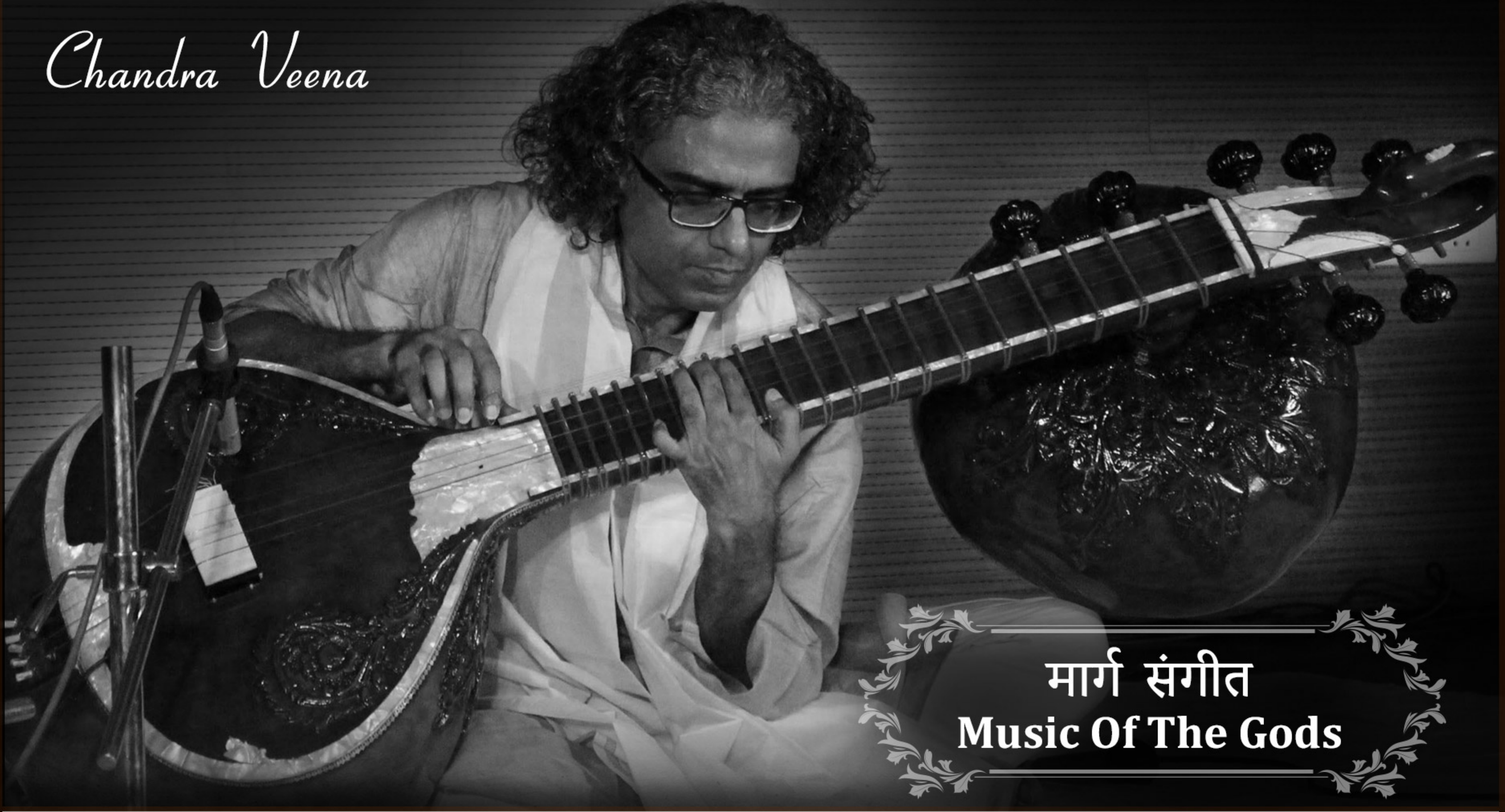


S. BALACHANDER

Chandra Veena



मार्ग संगीत
Music Of The Gods

DHRUPAD

Dhrupad — From ancient times, Indian philosophy has always seen Music as a path to realisation. The Hindu Scriptures talk of two types of music, Maarga Sangeet (Music as a Spiritual Quest) and Deshi Sangeet (Music for Entertainment). Dhrupad, a form of Maarga Sangeet, traces its origin to the Sama Vedic chants. A very contemplative and meditative style of music, Dhrupad is best rendered as Vocal, or on instruments like Veena, Surbahar and Sursringar.

BIOGRAPHY

Balachander, one of a kind Veena exponent, was born into a family of music lovers and academicians. After early training in Carnatic Music on Saraswati Veena, Balachander was trained on Sarod by Pandit Pradeep Barot. Inspired by the music of the Rudra Veena maestro, the late Ustad Zia Mohiuddin Dagar, Balachander later undertook rigorous training in Dhrupad under the renowned Dhrupad Vocalist, the late Ustad Zia Fariduddin Dagar.

Since 2007, Balachander has extensively been performing Dhrupad on Chandra Veena in India and abroad. His playing style is a seamless blend of Dhrupad and Carnatic bani. A versatile instrumentalist with a keen interest in Acoustics, Balachander has given many lec dems and talks on Dhrupad, Music and Acoustics of Musical Instruments.

In addition to Chandra Veena, Balachander also undertook an effort towards preservation of Sursringar, a rare instrument which was often used to play Dhrupad along with Rudra Veena.

Alongside Music, Balachander has an MSc in Physics from St.Xavier's College, Mumbai, and a Diploma in Computer Science from NCST, Mumbai. He has held various senior management positions in his corporate career, and is currently Chief Technologist of Comniscient Group.

CHANDRA VEENA

Veena, since Vedic times when it was used to accompany Vedic chants, has been considered the supreme of all musical instruments, and a divine instrument representing Spiritualism.

In 2000, on his Guru's suggestion, Balachander undertook the challenge of playing Dagar bani Dhrupad on Saraswati Veena. Understanding the limitations of the existing instrument for Dhrupad and with his knowledge of Science and Acoustics, Balachander redesigned Saraswati Veena to suit the needs of Dhrupad. After seven years of meticulous work, in 2007, the new Veena emerged, which was christened as Chandra Veena by late Ustad Zia Fariduddin Dagar. The main features of the instrument are deep resonance, longer sustain and wider range. This project was recognised by the Ministry of Culture, Govt. of India, and Balachander was awarded a two year Junior Research Fellowship for the project "North Meets South: Dhrupad on Saraswati Veena".

HIGHLIGHTS

A few highlights of his performances and talks:

- * Dhrupad Mela, Varanasi
- * DAE Cultural Event, BARC, Mumbai
- * Swar Yatra 2017-Jugalbandi with Pt. Pushparaj Koshti
- * International Centre for Theoretical Sciences (ICTS), Bangalore
- * Veena Samaroh, Bharat Bhavan, Bhopal
- * Ambabai Sangeet Mahotsav, Miraj
- * IIT Mumbai
- * Cape Town & Johannesburg in South Africa
- * Black Forest & Heilbronn in Germany

Lec dem and talks on "Acoustics of Musical Instruments" with special reference to Indian Instruments:

- * Centre for Basic Sciences (CBS), Mumbai
- * Homi Bhabha Centre for Science Education (HBCSE), Mumbai
- * Indian Institute of Science (IISc), Bangalore
- * IIT, Mumbai
- * BITS Pilani, Goa
- * Bharatiya Vigyan Sammelan (BVS), Pune