabbat Ali | n Saadia Khan |
| n Roshan Abbas, Ghulam Abbas | n Mumtaz Sabzal |
| n Nazar Hussain | n Mazhar Hussain, Zulfiqar Ali |
| n Parveen Nazar | n Nafees Ahmad, Aamir Zaki |
| n Nafees Ahmed Khan | n Rustam Fateh Ali Khan |
| n Javed Allahditta | n Farid Ayaz, Abu Mohd. Qawwal |
| n Abdullah Khan | n Shakeela Khorasani |





Events

2004-5 Baethaks

- ⁿ Baethak 1
Ustad Zafar Ali Khan (khyal)
Tina Sani (semi-classical)
July 11, 2004
Venue: Arts Council
- ⁿ Baethak 2
Nafees Ahmed Khan (sitar)
Ustad Hussain Buksh Khan Gullu (khyal)
August 28, 2004
Venue: Rangoonwalla Hall, Dhoraji Colony
- ⁿ Baethak 3
Ustad Raees Khan (sitar)
October 10, 2004
Venue: Bahria Auditorium
- ⁿ Baethak 4
Qawali Mehfil with Manzoor Niazi Qawwal,
Bahauddin Qawwal and Abu Muhammad,
Farid Ayaz Qawwal
November 27, 2004
Venue: Indus Valley School of Art and Architecture
- ⁿ Baethak 5
Ustad F. Wasifuddin Dagar (visiting Indian vocalist)
December 14, 2004
Venue: Indus Valley School of Art and Architecture
- ⁿ Baethak 6
Ustad Raza Ali Khan (visiting Indian vocalist)
April 4, 2005
Venue: Indus Valley School of Art and Architecture
- ⁿ Baethak 7
Ustad Naseer-uddin Saami (khyal)
May 14, 2005
Venue: Rangoonwalla Hall, Dhoraji Colony
- ⁿ Baethak 8
International Music Festival
June 20, 2005
Venue: Alliance Francaise de Karachi



Events

2005-6

3rd Annual Festival
January 20-22, 2006
Venue: Hindu Gymkhana

PERFORMING ARTISTES

- Ustad Hamid Ali Khan
- Ustad Naseeruddin Saami
- Ustad Fateh Ali Khan, Hameed Ali Khan
- Ustad Abdul Sattar Tari
- Mehnaz Begum
- Ustad Zafar Ali Khan
- Mumtaz Ali Sabzal
- Ashraf Sharif Khan
- Akhlaq Hussain
- Buland Iqbal Khan
- Javed Hussain, Ghulam Khusro Khan
- Niaz Ahmad
- Ustad Raza Ali Khan
- Ustad Mubarak Ali Khan
- Ustad Bashir Khan, Nazeer Khan
- Mekaal Hasan Band
- Javed Bashir and Akbar Ali
- Salamat Ali
- Hanif Lashari, Wahid Lashari
- Nafees Ahmad Khan
- Sara Zaman

and student performances.





Events

2005-6 Baethaks

- ⁿ Baethak 1
Ustad Mubarak Ali Khan (khyal)
Sajid Hussain (sitar)
July 30, 2005
Venue: Pakistan Institute of International Affairs
- ⁿ Baethak 2
Javed Niazi & Babar Niazi (folk)
Abdullah Khan (shehnai)
September 16, 2005
Venue: Pakistan Institute of International Affairs
- ⁿ Baethak 3
Mehnaz Begum (semi-classical)
Niaz Ahmed (harmonium)
April 8, 2006
Venue: Pakistan Institute of International Affairs
- ⁿ Baethak 4
Dance Recital by Naheed Siddiqi
June 9, 2006
Venue: Behria Auditorium



Events

2006-7

4th Annual Festival
March 22-23, 2007
Venue: Hindu Gymkhana

PERFORMING ARTISTES

- ⁂ Malikzada Hafeez Khan Talwandi
- ⁂ Ustad Ghulam Hassan Shuggan
- ⁂ Farida Khanum
- ⁂ Ustad Naseeruddin Saami
- ⁂ Ustad Allah Lok Khan
- ⁂ Ustad Mubarak Ali Khan
- ⁂ Ustad Bashir Khan
- ⁂ Ustad Salamat Hussain
- ⁂ Asad Qizilbash
- ⁂ Abu Mohammad and Farid Ayaz Qawwal
- ⁂ Riaz Ali, Imtiaz Ali Khan
- ⁂ Aneesh Pradhan
- ⁂ Murad Ali
- ⁂ Ustad Fateh Ali Khan (Patiala)
- ⁂ Ustad Fateh Ali Khan (Gwalior)
- ⁂ Shubha Mudgal





2006-7 Baethaks

- ⁿ Baethak 1
Ustad Naseeruddin Saami (khalay)
September 9, 2006
Venue: Pakistan Institute of International Affairs

- ⁿ Baethak 2
Memorium for Shehnai maestro Ustad Bismillah Khan
Sara Zaman (khalay)
December 2, 2006
Venue: Pakistan Institute of International Affairs



Events

2007-8

5th Annual Festival
April 11-12, 2008
Venue: Indus Valley School of Arts & Architecture

PERFORMING ARTISTES

- Ustad Fateh Ali Khan,
- Ustad Mubarak Ali Khan
- Ustad Naseeruddin Saami
- Ashwini Bhide Deshpande
- Rustam Fateh Ali Khan
- Ustad Imdad Hussain
- Ustad Salamat Hussain
- Kamal Sabri
- Mohammad Ahsan Pappu
- Rashid Ali Khan



Events



Events

2007-8 Baethaks

- ⁿ Baethak 1
Ustad Madhup Mudgal (visiting Indian vocalist)
July 10, 2007
Venue: Arts Council of Pakistan
- ⁿ Baethak 2
Ustad Mubarak Ali Khan (khayal)
September 9, 2007
Venue: Arts Council of Pakistan
- ⁿ Baethak 3
Screening of “Khayal Darpan”, by Yousuf Saeed
followed by panel discussion with leading artists
December 16, 2007
Venue: Indus Valley School of Arts & Architecture
- ⁿ Baethak 4
Badaruzzaman and Qamaruzzaman (khayal)
June 7, 2008
Venue: Pakistan Institute of International Affairs



2008-9

6th Annual Festival
April 24-25, 2009
Venue: Indus Valley School of Arts & Architecture

PERFORMING ARTISTES

- n Ustad Fateh Ali Khan (Gwalior)
- n Ustad Naseeruddin Sami
- n Ashraf Sharif Khan
- n Fareed Ayaz, Abu Mohammad Qawwal
- n Aliya Rasheed
- n Ustad Zafar Ali Khan
- n Akhtar Hussain
- n Abdullah Hussain
- n Jafar Husain
- n Intizar Husain





2008-9 Baethaks

- ⁂ Baethak 1
Abu Mohammad and Fareed Ayaz Qawwal
November 8, 2008
Venue: Rangoonwala Auditorium

- ⁂ Baethak 2
Zulfiqar Ali, Mazhar Hussain (khayal)
Mumtaz Sabzal (benjo)
February 27, 2009
Venue: Indus Valley School of Art & Architecture

- ⁂ Baethak 3
Tina Sani (semi-classical)
Akhtar Hussain (sarangi)
May 29, 2009
Venue: Indus Valley School of Art & Architecture

- ⁂ Baethak 4
Naeem Hussain (shehnai)
Sajid Hussain (sitar)
June 26, 2009
Venue: Indus Valley School of Art & Architecture



Events

2009-10

7th Annual Festival
April 26-27, 2010
Venue: Indus Valley School of Arts & Architecture

PERFORMING ARTISTES

- rn Ustad Mubarak Ali Khan
- rn Ustad Naseeruddin Sami
- rn Mohammad Akhtar
- rn Ayesha Ali
- rn Turab Ali
- rn Saffiyah Beyg
- rn Farhan Khan, Huזור Husnain
- rn Shahbaz Hussain
- rn Akhtar Hussain
- rn Abid Hussain
- rn Ustad Khursheed Hussain
- rn Moti Usmani
- rn Leena Ahmed





2009-10 Baethaks

Baethak 1

- ⁿ Anupriya Deotale (visiting Indian instrumentalist)
November 06, 2009
Venue: Pakistan Institute of International Affairs
(PIIA) Auditorium

Baethak 2

- ⁿ Pt. Mukesh Sharma (visiting Indian instrumentalist),
Aliya Rasheed
February 20, 2010
Venue: Indus Valley School of Art & Architecture

Baethak 3

- ⁿ Ustad Fateh Ali, Hameed Ali Khan (khayal)
May 22, 2010
Venue: Indus Valley School of Art & Architecture

Baethak 4

- ⁿ Sajid Hussain, Shehroze Hussain (sitar)
June 25, 2010
Venue: Pak American Cultural Centre (PACC)



2010-11

8th Annual Festival
March 19-20, 2011
Venue: Indus Valley School of Arts & Architecture

PERFORMING ARTISTES

- Ustad Fateh Ali Khan (Gwalior)
- Ustad Naseeruddin Saami
- Ustad Badruzzaman, Qamruzzaman
- Faheem Mazhar
- Abu Mohammad, Fareed Ayaz Qawwal
- Karam Abbas Khan, Ali Waseem Abbas
- Noor Zehra Kazim
- Sajid Hussain
- Musadiq Sanwal
- Habib Ali
- Mumtaz Sabzal
- & Student performances





Events

2010-11 Baethaks

- ⁂ Baethak 1
Urooj Saami (khalay)
September 25, 2010
Venue: Pak American Cultural Centre (PACC)
- ⁂ Baethak 2
Odissi Dance; Student Recital
November 27, 2010
Venue: Pak American Cultural Centre (PACC)
- ⁂ Baethak 3
Ashraf Sharif Khan (sitar)
May 13, 2011
Venue: IBA Auditorium
- ⁂ Baethak 4
Fareed Ayaz, Abu Mohammad Qawwal
June 03, 2011
Venue: Shah Wilayat Public School, FB Area



2011-12

9th Annual Festival
March 02-03, 2012
Venue: Arts Council Garden, Karachi

PERFORMING ARTISTES

- Ustad Hamid Ali Khan
 - Ustad Naseeruddin Saami
 - Mehnaz Begum
 - Naeem Hussain
 - Aliya Rasheed
 - Sajid Hussain
 - Akbar Ali
 - Urooj Saami
 - Haider Rehman
 - Sagheer Ahmed Meer
 - Jafar Hussain
- & Student Performances





2011-12 Baethaks

- Baethak 1
Tarz –an orchestral ensemble
September 30- October 1, 2011
Venue: Pak American Cultural Centre (PACC)

- Baethak 2
Ikhlaque Hussain (sitar)
May 3, 2012
Venue: Indus Valley School of Art & Architecture



Music, oh how faint, how weak,
Language fades before thy spell!
Why should feeling ever speak,
When thou canst her soul so well?

Thomas Moore (1779-1852)
On Music

Music, once admitted to the soul, becomes a sort of spirit, and never
dies.

Edward George Bulwer-Lytton



CD Releases 5

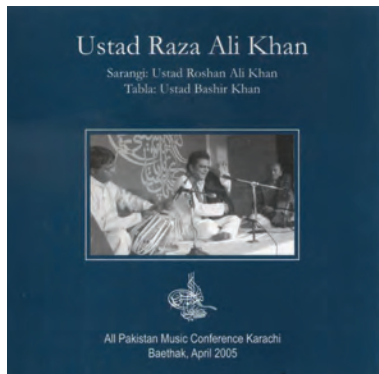
CD Releases



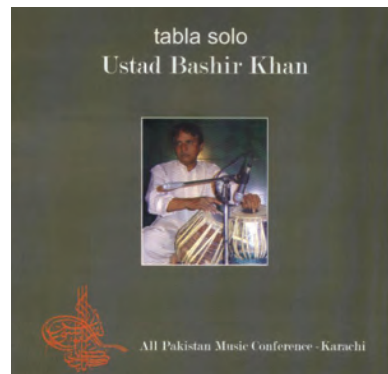
APMC CD 2
Ghazal kis ney chhaidi



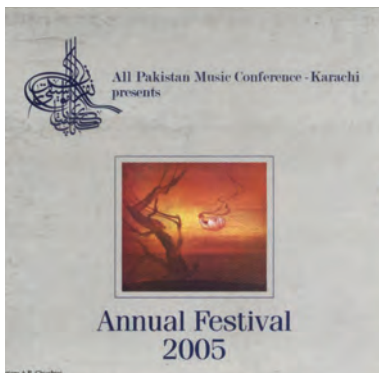
APMC CD 3
Retrospective 2004
(Box set of 3)



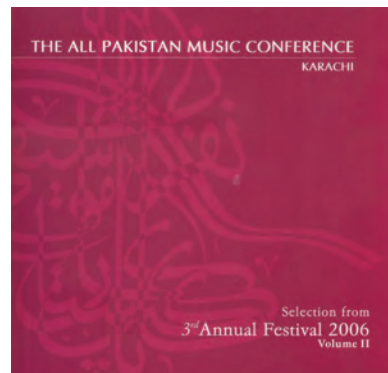
APMC CD 4
Ustad Raza Ali Khan



APMC CD 5
Tabla Solo- Ustad Bashir Khan

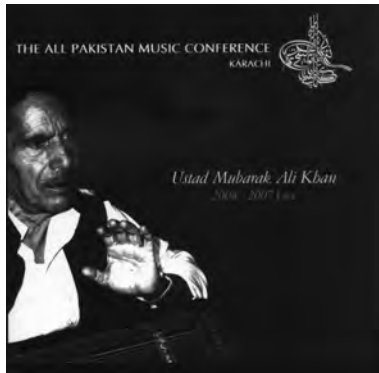


APMC CD 6
Annual Festival 2005
(Box set of 4)

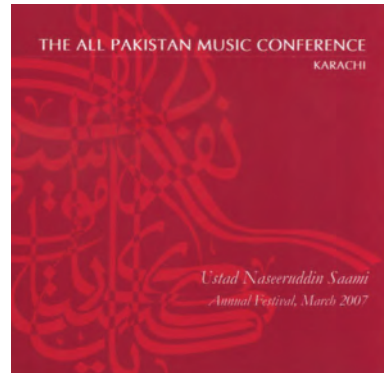


APMC CD 7
3rd Annual Festival 2006
(2 cd set)

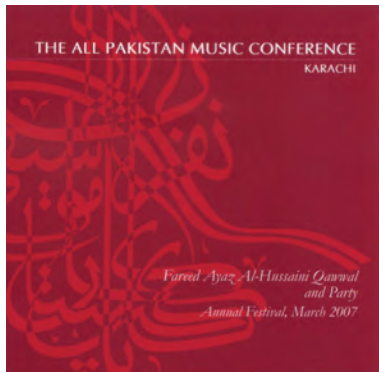
CD Releases



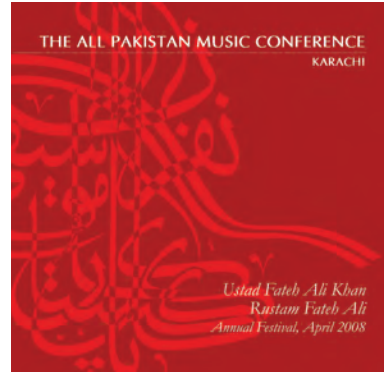
APMC CD 9
Ustad Mubarak Ali Khan
2004-2007 Live



APMC CD 10
Ustad Naseeruddin Saami
Annual Festival, March 2007



APMC CD 11
Fareed Ayaz Al-Hussaini & Party
Annual Festival, March 2007 (2 CD set)



APMC CD 12
Ustad Fateh Ali Khan,
Rustam Fateh Ali
Annual Festival, April 2008



APMC DVD 1
Odissi Student Recital
November 27, 2010

A song will outlive all sermons in the memory.

Henry Giles (1809-82)



Other Achievements 6

Other Achievements

NOMINATIONS FOR AWARDS

Towards its aim to promote recognition of Artistes. APMC, Karachi has been nominating Master Performers for national awards. 6 such nominations have been successful in receiving Presidential awards so far.

- 2006 n Ustad Raees Khan (Pride of Performance)
- 2007 n Ustad Basheer Khan (Pride of Performance)
- n Ustad Naseeruddin Saami (Pride of Performance)
- n Ustad Abdus Sattar Tari (Pride of Performance)
- n Fareed Ayaz, Abu Mohammad Qawwal (Pride of Performance)
- 2008 n Ustad Mubarak Ali Khan (Pride of Performance)

PARTNERSHIPS

Partnerships centring on collaborations for APMC, Karachi projects have been forged with the following local organisations:

- n All Pakistan Music Conference, Lahore
- n Department of Culture, Sindh
- n National Academy of Performing Arts (NAPA)
- n Pakistan American Cultural Centre (PACC), Karachi
- n Anjuman Sadaat-e-Amroha, Karachi
- n IBA Music Society
- n SanjanNagar institute
- n Sampurna
- n Jang Group (Media House)
- n Hum Television
- n Sadia Khan's Dance Studio
- n Tarz Ensemble
- n The Second Floor (T2F)
- n FM107 (Radio Channel)

INTERNATIONAL PARTNERSHIPS

There have also been attempts for collaboration with the following international organisations:

- n San Francisco Music Festival (Doordog Productions)
- n New England Foundation for Arts (NEFA)
- n Society for Promotion of Indian Classical Music And Culture Amongst Youth (SPIC MACAY), India.
- n Alliance Francaise, Karachi

These attempts have focused on exploring performance and training possibilities.

Other Achievements

Over the eight years of its work, APMC, Karachi has established a support base of over 850 members. However, the membership drive needs to be undertaken more aggressively to find more support within the community.

APMC, Karachi continues to find innovative ways to engage with different sections of society as a means to that end. Rotating venues through the city; performances by young artistes and mixed genres (folk, fusion) have been experimented with, to involve varying audience.

It is hoped that at some point APMC, Karachi's faster growing mailing list will translate into an expanded membership base. For this purpose, it is imperative to convince members of society of the seriousness and urgency of the work at hand.

MEMBERSHIP
BASE

Music washes away from the soul the dust of everyday life.

Berthold Auerbach

Music takes us out of the actual and whispers to us dim secrets that startle our wonder as to who we are, and for what, whence, and whereto.

Ralph Waldo Emerson (1803-82)



7 Administration

Administration

REGISTRATION All Pakistan Music Conference, Karachi is registered under the Societies Registration Act, XXI of 1860 (KAR No. 020).

GOVERNANCE At present, APMC, Karachi, is governed by an eight member Executive Committee (EC). The EC comprises of:

Mr. Jamil Syed	Chairperson
Mr. Omar Kasmani	
Ms. Huma Khaishgi	
Mr. Zulfiqar Ali	
Mr. Najeeb Omar	
Dr. Asma Mundrawala	
Mr. Faraz Hussain	
Ms. Ayla Raza	Non-voting Member

Acknowledgement is due to all the previous EC members who guided APMC, Karachi over the past eight years of its growth: Dr. Ghazala Aziz, Mr. Shareef Awan, Mr. Humayun Ansari, Ms. Sabeen Mahmud, Mr. Zaheer Kidvai, Mr. S.M. Shahid, and Mr. Anwar Maqsood.

The EC meets every month, and has so far met 122 times.

STAFF At its inception, APMC, Karachi relied heavily on its founding Executive Council and volunteers for its operations.

On attaining financial stability, it cautiously established a functioning secretariat. By 2006, APMC, Karachi had its own office and a staff strength of 3 full time and 1 partime employees, which were headed by a Project Manager.

Financial constraints have unfortunately forced APMC, Karachi to make drastic cuts in its administrative expenses. Presently APMC, Karachi maintains its office in a shared space with 2 staff members:

Ms. Ayla Raza	Director
Mr. Badar Qureshi	Accountant

Acknowledgement is due to all the staff members who contributed to APMC, Karachi's growth over the past eight years but are no longer with the organisation: Ms. Kulsoom Adeel, Ms. Alefia Ahmed, Ms. Fatima Emiko Shah, Mr. S. Athar Ali, Mr. Santosh Kumar, Mr. Mohammad Asim Hussain, Ms. Reema Abbasi, Ms. Qurat-ul Ain Ahmad, Mr. Jerry John, Ms. Maria Shaikh.

Thanks is also due to our team of regular contract staff, who have offered logistical support on APMC, Karachi projects: Mr. Ilyas Khatri, Mr. Azam Iqbal, Mr. Rehmat Ali & Mr. Hashmat Ali.

From the outset, APMC, Karachi has relied heavily on the goodwill and support of the volunteers who bring their commitment and expertise to its work. Volunteers regularly help in project execution, material development, outreach and fundraising activities.

Acknowledgement is due to all our honorary consultants who have contributed their time and expertise to APMC, Karachi's work over the years: Dr. Hasan Aziz, Mr. Sarwat Ali, Mr. Fuad Hashmi, Mr. Arshad Mehmood, Mr. Imtisal Abbasi, Mr. Mohammad Ali, Mr. Mohsin Sayeed, Mr. Imran Khan, Mr. Abdullah Haroon and Mr. Vaqar Ahmad.

Thanks are also due to the many volunteers who have periodically helped APMC, Karachi at events and merchandising stall: Ms. Zohra Omar, Ms. Zeenat Amin, Mr. Sohail Akhter, Mr. Mashood Ali, Mr. Ziad Asim, Mr. Jibrán Amin, Mr. Mohammad Shafiq, Mr. Mohammad Asim, Mr. Mohammad Shafi, Mr. Saeed Ahmad, Mr. Hashim Ali Khan, Mr. Gul Mohammad and Mr. Hanif Lashari.

For easy access to information about its work, APMC, Karachi maintains a website at: www.apmckhi.org

The Website is developed and maintained by PNT Global (Pvt.) Ltd.

VOLUNTEER
SUPPORT

WEBSITE

A time to weep, and a time to laugh;
a time to mourn, and a time to dance.

Bible, Ecclesiastes, Ch 3, v 4



Finances 8

Finances

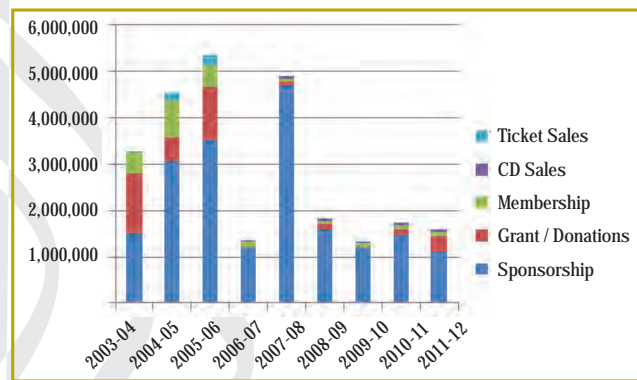
INCOME

Since its inception in 2004, APMC, Karachi has been largely reliant on self-generated funds for its sustenance. Sources of income include:

- n Sponsorships and donations
- n Sale of CDs,
- n Membership fees
- n Initial instances of event fee.

Income Patterns 2004-2012 can be seen in Figure 1 below:

Fig 1:
Income Patterns
2004 - 2012



Sponsorships & Donations

Sponsorship contribution from the corporate sector has been the most important element of APMC Karachi's fundraising activity. Although these amounts are usually small, they provide much need financial assistance in running activities and events. See Appendix I for list of corporate sponsors for APMC, Karachi activities.

APMC Karachi has also received donations from individuals and organizations for its work.

Sale Of CDs

APMC, Karachi has periodically produced and marketed copyrighted CDs from the archival material in its possession. Due to the niche marketability of the material and the high cost of production involved, the unit cost devised for sale is heavily subsidized by the organization. Contribution of CD sales towards APMC, Karachi's income is therefore limited.

APMC, Karachi is presently in the process of negotiating a deal with a multinational corporation for the release of further CDs from its archive.

APMC, Karachi is also looking at evolving a better marketing strategy for boosting sales. Since 2010, it has started stocking its CD releases at external outlets. It is also considering an on-line marketing option.

A total of 4 events in the initial years (2004-2006) were organized as ticketed events. Details are given in the following table:

S. No	Event	Date
1	Baethak: Tina Sani	July 2004
2	Fundraiser: Ud Raees Khan	Oct. 2004
3	Baethak: Qawwali	Nov. 2004
4	Fundraiser: Naheed Siddiqui	June 2006

Revenue generated through ticket sales was as follows:

Fiscal Yr	Revenue from Ticket Sales
2003-04	Rs. 17,900
2004-05	Rs. 172,850
2005-06	Rs. 186,020

In 2007, The Executive Committee through a resolution (minuted in May 13, 2007 EC Meeting minutes) formally discontinued the practice of organizing ticketed event, in the larger interest of having an inclusive policy towards its service, as defined in the vision document 2007-10.

Membership fees for APMC, Karachi to date is in the following categories:

Life Membership:	Rs 10,000/-
Annual Membership:	Rs 1,000/-
Student Membership:	Rs. 500/-

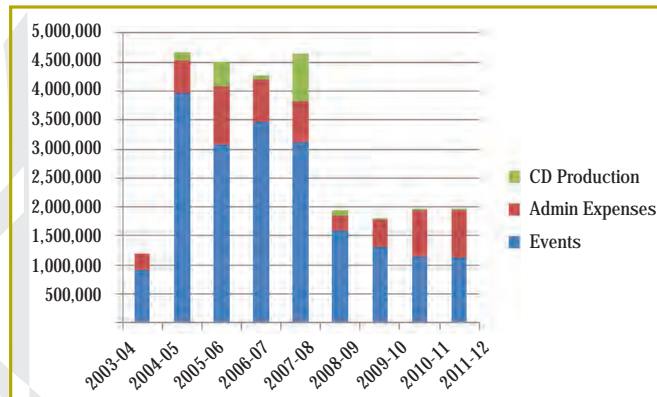
Since its decision on having an inclusive policy towards its projects, APMC, Karachi has felt the need to convey the connotation of memberships as symbols of support rather than consumers (APMC March 13, 2010 EC Meeting minutes). There is also a need for a more aggressive membership drive that has fallen sharply since 2006.

Event Fee

Membership Fee

EXPENDITURE PATTERNS

Fig 2:
Expenditure
Patterns
2004 - 2012



Expenditure patterns in the last 8 years can be divided into 3 phases:

Formative Years (2004-2006)

Throughout this period, as mentioned, APMC, Karachi operated on negligible administrative cost and overheads. The functions of the secretariat were handled directly by volunteers and the Executive Committee. APMC, Karachi supporters donated office space and utilities. The revenue generated during this period was thus utilized directly on projects.

2006-2008

Upon developing financial stability, APMC, Karachi made measures to establish a fully functioning secretariat.

An office space was rented along with the hiring of 3 full-time and 1 part-time staff members headed by a coordinator.

Unfortunately, this phase saw a sharp decline in APMC, Karachi's revenue collection. Towards the end of this phase, a decision was made to reduce administrative expenses in order to sustain ongoing activities.

2008- 2010

APMC, Karachi's secretariat shifted to a shared space donated by an EC member and staff was reduced. Contract staff was hired specifically as per purpose and period of project execution.

Operating only on contract staff, the functioning of the secretariat fell back on the Executive Committee.

APMC, Karachi employed a Director to stabilize the functioning of its Secretariat and make a concerted effort to secure funding. This essential measure has resulted in an increase in administrative costs FY 2009-2010 onwards.

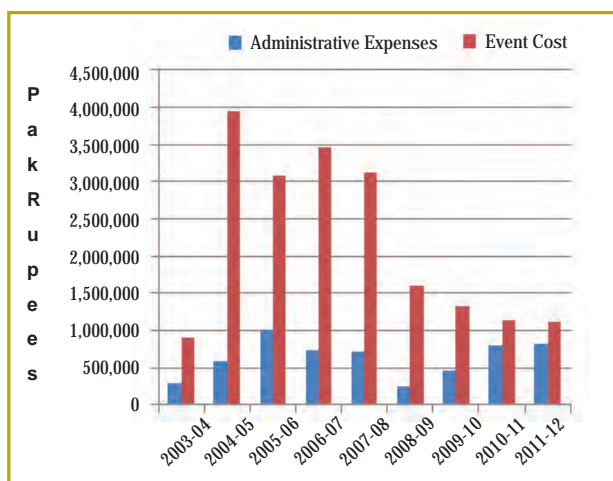
Collaborative events hosted with similarly aimed organisations, have managed to bring project costs down without compromising on quality of the project.

The financials indicate that there has been a steady decline in the funds available to host events (with the exception of 2007, where the anomaly in Income Patterns for FY 2006-07 can be attributed to revenue collections which were accrued to FY 2007-08). The sharpest decline was during 2009-2010. Correspondingly, expenditure on events had to be curtailed during this period. Given the lack of funds for organizing events, administrative expenses were reduced to maintain a balance between administrative and project costs (see Fig. 3). During 2005 to 2010, on the average, 77% of the expenditure was for events while only 16% was for administrative expenses. Even with reduced funding during 2009 and 2010 the administrative expenses was kept down to 15% and 8% respectively.

2010- Present

SUMMARY

Fig 3:
Administrative
Expenses vs
Event Cost



Finances

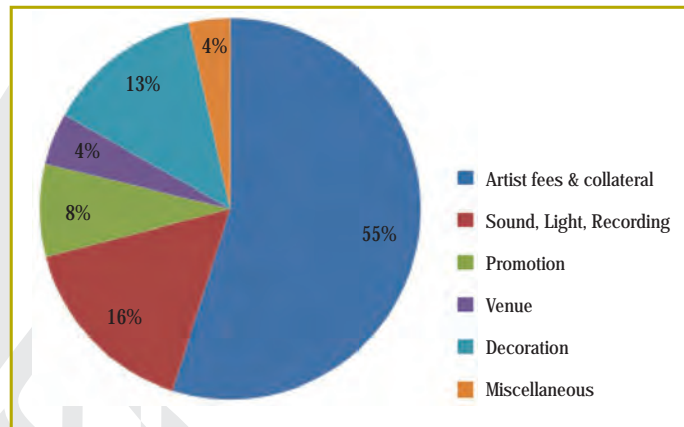


Fig. 4: Average Event Expenses

It has been APMC, Karachi's effort to cushion artiste and accompanist remunerations from the vagaries of fundraising to the extent possible. However, it has become increasingly difficult and APMC, Karachi has had to compromise on this ideal of late. Increased collaborations (in-line with APMC, Karachi's mission) have offset the crisis to a certain degree but APMC has to find an alternate route to sustain its projects.

FUTURE PLANS

Since 2010, APMC, Karachi has stepped up efforts to raise funds. Individuals and organisations are being approached to garner financial and other support for APMC, Karachi's projects.

The Vision Document (2010-15) encompasses all its projected plans alongwith detailed financial implications. Besides the ideal scenario of establishing an endowment fund, the various strategies are laid out individually in financial terms. This is to give prospective donors the option of supporting particular strategies of their interest.

AF Ferguson have been APMC, Karachi's auditors for the past 5 years. The audit for the financial year 2009-2010 is available upon request. The audit for 2010-2011 and 2011-2012 is in progress as this report goes into print. APMC, Karachi operates on the financial year from 1st July to 30th June.



Strategic Plans 9

Strategic Plan

The Vision Document is the result of a series of review meetings held by APMC, Karachi's executive committee during the year 2009-2010. These meetings were conducted to assess achievements & weaknesses and strategize the way forward for the organization.

The Vision Document outlines the way forward in 2 strands:

- n Consolidate gains made in the past 8 years
- n Initiate projects in continuation of mission

The detailed report (available upon request) defines activities & targets, along with detailed notes and financial implications for each strategy.

SUMMARY

Mission	To contribute towards the revival, development, & promotion of classical arts
Priority Aims	<ul style="list-style-type: none">n Nurturing the artistic tradition;n Developing a discerning audience for classical arts; andn Institutionalising & strengthening its organisational base
Strategies	<ul style="list-style-type: none">n Provide platforms to artists for exposure at the national & international levelsn Promote professional recognition & respect for artists & accompanistsn Ensure availability of resources on the classical artsn Provide encouragement & incentives for teachers & students of classical arts.n Undertake extensive outreach to promote classical artsn Institutionalise and strengthen its organisational basen Develop long-term financial & organisational sustainabilityn Cultivate a sense of belonging and attachment to the classical arts

PRIORITY AIM 1:
**Support & nurture the artists to sustain the tradition
of the classical arts**

- Strategy 1.1 Provide platforms to artists for exposure at the national & international levels
- ⁂ Continue to organise events
 - ⁂ Develop links with national & international organisations, festivals & recording labels
 - ⁂ Develop a comprehensive database of artists & accompanists
- Strategy 1.2 Promote professional recognition and respect for artists & accompanists
- ⁂ Promote artists & accompanists
 - ⁂ Nominate artist & accompanists for awards & honours
 - ⁂ Produce books, monographs & documentaries on artists
- Strategy 1.3 Ensure availability of resources on the classical arts
- ⁂ Develop and produce resource material such as live & studio recorded CDs
 - ⁂ Acquire existing archival material and digitize it for safe storage & dissemination
 - ⁂ Develop an effective marketing & distribution system of the resources for wide & easy access

**PRIORITY AIM 2:
Develop & nurture a discerning audience
for classical arts**

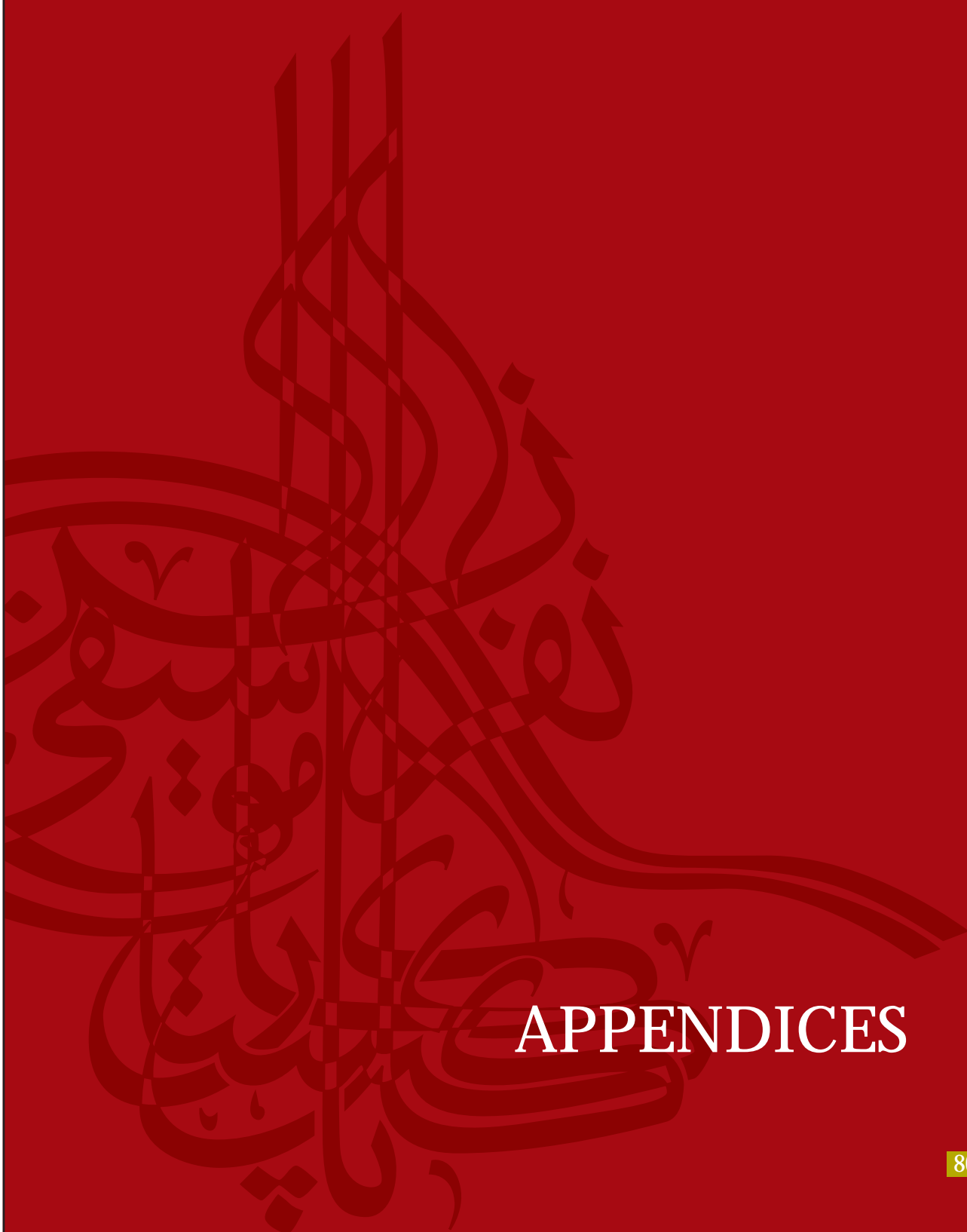
- Strategy 2.1 Provide encouragement and incentives for teachers & students of classical arts.
- ₪ Develop a pension plan for senior artists & accompanists
 - ₪ Develop a scholarships & stipends programme for promising young artists
 - ₪ Create partnerships for training opportunities within Pakistan & internationally
 - ₪ Promote classical music appreciation classes in schools
- Strategy 2.2 Undertake extensive outreach to promote classical arts
- ₪ Utilise various media to promote the classical arts
 - ₪ Develop & distribute strong communication material

PRIORITY AIM 3:
Build APMC Karachi into an effective, credible & sustainable cultural organisation

- Strategy 3.1 Institutionalise and strengthen its organisational base
- Be identified as a committed champion of the classical arts & artists
 - Strengthen internal governance, management & financial accountability
- Strategy 3.2 Develop long-term financial & organisational sustainability
- Create an endowment for financial sustainability
 - Develop strong ongoing fundraising through donors, supporters & sale of material
- Strategy 1.3 Cultivate a sense of belonging and attachment to the classical arts
- Organise & sustain a network of supporters of the classical arts & maintain a high level of interaction with them

The music in my heart I bore,
Long after it was heard no more.

William Wordsworth (1770-1850)
The Solitary Reaper, 1807



APPENDICES

Appendix I

PAST SPONSORS 2004-2011

- n National Bank of Pakistan
- n Pakistan State Oil
- n Pak- Arab Refinery
- n Chevron Pakistan Limited (formerly Caltex Pakistan)
- n Progas Pakistan Limited
- n Mobilink Pakistan
- n National Tiles
- n Export Promotion Bureau
- n Habib Bank Limited
- n Askari Bank Limited
- n Pakistan International Airlines
- n Pak-Kuwait Investment Bank
- n Pakistan Telecommunication Authority
- n Saudi Pak Bank
- n Telenor Pakistan
- n State Life Insurance Corporation of Pakistan
- n Jang group of Newspapers
- n Lucky Cement
- n Afghan Carpets
- n Continental Biscuits Limited
- n New Allied Electronics
- n Pakistan Petroleum Limited
- n Engro Foods
- n Engro Corporation of Pakistan
- n Sony Ericsson
- n Allied Bank Limited
- n Getz Pharma
- n Unilever Pakistan Limited
- n Imtech (Pvt.) Limited
- n Karachi Port Trust
- n CBL-Kraft Foods
- n Karachi Electric Supply Corporation
- n Procter & Gamble, Pakistan Limited
- n Z-Group of Industries
- n Swiss Business Council

All Pakistan Music Conference, Karachi has been fortunate to host performances of the following artists to date:

FEATURED ARTISTS

- VOCAL: Khayal
-  Ustad Naseer-uddin Saami
 -  Ustad Mubarak Ali Khan
 -  Ustad Fateh Ali Khan – Patiala
 -  (Late) Ustad Zafar Ali Khan
 -  Ustad Hamid Ali Khan
 -  Rustam Fateh Ali Khan
 -  Ustad Fateh Ali Khan – Gwalior
 -  Sara Zaman
 -  Zulfiqar Ali
 -  Mazhar Hussain
 -  Deedar Hussain
 -  Mohabbat Ali
 -  Ustad Hussain Buksh Khan Gullu
 -  Ustad Riaz Ali
 -  Imtiaz Ali Khan
 -  Ustad Ghulam Hassan Shuggan
 -  Javed Bashir
 -  (Late) Ustad Sharafat Ali Khan
 -  Roshan Abbas
 -  Ghulam Abbas
 -  Saadat Ali Khan
 -  Ustad Badar-uz-zaman,
 -  Ustad Qamar-uz-zaman
 -  Urooj Saami
 -  Akbar Ali
 -  Fahim Mazhar
 -  Karam Abbas
 -  Muhammad Akhter
 -  Intezar Hussain

Appendix II

VOCAL: Dhrupad	rn (Late) Malikzada Hafeez Khan Talwandi
	rn Javed Hussain, Ghulam Khusro
	rn Aliya Rasheed
	rn Ayesha Ali
VOCAL: Semi-Classical	rn Farida Khanum
	rn Tina Sani
	rn Salamat Ali
	rn Shakeela Khorasani
	rn Ghulam Murtaza Niazi
	rn Sagheer Ahmed Meer
	rn Akhter Hussain
	rn Mehnaz Begum
	rn Saffiya Beyg
	rn Habib Ali
	rn Moti Begum
BANJO	rn Mumtaz Ali Sabzal
BANSURI	rn Haider Rehman
	rn Ustad Salamat Hussain
	rn Mohammad Ahsan Pappu
CLARINET	rn Jafar Hussain
FUSION	rn Aamir Zaki
	rn Mekaal Hasan Band
HARMONIUM	rn Niaz Ahmed
PAKHAWAJ	rn Ustad Allah Lok Khan
SARANGI	rn Buland Iqbal Khan
	rn Akhter Hussain
	rn Gul Muhammad
SAROD	rn Asad Qizilbash
SAXOPHONE	rn Rashid Ali Khan

SHEHNAI	• Abdullah Khan • Naeem Hussain
SITAR	• Ustad Imdad Hussain • Ustad Raees Khan • Nafees Ahmed Khan • Sajid Hussain • Farhan Khan • Javed Allahditta • Turab Ali • Shehroze Hussain
TABLA	• Ustad Bashir Khan • Ustad Khursheed Hussain • Yusuf Kerai • Nazeer Khan
SAGAR VEENA	• Noor Zehra Kazim
VIOLIN	• Raees Ahmed
DANCE	• Naheed Siddiqui • Sadia Khan
QAWWALI	• Abu Muhammad, Farid Ayaz Qawwal • Bahauddin Qawwal • Manzoor Niazi Qawwal
FOLK	• Javed Niazi • Babar Niazi • Hanif Lashari • Wahid Lashari • Parveen Nazar • Muhammad Faqeer and Party • Fakirs of Bhit Shah • Nazar Hussain and Party • Musaddiq Sanwal

Appendix III

OVERSEAS ARTISTS The following overseas artists have graced the APMC Karachi platform

VOCALS

- Ustad Raza Ali Khan
- Ashwini Bhide Deshpande
- Ustad Madhup Mudgal
- Shubha Mudgal

SARANGI

- Ustad Munawwar Ali Khan
- Murad Ali
- Kamal Sabri

DHRUPAD

- Ustad F. Wasiuddin Dagar

SITAR

- Ashraf Sharif Khan
- Akhlaque Hussain

PAKHAWAJ

- Mohan Shyam Sharma

TABLA

- Ustad Abdul Sattar Tari
- Aneesh Pradhan
- Shahbaz Hussain

VIOLIN

- Anupriya Deotale

TABLA	• Ustad Basheer Khan
	• Ustad Khursheed Hussain
	• Abdul Sattar Tari
	• Aneesh Pradhan
	• Vishwanath Shirodhkar
	• Shabbir Hussain Jhari
	• Mohammad Aslam
	• Abid Hussain
	• Eid Mohammad
	• Raju Maharaj
	• Amjad Hussain
	• Ghulam Shabbir
	• Nazeer Hussain
	• Aslam Hussain
	• Mehmood Ali
HARMONIUM	• Bakhshi Saheb
	• Irshad Ali
	• Master Mohammad Afzal
	• Sudhir Nayak
	• Seema Shirodhkar
	• Idrees Hussain
SARANGI	• Munawwar Ali Khan
	• Faqeer Hussain
	• Mohammad Akhtar
	• Murad Ali
	• Akhtar Hussain
	• Gul Mohammad
PAKHAWAJ	• Ustad Allah Lok Lunewala
	• Mohan Shyam Sharma
	• Dilawar Hussain
TANPURA	• Wajid Ali

FEATURED ACCOMPANISTS

'I know I have to beat time when I learn music.'

'Ah! That accounts for it' said the Hatter. He won't stand beating.'

Lewis Carroll (1832-98)
Alice In Wonderland, 1865

All music is the sound of His laughter.

ShriAuribindo



33-C/2, Sunset Commercial Street 1,
Phase IV, DHA, Karachi.
+ 92 21 3589 7951
info@apmckhi.org
www.apmckhi.org