Seven Sisters Conservatoire

International Music Workshop 2026

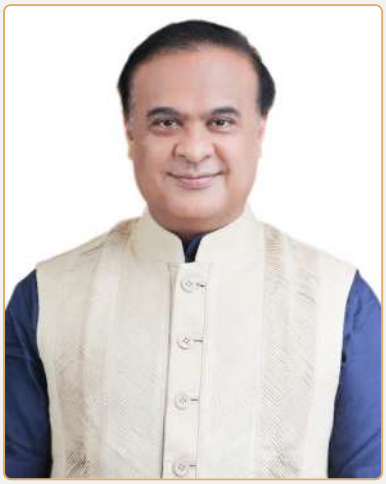
A first-of-its-kind youth music education workshop bringing conservatoire-style training to North East India, in memory of Zubeen Garg.

26–31 OCTOBER 2026

Final performance · Saturday 31 October · 3.30 pm
Srimanta Sankardeva Kalakshetra, Panjabari Road, Guwahati, Assam 781037

ANCHORED BY BERNARDI MUSIC GROUP (UK)
ORGANISED BY THE GLOBAL ASSAMESE ENGAGEMENT INITIATIVE

Message from the Hon'ble Chief Minister



Dr Himanta Biswa Sarma
CHIEF MINISTER, ASSAM

It gives me great pleasure to learn about the Seven Sisters Global Music Workshop 2026, which brings together young musicians from Assam and the North East with distinguished faculty from the United Kingdom.

Music transcends boundaries, nurtures creativity and fosters lasting cultural connections. This workshop provides young talents with a valuable platform to learn, collaborate and explore new possibilities. The inclusion of Dr. Bhupen Hazarika's timeless music and Zubeen Garg's songs pays tribute to the enduring legacy of our cultural icons and their profound influence on generations.

I commend the Seven Sisters Conservatoire for this initiative and wish all participants and faculty a rewarding experience. Such efforts will strengthen Assam's cultural identity while creating new avenues for artistic excellence and global engagement.

(Dr Himanta Biswa Sarma)

Dispur, 9 Kati, 1433 Bhaskarabda
27 October 2026

Giving an Idea the Chance to Succeed

When I first heard about the proposed Seven Sisters International Music Workshop some six months ago, I was immediately drawn to the idea. Bringing accomplished international musicians to Assam to work directly with young talent from across the Northeast was an ambitious undertaking. More importantly, it represented the kind of initiative that can open doors, build confidence and create opportunities that might otherwise remain beyond reach.

Good ideas, however, do not become reality through enthusiasm alone. They require people willing to take responsibility, mobilise resources and, sometimes, accept uncertainty.

My response was spontaneous. I offered whatever logistical assistance I could provide and went further, expressing my willingness to underwrite the financial risk should sufficient support not materialise. It was not a calculated philanthropic commitment. I felt that an early assurance of support might give the organisers the confidence to proceed and encourage others to come forward.

That is largely what happened. As the initiative gathered momentum, individuals, local organisations and government departments extended their support. More than fifty participants enrolled. In the end, my own financial contribution was only a fraction of what I had initially been prepared to commit. I regard that as a particularly satisfying outcome. The initiative had found a community of supporters willing to share responsibility for its success.

The Alliance for Community Capacity Building Northeast, a registered charity in England of which I am the Founding Trustee, and the Global Assamese Engagement Initiative, of which I am a founding member, also contributed logistical assistance towards making the programme possible.

I see this workshop as something more than a musical event. It illustrates what can happen when individual initiative, professional expertise, community networks and institutional support come together around a worthwhile objective. Our region has no shortage of talent or aspiration. What is often missing is the connection between an idea and the practical means to realise it.

The real measure of success will not be the performances of a single week, however memorable they may be, but whether this beginning leads to enduring opportunities for young musicians and stronger international partnerships.

I congratulate the organisers, particularly those who conceived the initiative and persevered in bringing it to fruition. I hope the Seven Sisters Conservatoire becomes an example of how a community can turn an ambitious idea into a lasting institution.

Dr Jayanta B. Sarma

MBBS (GAU), MSc (MAN), MSc (NCL), FRCPath (LON), Dip HIC (LON), Dip MedEd (DUN), PhD (GAU)

Dr Jayanta B. Sarma is a Consultant Microbiologist with extensive NHS experience. His interests extend beyond medicine to social entrepreneurship, education and literature. He chairs the Assam Healthcare Cooperative Society and Asom Jatiya Siksha Sansad and is actively involved in community capacity building and international Assamese engagement initiatives.

From an Idea in London to a Stage in Guwahati

Zubeen Garg (our Zubeen Da) wanted to study at Trinity Laban. I heard about that in his last interview with Smt Rita Choudhury. That small fact stayed with me after we lost him. A young man from Assam had dreamed of a conservatoire education that was simply out of reach at that time. How do we live his dream through other talented individuals from our region?

The Seven Sisters International Music Workshop began as an attempt to answer that question. It started with a series of conversations, and every one of them led to the next. My wife, Manaswita Chakravorty, made the first connections. Mark Copping brought Andrew Bernardi to the table. Saantanu Gautom opened the door to Zubeen da's family, where Dr Palme Borthakur and Smt Garima Saikia Garg gave the idea their blessing in its earliest days. Utpal Sharma and JB Rupam gave us the music. Dr Jayanta Biswa Sarma offered to stand behind the risk before anyone else had committed, and that gave all of us the courage to proceed.

My own role has been to hold these threads together. Working from London, I spent evenings and weekends turning a concept into a programme – aligning faculty, partners and venue, and building the website, registrations and outreach. I wrote to ministers, sponsors and well-wishers, and kept going when the path was unclear. My career has been in delivering complex programmes for large organisations. This was the first time I applied that discipline to something so close to home.

What humbled me most was how many people said yes. Government departments helped with visas and hospitality. Local businesses and individuals contributed. Four outstanding musicians from the UK gave their time. Above all, families across the North East trusted us with their children's ambitions.

A week of workshops will not change the world. But it can change what a young violinist in Jorhat or a singer in Shillong believes is possible. I hope this is the first step towards a lasting conservatoire for our region.

My heartfelt thanks to everyone who made it happen.

Mondweep Chakravorty

CONCEPT INITIATOR & COORDINATOR, SEVEN SISTERS CONSERVATOIRE
FOUNDER, DXSURE LTD · LONDON

A Dream, A Vision, A Beginning

Every journey has a beginning, and ours began with a conversation that stayed with us.

Mondweep and I were watching Rita Chowdhury's interview with our beloved Zubeen da, where he spoke about his wish to study at Trinity Laban Conservatoire of Music and Dance in London. His words made us reflect on the extraordinary musical talent that exists in Assam and the opportunities available to young people who dream of pursuing music professionally.

We found ourselves talking about how wonderful it would be if children in Assam could have access to the kind of musical education, mentorship and exposure that could help them build a future in music. Not just to learn an instrument or perform on stage, but to understand that music could be a genuine career choice.

That conversation was the beginning of Seven Sisters Conservatoire.

Having lived in the UK for many years, Assam has always remained close to our hearts. It is where our roots are, where so many of our memories belong and where we have always hoped to give something back. We wanted to use the connections and opportunities available to us to create something meaningful for the next generation.

Our vision was simple: to bring accomplished musicians and educators together with young talent in Assam, creating opportunities to learn, explore and grow. We wanted to make these experiences accessible, without financial barriers, and eventually establish pathways towards further musical education, scholarships and professional opportunities.

Turning that idea into reality has been quite a journey. There have been countless conversations, late nights, challenges and moments when we wondered how everything would come together. But what kept us going was the belief that this was worth doing.

Along the way, we have been fortunate to find people who believed in the idea and were willing to give their time, knowledge and support. Our heartfelt gratitude goes to our faculty, partners, friends and supporters in the UK and Assam. A special mention to JB Rupam, whose guidance, encouragement and tireless work in Assam have been invaluable in bringing this initiative to life.

Seeing Seven Sisters Conservatoire finally take shape is difficult to put into words. What was once an idea discussed between Mondweep and me is now bringing musicians and young learners together, sharing experiences and creating new possibilities.

But for us, this is not the destination. It is only the beginning.

We hope that Seven Sisters Conservatoire will grow into something sustainable, something that young musicians across Assam and the wider Northeast can look towards for guidance, encouragement and opportunities. We would love to see children discover their potential, gain the confidence to pursue their ambitions and, one day, take their place on national and international stages.

We also recognise that building a meaningful career pathway takes time, commitment and the collective efforts of many people. We are taking our first steps with an open mind, a willingness to learn and the hope that others will join us as this journey continues.

Looking back, it is remarkable how one interview sparked a conversation, how that conversation became a shared dream, and how that dream has now begun to take shape.

Perhaps the most rewarding part is knowing that this is no longer just our vision. It belongs to every young musician who walks through the doors with curiosity, enthusiasm and a dream of their own.

If Seven Sisters Conservatoire can help even one child in Assam see music as a future they can genuinely aspire to, we will have taken a meaningful step towards what we set out to achieve.

There is a long road ahead, but we are excited about the possibilities.

With gratitude and hope,

Manaswita Sarmah

MEMBER, ORGANISING GROUP

Assam Was Already a Song

RUPAM J.B. · MEMBER, ORGANISING GROUP · CONDUCTOR, ANGELOS LUIT CHOIR

A year ago, like so many people these days, I asked ChatGPT a simple question: "Why do humans make music and sing?" The answer – emotion, community, culture, comfort, joy – was true, but it did not fully satisfy me. One answer led to another question, and another question led me back to Assam: its folk melodies, its voices, its rhythms, and its unfinished musical journey.

What mattered was the larger realisation. Music is not merely decoration in human life. It is a living language of survival, belonging, memory, desire, faith and identity.

PRESERVATION OR DEVELOPMENT?

Why do some musical traditions become globally recognised, professionally trained and institutionally supported, while others remain confined to local celebration or mere preservation? Western classical music developed through centuries of systematic education, notation, harmony, counterpoint, conservatoires and patronage. Other traditions possess immense beauty, but have often lacked that machinery.

We are told to "strike a balance" between identity and modernisation. But balance cannot remain only a phrase. It must become method, training, discipline and opportunity. Respect for tradition should not become an excuse for stagnation.

OUR ASSAMESE ANSWER

This is the journey I have chosen in Assam, and urged others to choose too. We take the melodic richness of Assamese traditional music – its folk idioms, rhythms, seasonal songs, devotional strains and community spirit – and place it within the disciplined framework of SATB choral harmony. Soprano, alto, tenor and bass become four voices of one cultural body: our past, our present, our aspiration and our future.

A traditional performance may unfold over fifteen minutes; a choral arrangement can carry the same emotional impact in three or four, without diluting the soul of the melody. This is not a shortcut; it is a new doorway. Our work has earned international recognition and prizes, but more important is the confirmation that Assamese music can stand confidently on global platforms while remaining unmistakably Assamese.

> A tree does not become less native because it is watered carefully.

We are not imitating the West. We are learning from its proven tools – notation, choral pedagogy, vocal technique, ensemble discipline – to strengthen our own inheritance. A river does not lose its source because it is guided into a wider channel.

A FORTUNATE BEGINNING

We are fortunate to welcome the Seven Sisters Conservatoire and four UK-based professional music educators for a six-day workshop among us. Their presence is not merely an event; it is a bridge – to advanced vocal training, choral leadership, performance standards and international collaboration. For young singers of Assam, it can turn aspiration into possibility. The Conservatoire's vision of joining Western classical and choral traditions with the heritage of Assam closely mirrors our own journey.

We may have begun late. Our resources may be limited. Yet we are on the right path. We do not seek to make Assamese music "Western". We seek to make it world-ready – professionally groomed, artistically refined, emotionally powerful and culturally rooted. If we continue to learn with humility while creating with confidence, Assamese music will not merely survive.

It will flourish.
This is our prayer, our purpose, and our promise.

Bridging Two Musical Worlds: An Initiative Inspired by Zubeen Garg's Dream

Some initiatives are born out of ambition; others emerge from a deep sense of purpose and a desire to give something back to society. This initiative is one such endeavour – an effort to build a bridge between Assamese music and Western musical education, opening new opportunities for aspiring musicians from Assam.

My association with it began with a telephone call from Manaswita, whom I have known since childhood – she was our neighbour in Jorhat, where we spent our early years. She told me that her husband, Mondweep, was keen to do something meaningful for Assam. Deeply influenced by our beloved Zubeen Garg and his vision, he wanted to turn that inspiration into lasting opportunities for the younger generation.

The idea held special significance. Zubeen Garg's desire to study music at Trinity Laban reminds us how talented young people can be held back when financial circumstances stand in the way of their dreams.

I was deeply encouraged, and told Mondweep that Garima would be delighted to learn of the idea. I then shared the vision with Garima, with Zubeen's sister Palme, and with Utpal Sharma, bringing together people who could contribute their experience, knowledge and support. A series of discussions and Zoom meetings with musicians from London followed, gradually turning an inspiring idea into a concrete initiative. The encouraging response of the Zubeen Garg Trust further strengthened our belief in it.

The true significance of this initiative lies in the opportunities it creates. Assam has a rich and distinctive musical heritage; exposure to Western traditions, techniques and international standards can help our young musicians expand their abilities and explore new creative possibilities. The objective is not to replace our own musical identity, but to strengthen it through learning, collaboration and exchange.

I feel genuinely happy and proud that this initiative has moved forward with such commitment. It shows how an individual's inspiration can become a collective opportunity for a generation, and how a visionary artist like Zubeen Garg continues to inspire meaningful action. For me, helping to connect people has been a deeply satisfying experience: when people come together with a shared purpose, even a simple conversation can become the starting point of something extraordinary.

Perhaps one day a young musician from a small town or village in Assam will fulfil a dream that once seemed impossible. That would be a fitting tribute to the spirit that inspired this initiative – a bridge between dreams and opportunities, between local talent and global learning, and between the legacy of inspiration and the promise of a brighter musical future for Assam.

Saantanu Gautom

MEMBER, ORGANISING GROUP

From the organising group and supporters of Seven Sisters Conservatoire

Rupam Lahkar

MEMBER, ORGANISING GROUP · PRODUCT ENGINEERING LEADER, EY, LONDON

I have always believed that North East India has extraordinary talent. What is often missing is not passion or ability, but the right opportunities, exposure and guidance to take that talent further. Having lived and worked in different parts of the world, I have often wondered how I could contribute something meaningful back to the region I come from. My involvement with **Seven Sisters Conservatoire** is one way of turning that thought into action.

I have been personally involved in helping bring the **International Music Workshop 2026** to life in Guwahati – from shaping the initiative and working with partners to building awareness, reaching out through campaigns, and helping with the many practical details that go into making something like this happen. It has been a learning experience for me too, and something I've put a lot of personal time and energy into because I genuinely believe in its purpose.

For me, this is not just about organising a successful workshop. It's about building something that lasts – a platform through which young musicians from Assam and the wider North East can connect with the world, learn from exceptional mentors and discover what they are truly capable of. And if our efforts can make a meaningful difference to even a handful of young musicians, that would be an incredibly fulfilling outcome for me.

Narottam Chungkrang

SUPPORTER · FIRST WORLD SOLUTION

A Heartfelt Welcome to Assam

A warm welcome to our distinguished faculty from the United Kingdom, our mentors, convenor, supporters, guests and the talented young musicians of the International Music Workshop 2026. This workshop is more than a musical event; it is a bridge between cultures, generations and nations.

Assam – home of the mighty Brahmaputra, lush tea gardens and the rhythm of Bihu – has a remarkable heritage of music, dance, crafts and festivals. We hope our guests will savour *khar*, *masor tenga*, *pitha* and Assam tea, and find time for Kamakhya, Kaziranga, Majuli and Sivasagar.

India and Britain share a long and complex history. This workshop is a positive contemporary partnership: British musicians sharing their knowledge with young artists in Assam while discovering the region's own traditions, built on collaboration, equality and friendship. Its success will be measured not only by the final performance, but by the skills, friendships and opportunities that endure – honouring the legacy of our beloved Zubeen Garg.

Pranjal Savapandit

MEMBER, ORGANISING GROUP

A Musical Journey for Young Musicians of the North East

Seven Sisters Conservatoire's workshop in Guwahati is a wonderful step towards nurturing young musical talent in the North East. Learning from distinguished UK faculty – Andrew Bernardi, Matthew McCombie, Jonathan Few and Anando Mukerjee – gives young musicians a rare chance to grow, gain confidence and discover new possibilities. The region has immense talent and a rich heritage, and access to quality training can help it reach greater heights. I congratulate everyone involved and wish the workshop every success. May it be the first of many such opportunities across Assam and the North East.

Suraajit Ddaas

MEMBER, ORGANISING GROUP · BANGALORE

As a member of the organising group of the Seven Sisters International Music Workshop, I am proud to be part of a movement that celebrates the power of music, nurtures extraordinary talent and carries the cultural heritage of Northeast India to the global stage. This workshop is more than a workshop – it is a celebration of passion, creativity and possibility, where young musicians can learn from accomplished professionals and turn their dreams into reality. My aim is to amplify its reach, inspire young talent to take part and bring together the community, sponsors and partners who believe music can transform lives. Every talented young musician deserves a platform, and every dream deserves encouragement. Together, let us make music the voice of our culture, the bridge between communities and the rhythm of a brighter tomorrow.

A Note of Appreciation

It is a matter of immense pride and joy to see our children take part in the International Music Workshop organised by Seven Sisters Conservatoire at Srimanta Sankardeva Kalakshetra, Guwahati, from 26 to 31 October 2026. We sincerely appreciate this wonderful initiative, which brings conservatoire-style music education to Northeast India and opens new horizons for young aspiring musicians.

The workshop has offered young learners a unique platform to learn from international faculty – Andrew Bernardi, Matthew McCombie, Jonathan Few and Anando Mukerjee – to gain valuable stage experience, and to discover pathways for future learning, certification and international exchange. Beyond musical training, it fosters confidence, discipline, creativity and a deeper appreciation of music.

We commend Seven Sisters Conservatoire for its vision of building a sustainable, long-term music ecosystem in the Northeast, nurturing local talent while connecting it with global opportunities.

Our heartfelt gratitude goes to the organisers at Seven Sisters Conservatoire who conceptualised this event; to the esteemed international faculty; and to our beloved JB Rupam, the mentor of our children, whose untiring efforts in bringing the participants together and introducing them to choir singing have made this such a meaningful and enriching experience.

As parents, our aspirations extend far beyond musical excellence. We hope this workshop will nurture not only our children's musical talents but also their confidence, discipline, creativity and ability to express themselves – and that it will lead to meaningful mentorship, global exposure and a supportive, long-term music ecosystem in which young musicians can learn, grow and flourish.

For us, the true success of this workshop will be measured not merely by the music our children perform today, but by the doors it opens, the aspirations it inspires and the possibilities it creates for their future.

Nripen Sarmah

ON BEHALF OF ALL THE PARENTS

A Parent's Experience

These few days of the International Music Workshop have been filled with stupendous learning and have been greatly invigorating for both my daughter and me, as well as for all the children. Speaking from personal experience, I feel that with Seven Sisters Conservatoire my daughter has gained new opportunities to learn and practise the discipline of Western music. I have always seen her enthusiastic to learn something new since she began learning Western music with JB Rupam Sir.

I hope that this conservatoire will leave a lasting impact on Assamese music, where we have an amazing repertoire but have lacked the means to bring it to the global stage through harmony. I have faith that as the week progresses, the learning will never stop and will be carried forward – perhaps through further workshops, or a full-fledged conservatoire right here on Assam's home soil.

My daughter has expressed great enthusiasm after every session she attends, explaining each lesson with deep passion. On this note, I hope all the children and young people continue to learn from the esteemed faculty with zeal and enthusiasm.

Rimpi Bora

ON BEHALF OF ALL THE PARENTS

Parents' Perspective

As parents, we have observed that Western classical music education places strong emphasis on systematic learning through internationally recognised staff notation, enabling students to perform with accuracy, consistency and respect for the composer's intentions. This has inspired an important thought: why should Assam's invaluable musical heritage not benefit from a similarly structured approach to documentation and education?

We believe the sacred Borgeets of Srimanta Sankardev and Madhavdev, the timeless creations of Dr Bhupen Hazarika and the celebrated songs of our beloved Zubeen Garg deserve systematic transcription into Western staff notation, alongside their traditional forms of transmission. Our intention is not to Westernise Assamese music, but to complement traditional teaching with a notation that carefully preserves its distinctive melodies, rhythms, ornamentation, spiritual essence and cultural identity.

Our aspiration is simple: let our children learn the music of the world while developing the knowledge, skills and pride to preserve and carry forward Assam's own musical legacy.

To nurture young musicians from North East India through a world-class conservatoire model

Anchored by Bernardi Music Group (UK), the programme combines structured training, expert mentorship, and access to national and global performance opportunities.

ACCESS

Open pathways for talented young people across North East India, including scholarships and subsidised places.

EXCELLENCE

Deliver conservatoire-style teaching in technique, theory, interpretation and performance.

COMMUNITY

Create enduring relationships between North East India and the UK and global music networks.

Why this programme matters

- Conservatoire-style learning in North East India
- Certifications, pathways and future exchanges
- Real stage experience with international faculty
- A stronger long-term music ecosystem for the region

Zubeen Garg wanted to study at Trinity Laban. Over time, the workshop aims to create lasting academic links with institutions such as Trinity Laban and the Yehudi Menuhin School, while celebrating the distinctive musical heritage of the people of the Seven Sisters.

Six intensive days in Guwahati

Up to 100 young musicians build technique, ensemble skills, rehearsal discipline and real performance experience alongside visiting faculty from the UK, closing with a public performance at Srimanta Sankardeva Kalakshetra. Disciplines include violin, viola, cello, piano, choir and vocals, alongside Indian and folk traditions of Assam.

DAY	FOCUS	ACTIVITIES
Mon 26 October	Inauguration & welcome	Inauguration, introductions, orientation and initial assessment
Tue 27 October	Skill development	Individual lessons, practice clinics, repertoire work
Wed 28 October	Ensemble discipline	Group coaching, collaborative rehearsal, listening and blend
Thu 29 October	Interpretation	Rehearsal, stagecraft, confidence building
Fri 30 October	Performance readiness	Showcase preparation and dress rehearsal
Sat 31 October	Final performance	Public performance from 3.30 pm, followed by networking until 8.30 pm

FEATURED REPERTOIRE

Bhupen Hazarika's *Mahabahu Brahmaputra*, and Zubeen Garg's *Gaane Ki Aane* and *Mayabini Ratir Bukut* (arr. JB Rupam), performed by faculty and participants together.

VENUE

Srimanta Sankardeva Kalakshetra, Panjabari Road, Guwahati

REACH

Students, families and music teachers from across the eight states of the region

ANCHOR

Bernardi Music Group (UK), in collaboration with the Global Assamese Engagement Initiative

A week of music in Guwahati

Welcome, inauguration and first rehearsals

DAY ONE · MONDAY 26 OCTOBER



Faculty and young musicians together in a choral rehearsal



A warm Assamese welcome for the visiting faculty on arrival in Guwahati



Lighting the ceremonial lamp at the inauguration



Discovering Assam's heritage at the Kalakshetra



Violin masterclass



At the piano



Cello session

Rehearsals, coaching and on air

DAY TWO · TUESDAY 27 OCTOBER



Full choir rehearsal with the visiting faculty



Faculty and organisers recording a programme for broadcast at Prag News



After the Prag News recording, beneath the tribute to Dr Bhupen Hazarika

Rehearsals, conversations and open sessions

Rehearsals, coaching and on air

DAY TWO · TUESDAY 27 OCTOBER (CONTINUED)



One-to-one violin coaching



Playing side by side



A vocal sectional in the Kalakshetra gardens

Open sessions and musical conversations

DAY FOUR · THURSDAY 29 OCTOBER



An open session with the visiting faculty, to a full room of participants and guests



Violin in conversation with sarod and sitar



Faculty and organisers beneath portraits of Assam's cultural icons



Conversations with the visiting faculty



A courtesy visit during the day



Standing room only at the session

Four international teachers, one week, one region



Andrew Bernardi

VIOLIN, VIOLA & DIRECTOR

Leading UK violinist, festival director and founder of Bernardi Music Group. He performed with the Royal Philharmonic Orchestra and BBC Philharmonic.



Anando Mukerjee

TENOR & VOCALS

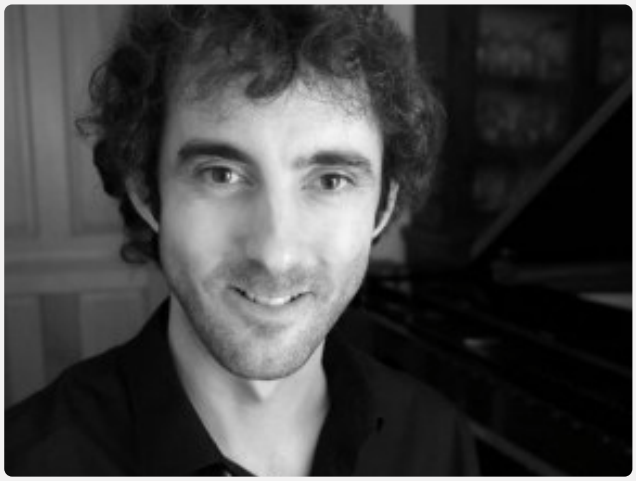
Acclaimed tenor trained at Delhi and Cambridge Universities and under Nicolai Gedda. He performed at Wigmore Hall, Cadogan Hall and Royal Albert Hall.



Jonathan Few

CELLO

Trained at Chetham's School of Music and the Royal College of Music. He toured worldwide with the Royal Philharmonic Orchestra and held principal positions with RTE National Symphony Orchestra.



Matthew McCombie

PIANO

British soloist, orchestral pianist, accompanist and educator who performs across the UK and abroad. He studied at Trinity Laban, graduating with First Class Honours, and the Royal College of Music, and won the John Longmire Beethoven and Alfred Kitchen Chopin competitions.

A blend and a bridge between the UK and India

Andrew Bernardi
FOUNDER, BERNARDI MUSIC GROUP · ON BEHALF OF THE VISITING FACULTY

“

It is a huge honour and a pleasure to be welcomed to Assam for the first time. We have great ambitions, and we have already made a start on creating a new musical community – a blend of and a bridge between the UK and India.

Every professional musician has a responsibility to support the next generation and their peers. From this beginning, we look forward greatly to an onward journey of supporting, developing and learning alongside the young musicians of India, from our base in Assam.

Our vision is to bring together Indian and British music and musicians for the benefit of the whole of society. The diversity, warmth and welcome we have experienced from people of all backgrounds reassure us that this vision will be fulfilled.

I very much look forward to meeting you on our journey.

GUWAHATI OCTOBER 2026

The organisations behind the initiative

Bernardi Music Group (UK)
ANCHOR PARTNER & FACULTY

Founded in 1989, leading music education and performance for over three decades.

Global Assamese Engagement Initiative
ORGANISER

Convening the Assamese community at home and abroad behind the workshop, and managing participant fees and contributions in India.

Zubeen Garg Trust
SUPPORTING PARTNER

Engaged throughout, carrying forward the vision of Zubeen Garg.

Alliance for Community Capacity Building in NE India
SUPPORTING ORGANISATION

UK charity 1106666, handling participant registrations.

BridgeConnectBiz Ltd
REGISTRATION PARTNER

Registered in England & Wales, data controller for registrations.

Shipley Arts Festival
PERFORMANCE PATHWAY

Associated with Bernardi Music Group, offering participants a UK concert platform.

First World Solution
SPONSORSHIP SUPPORT PARTNER

Supporting the workshop's sponsorship efforts.

Srimanta Sankardeva Kalakshetra
VENUE SPONSOR

Panjabari Road, Guwahati: generously hosting the workshop and the final performance.

Shillong Chamber Choir
WITH GRATITUDE

Whose members performed in Zubeen Garg's memory at India House, London.

Srimanta Sankardeva Kalakshetra

The Seven Sisters Conservatoire is deeply grateful to Srimanta Sankardeva Kalakshetra for sponsoring the venue for the International Music Workshop 2026. For six days its halls are home to our faculty and young musicians, and on Saturday 31 October its stage hosts the final performance. We could not have wished for a more fitting home for this first edition.

Shri Sudarshan Thakur

SECRETARY, SRIMANTA SANKARADEVA KALAKSHETRA SOCIETY, GUWAHATI

It gives me immense pleasure that Srimanta Sankaradeva Kalakshetra is hosting the Seven Sisters International Music Workshop 2026, bringing together young musical talents from across the Northeast and distinguished international faculty in a celebration of artistic collaboration and cultural exchange.

Envisioned as a living home for the arts and cultural heritage of Assam and the Northeast, the Kalakshetra is a space where traditions are not merely preserved but continually nurtured, enriched, and carried forward to future generations. For six days at the end of October, this vision has found a vibrant new expression through the coming together of young musicians and distinguished faculty members from the United Kingdom — Andrew Bernardi, Matthew McCombie, Jonathan Few, and Anando Mukerjee.

Through their collaborative engagement with the violin, viola, cello, piano, voice, and choir, the participants have explored new musical horizons while building bridges between diverse cultural traditions. Particularly heartening is the effort to bring the musical heritage of our land into this shared experience, from *Mahabahu Brahmaputra* by Bharat Ratna Dr. Bhupen Hazarika to the much-loved songs of our beloved Zubeen Garg.

What makes this initiative truly meaningful is its spirit of mutual respect and artistic exchange. The rich folk and popular traditions of our region are meeting the discipline and depth of Western classical music on a common platform, demonstrating that cultures flourish when they engage with one another in a spirit of openness, equality, and mutual appreciation.

It was a privilege to declare the workshop open on 26 October 2026, and it will be an even greater pleasure to witness the culmination of this creative journey at the concluding concert at the Sri Sri Damodaradeva International Auditorium on 31 October 2026.

I extend my heartfelt congratulations to the entire organising team, particularly Shri Mondweep Chakravorty for his vision, commitment, and dedicated efforts through the Global Assamese Engagement Initiative. I also convey my sincere appreciation to the distinguished faculty, participating musicians, supporting families, and all those whose enthusiasm and collective efforts have made this initiative possible.

Srimanta Sankaradeva Kalakshetra will always welcome meaningful initiatives that nurture young talent, encourage intercultural dialogue, and create opportunities for the youth of Assam and the Northeast to engage with the wider world through the universal language of music.

May this inspiring gathering mark the beginning of a lasting tradition of musical collaboration, cultural friendship, and creative excellence.

PANJABARI, GUWAHATI — OCTOBER 2026

With heartfelt thanks

This workshop is possible because of the generosity of those who supported it. Their contributions bring visiting faculty to Guwahati and open the room to young musicians from across the region.

PRINCIPAL SUPPORTERS

Sai Vikash

For its generous contribution towards the 2026 workshop.

Mirai Foundation

For its generous contribution towards the 2026 workshop.

SUPPORTERS

Rinseva

For its kind contribution.

First World Solution

For supporting our sponsorship efforts.

LUNCH, LOGISTICS & SOCIAL MEDIA SPONSORS

Ynot

For sponsoring lunch for the participants.

Aprins

For transportation and felicitation gifts.

Maddoc Technologies

For social media marketing.

SPECIAL THANKS

- Shri Sudarshan Thakur, Secretary, Srimanta Sankaradeva Kalakshetra Society, for sponsoring the venue for the workshop and final performance
- Shri Pabitra Margherita, for facilitating visas for the visiting UK faculty
- Shri Prasanta Pratim Kathkatia, PPS to the Hon'ble Chief Minister, for hospitality at Brahmaputra State Guest House, Kharghuli
- Department of Cultural Affairs, Government of Assam
- Every participant, parent and teacher who said yes

The people who made it happen

Mondweep Chakravorty

CONCEPT INITIATOR & COORDINATOR

Conceived the initiative and has coordinated it from London, bringing together faculty, partners and supporters across the UK and India.

Dr Jayanta Biswa Sarma

PROJECT MENTOR & PHILANTHROPIC SUPPORTER

Mentor to the initiative from its earliest days; his charitable organisation provided its foundational funding.

Andrew Bernardi

PROGRAMME DIRECTOR

Founder of Bernardi Music Group, leading the artistic programme and the visiting faculty.

Utpal Sharma

MUSICAL ADVISER

Zubeen Garg's mentor, who facilitated the orchestration of two of Zubeen's most memorable works with JB Rupam.

THOSE WHO OPENED THE DOORS

Smt Garima Saikia Garg & Dr Palme Borthakur
For their support and endorsement, and for encouraging the initiative from its first concept.

Manaswita Chakravorty
Who initiated the original connections between Mondweep Chakravorty, Mark Copping and Saantanu Gautom.

Mark Copping
Who brought Andrew Bernardi into the initiative.

Saantanu Gautom
Who facilitated the very first meeting with the family of Zubeen Garg.

JB Rupam
For the orchestral arrangements of Zubeen Garg's songs.

MÔHĀBĀHU BRÂHMÂPUTRÂ

for SATB (a capella) & Continuo (Keys)
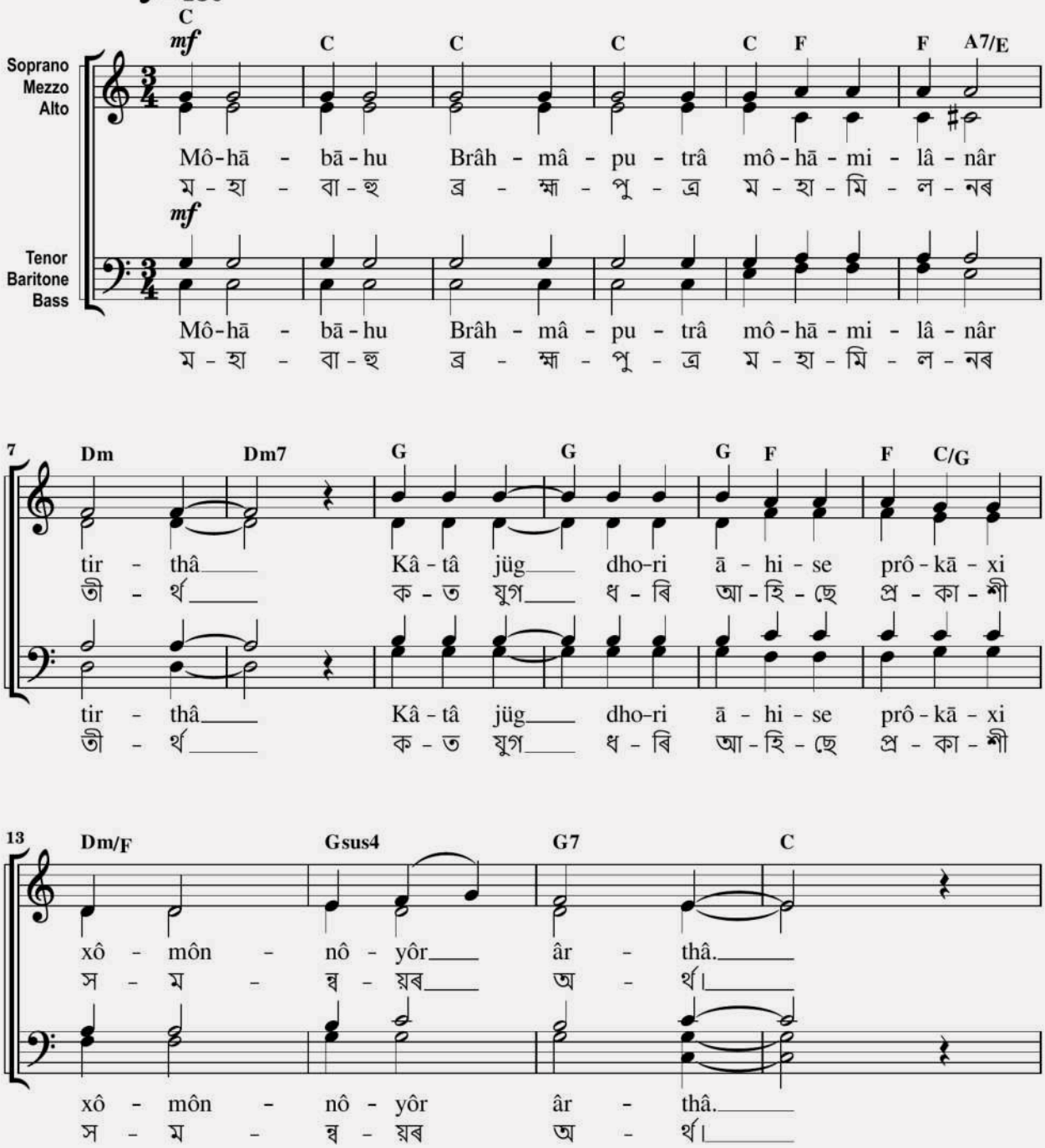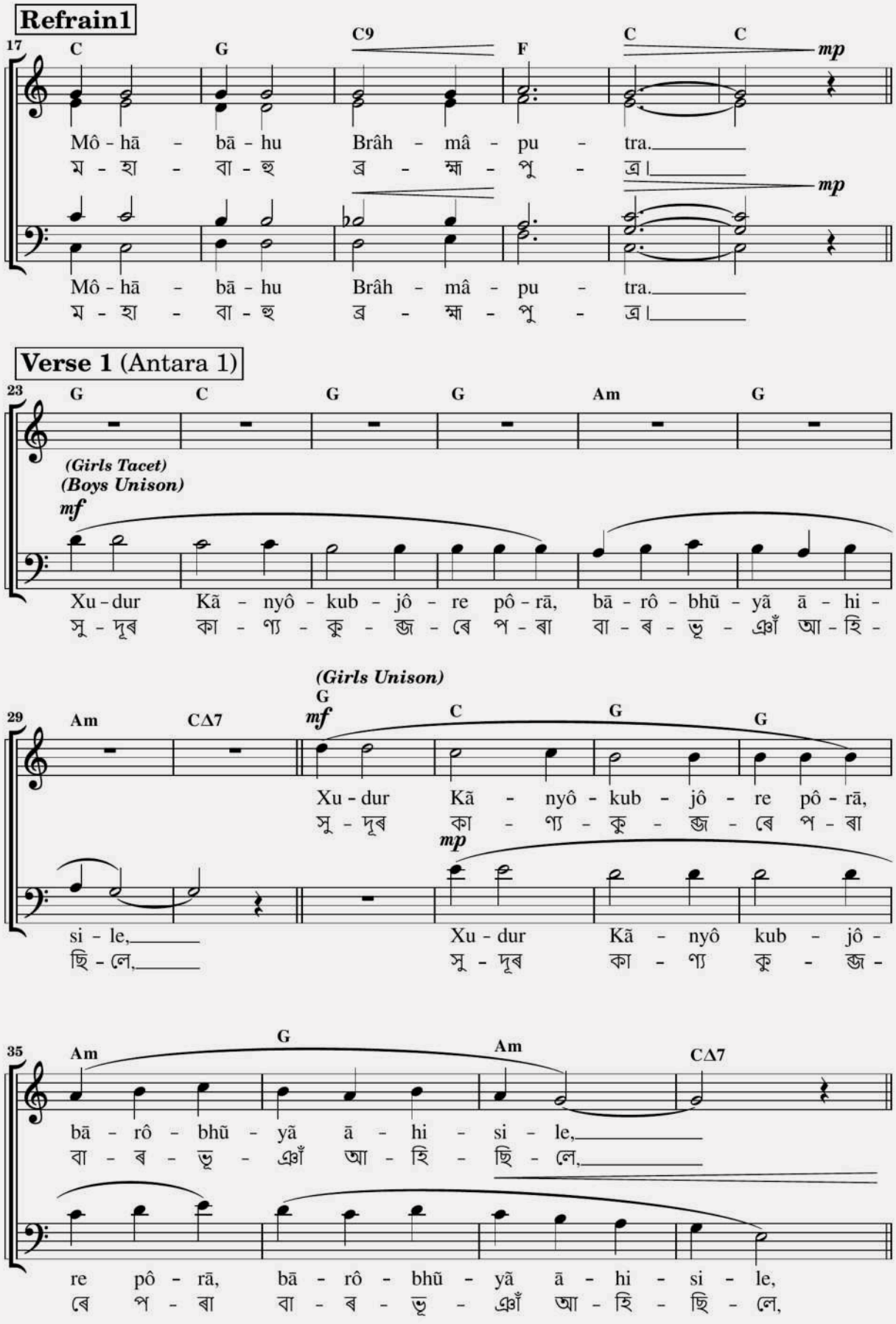


SATB Arr: J.B. Rupam
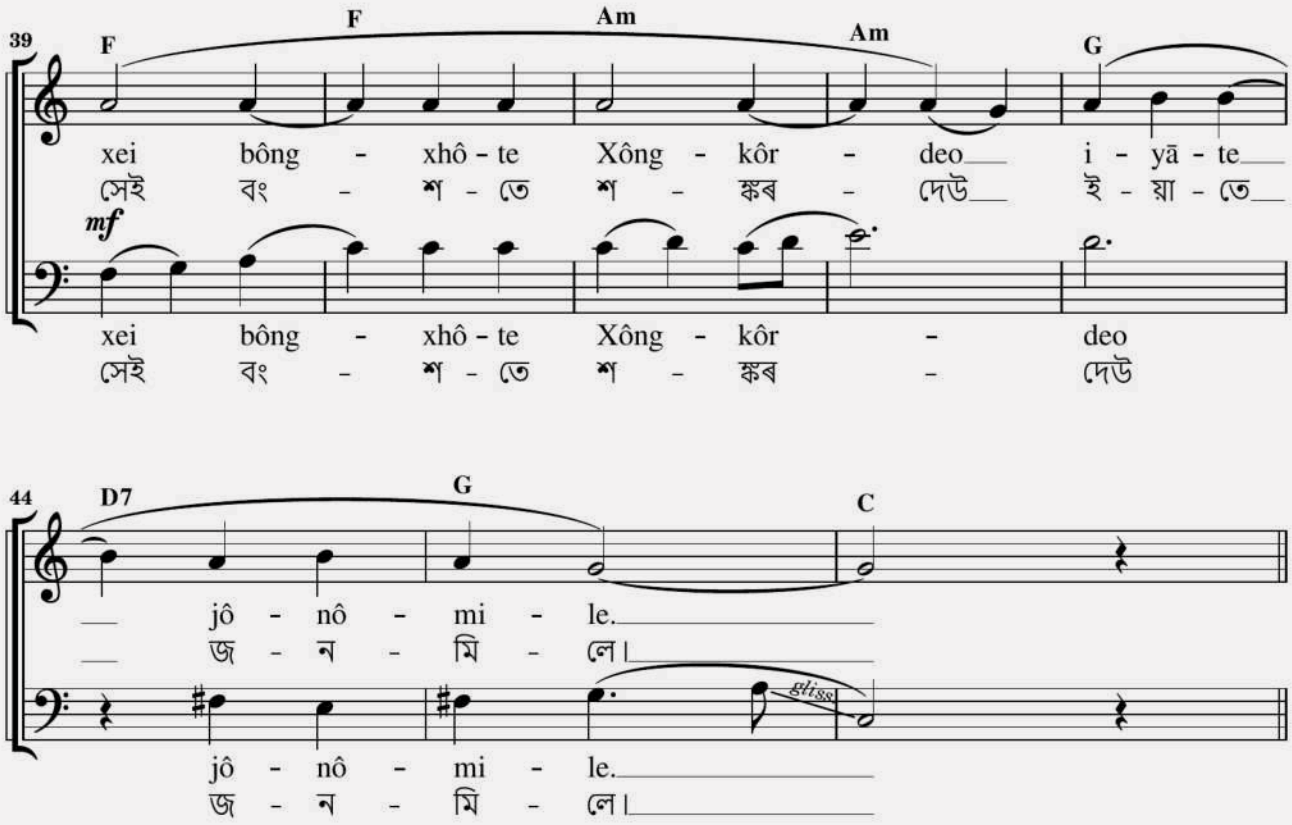
Lyrics & Music: Dr. Bhupen Hazarika
(B. 8 Sept. 1926, D. 5 Nov 2011)

Stanza (Sthayee)

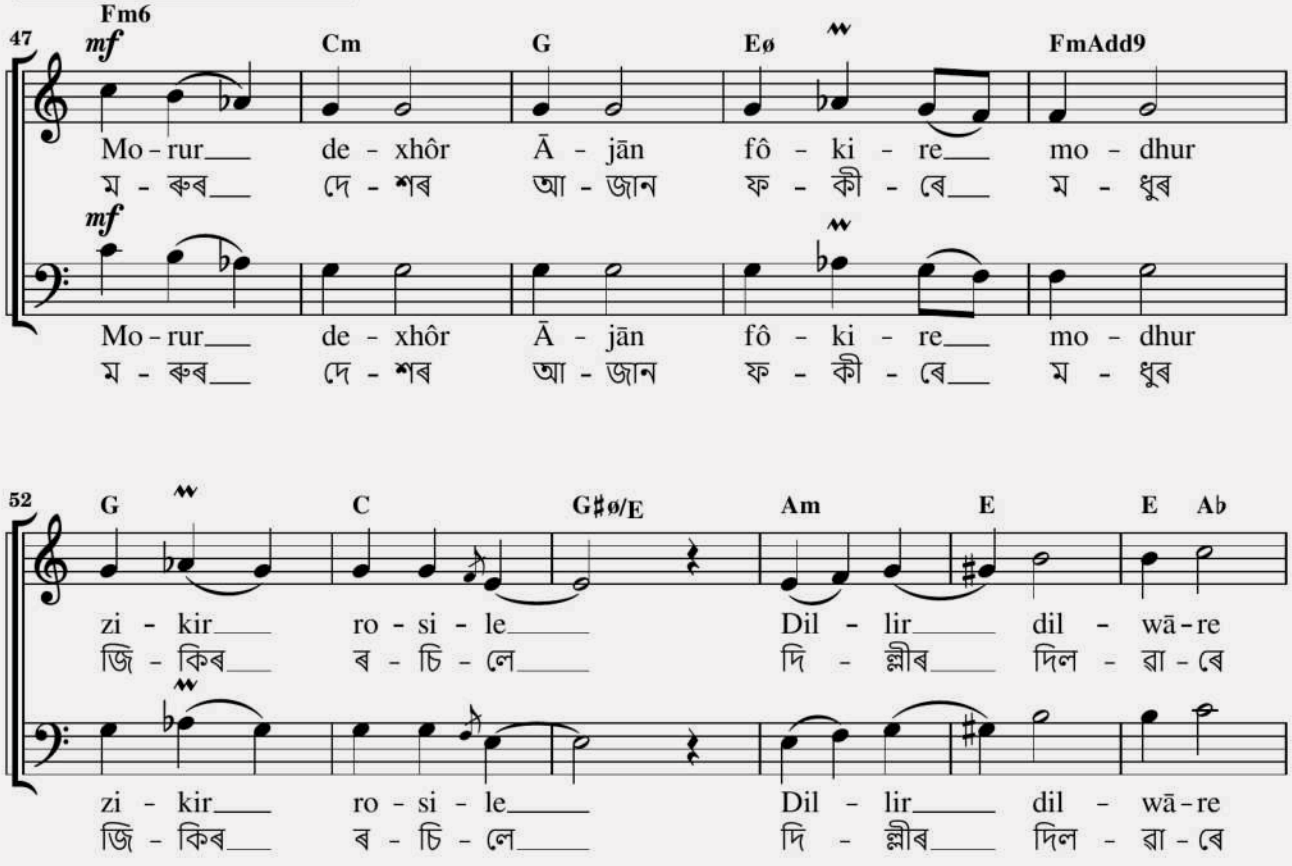
♩ = 150
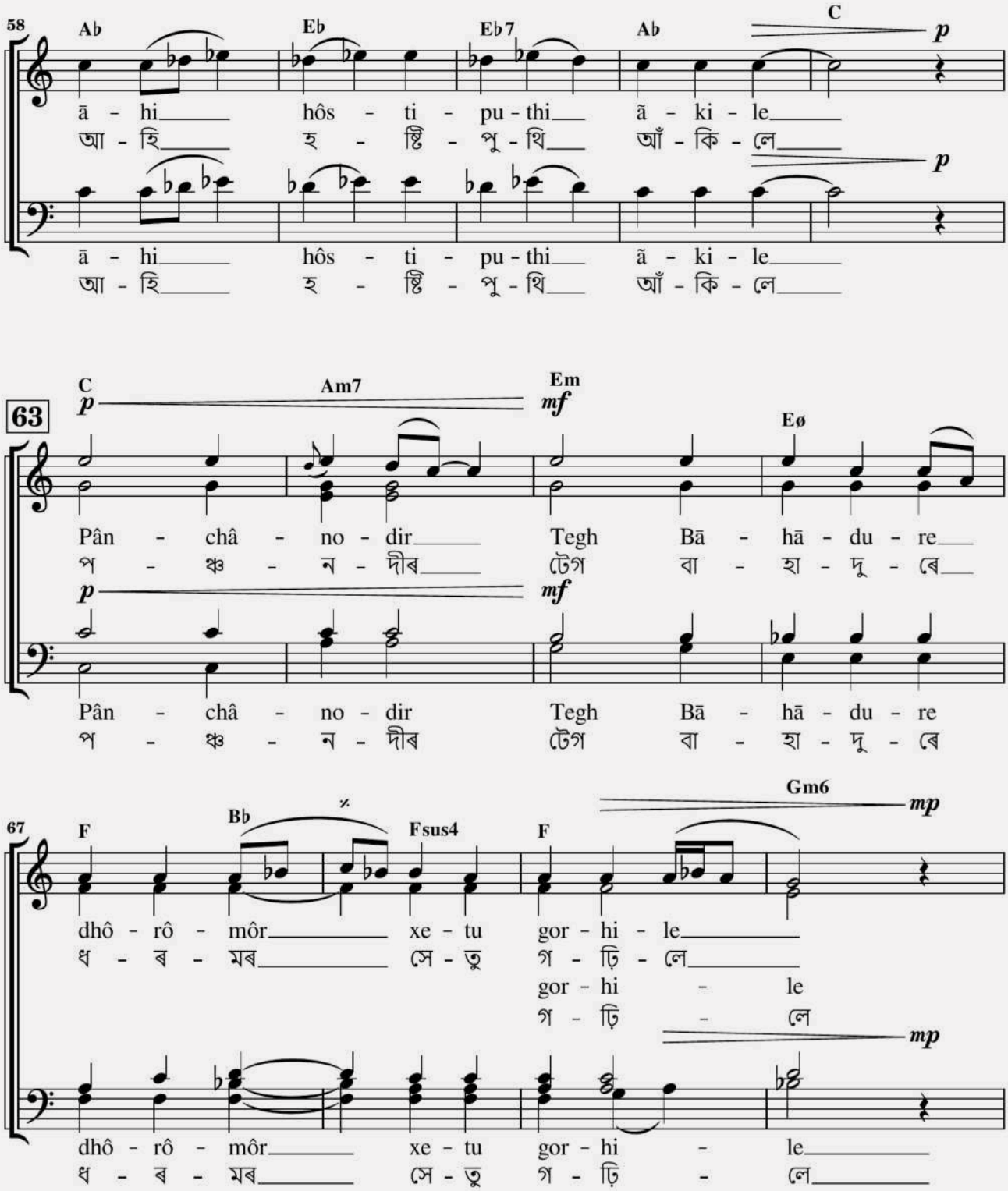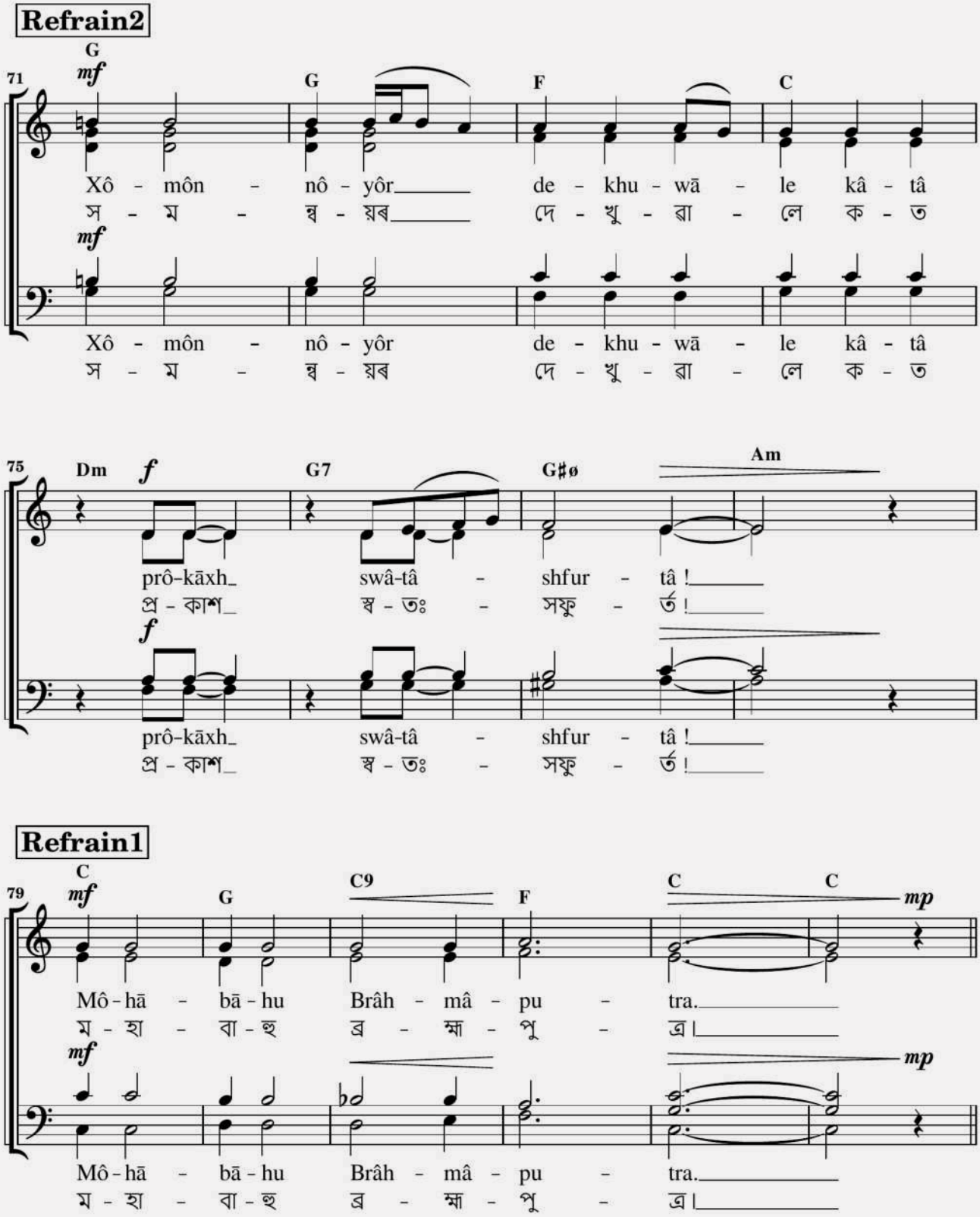



Refrain1
17
C
G
C9
F
C
C
mp
Mô - hā - bā - hu Brâh - mâ - pu - tra.
ম - হা - বা - হু ব্র - হ্মা - পু - ত্র।
mp
Mô - hā - bā - hu Brâh - mâ - pu - tra.
ম - হা - বা - হু ব্র - হ্মা - পু - ত্র।
Verse 1 (Antara 1)
23
G
C
G
G
Am
G
(Girls Tacet)
(Boys Unison)
mf
Xu - dur Kã - nyô - kub - jô - re pô - rā, bā - rô - bhũ - yã ā - hi -
সু - দূৰ কা - ণ্য - কু - ব্জ - ৰে প - ৰা বা - ৰ - ভূ - ঞাঁ আ - হি -
(Girls Unison)
29
Am
CΔ7
G
mf
C
G
G
Xu - dur Kã - nyô - kub - jô - re pô - rā,
সু - দূৰ কা - ণ্য - কু - ব্জ - ৰে প - ৰা
mp
si - le,
ছি - লে,
Xu - dur Kã - nyô kub - jô -
সু - দূৰ কা - ণ্য কু - ব্জ -
35
Am
G
Am
CΔ7
bā - rô - bhũ - yã ā - hi - si - le,
বা - ৰ - ভূ - ঞাঁ আ - হি - ছি - লে,
re pô - rā, bā - rô - bhũ - yã ā - hi - si - le,
ৰে প - ৰা বা - ৰ - ভূ - ঞাঁ আ - হি - ছি - লে,
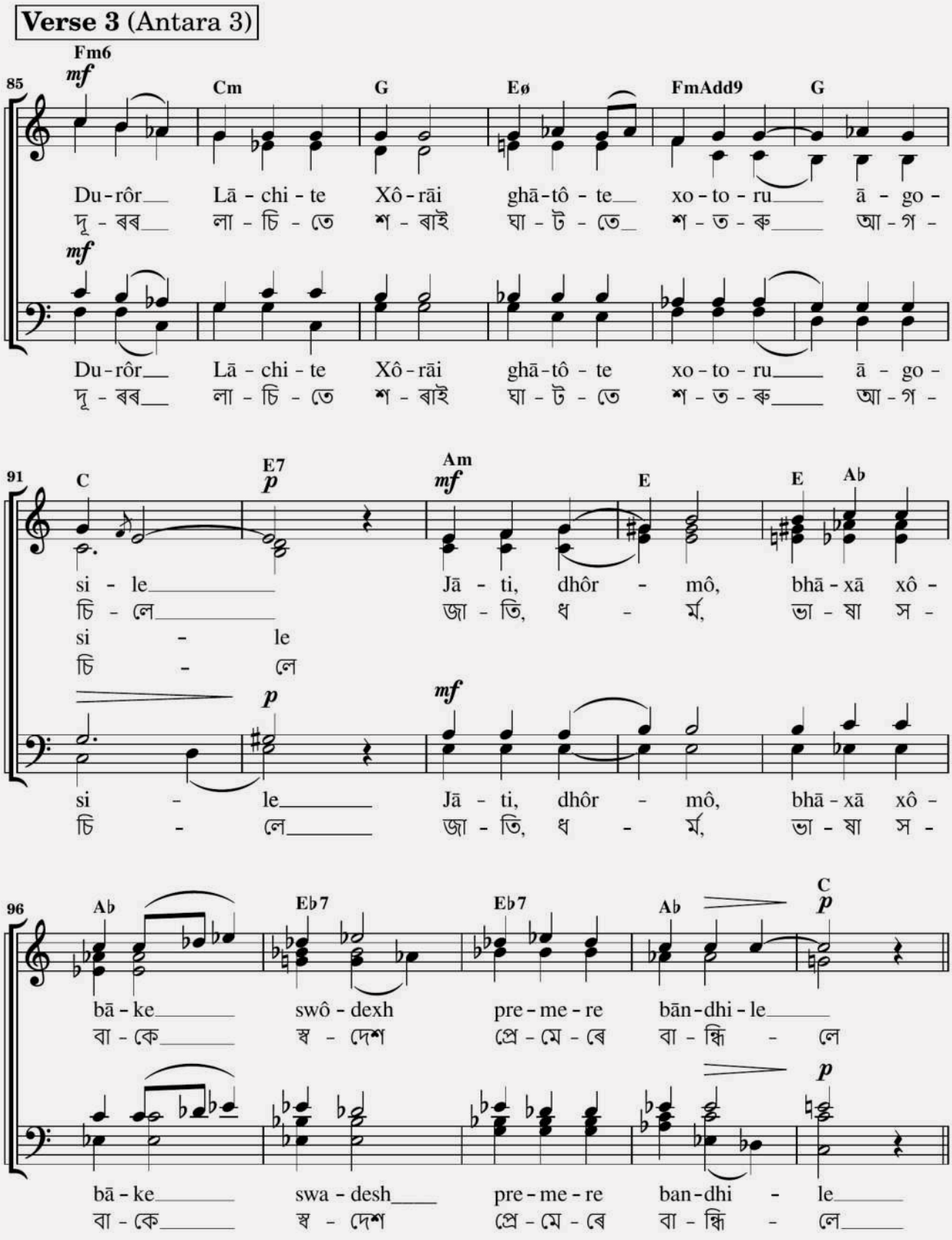


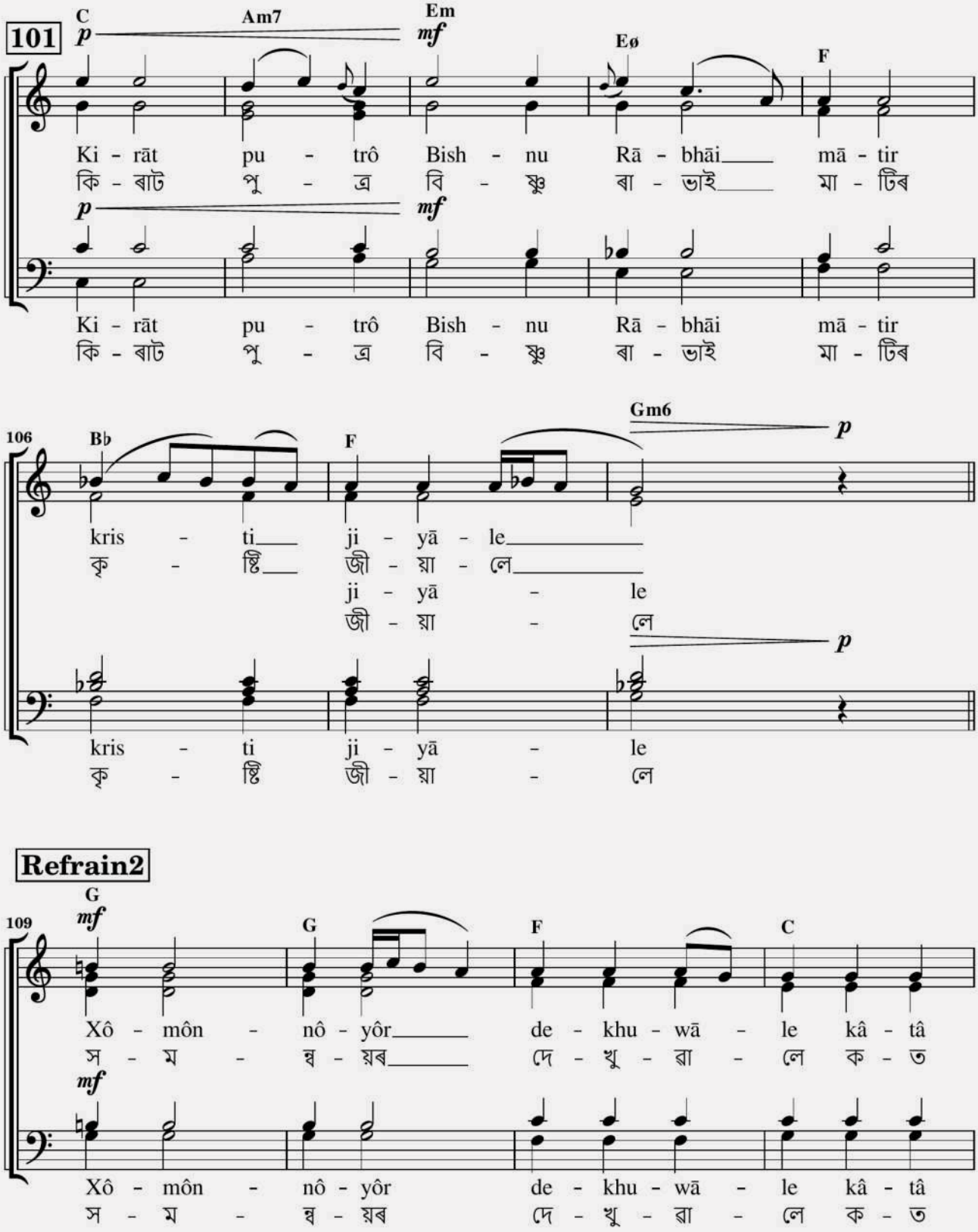
Verse 2 (Antara 2)
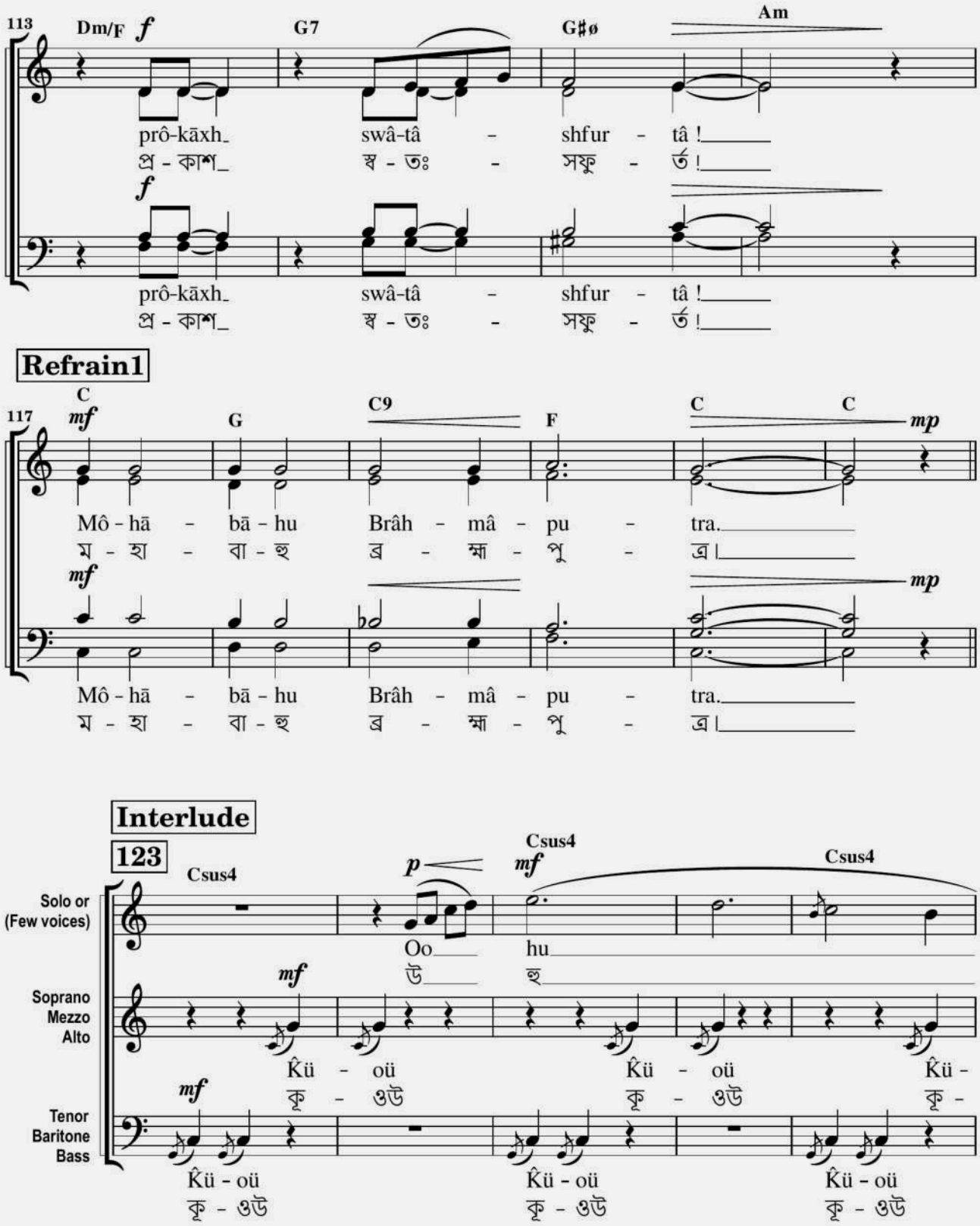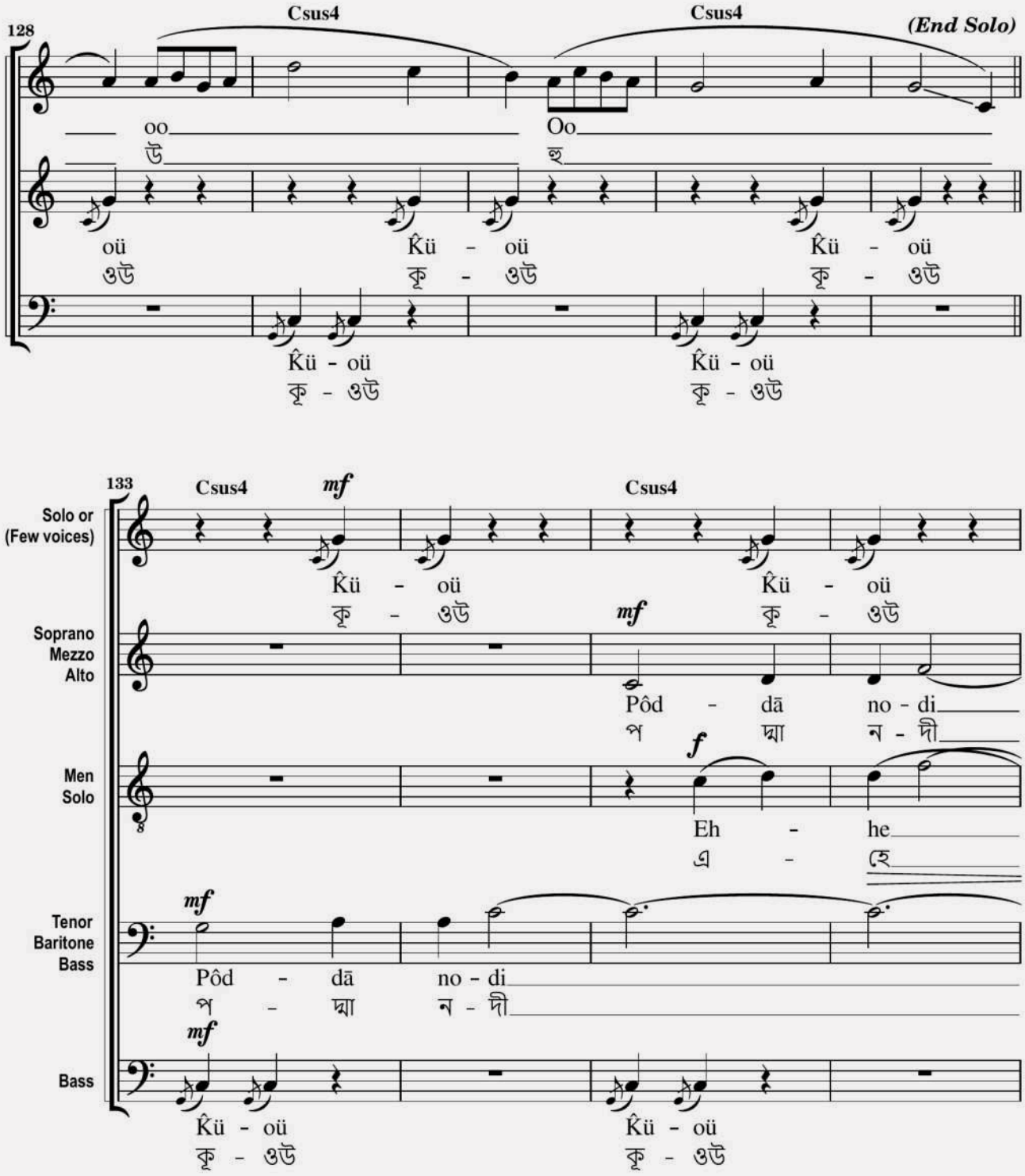



58
Ab
Eb
Eb7
Ab
C
p
ā - hi hôs - ti - pu - thi ā - ki - le
আ - হি হ - ষ্টি - পু - থি আঁ - কি - লে
63
C
Am7
Em
Eø
mf
Pân - châ - no - dir Tegh Bā - hā - du - re
প - ঞ্চ - ন - দীৰ টেগ বা - হা - দু - ৰে
67
F
Bb
Fsus4
F
Gm6
mp
dhô - rô - môr xe - tu gor - hi - le
ধ - ৰ - মৰ সে - তু গ - ড়ি - লে
gor - hi - le
গ - ড়ি - লে
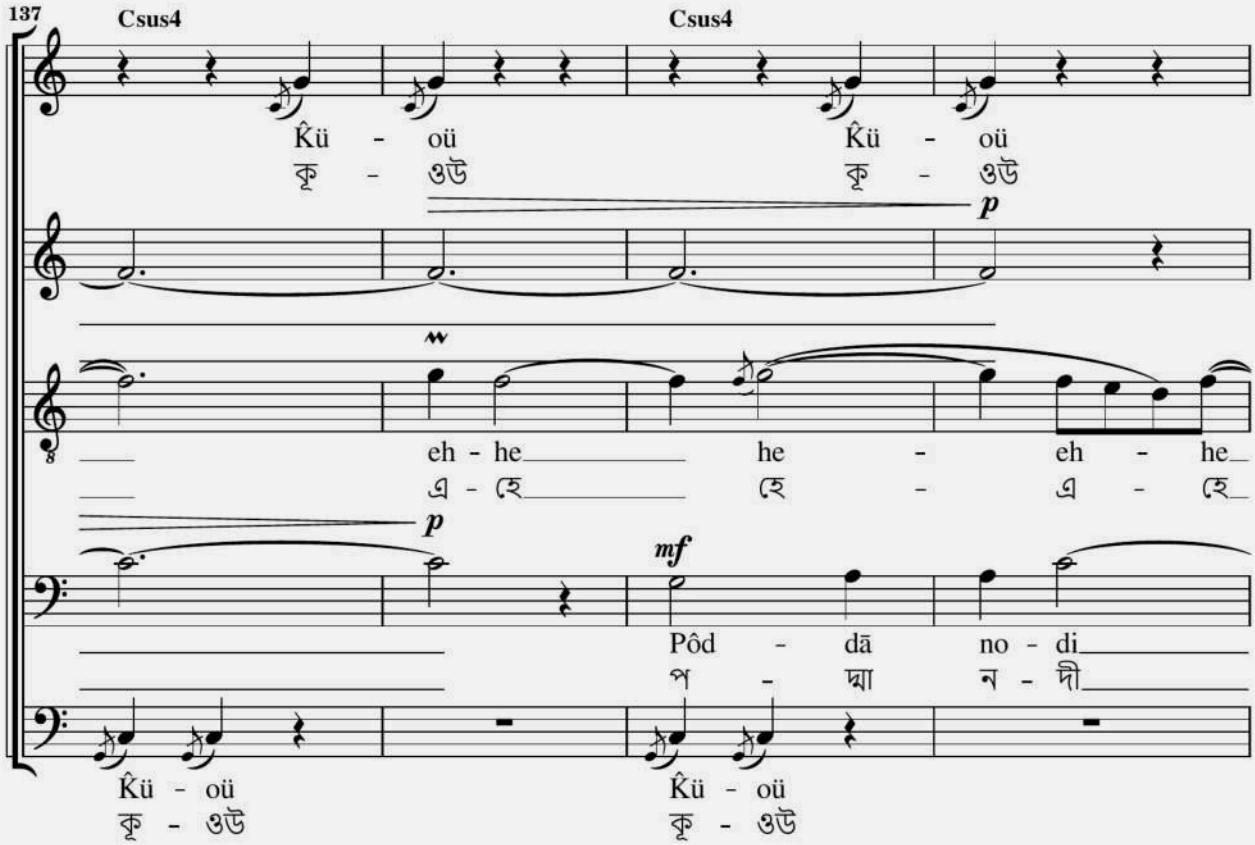

Refrain2
71
G
mf
G
F
C
Xô - môn - nô - yôr de - khu - wā - le kâ - tâ
স - ম - ন্ব - য়ৰ দে - খু - ৱা - লে ক - ত
mf
Xô - môn - nô - yôr de - khu - wā - le kâ - tâ
স - ম - ন্ব - য়ৰ দে - খু - ৱা - লে ক - ত
75
Dm
f
G7
G♯ø
Am
prô-kāxh_ swâ-tâ - shfur - tâ !
প্র - কাশ_ স্ব - তঃ - সফু - র্ত !
f
prô-kāxh_ swâ-tâ - shfur - tâ !
প্র - কাশ_ স্ব - তঃ - সফু - র্ত !
Refrain1
79
C
mf
G
C9
F
C
C
mp
Mô - hā - bā - hu Brâh - mâ - pu - tra.
ম - হা - বা - হু ব্র - হ্মা - পু - ত্র।
mf
mp
Mô - hā - bā - hu Brâh - mâ - pu - tra.
ম - হা - বা - হু ব্র - হ্মা - পু - ত্র।
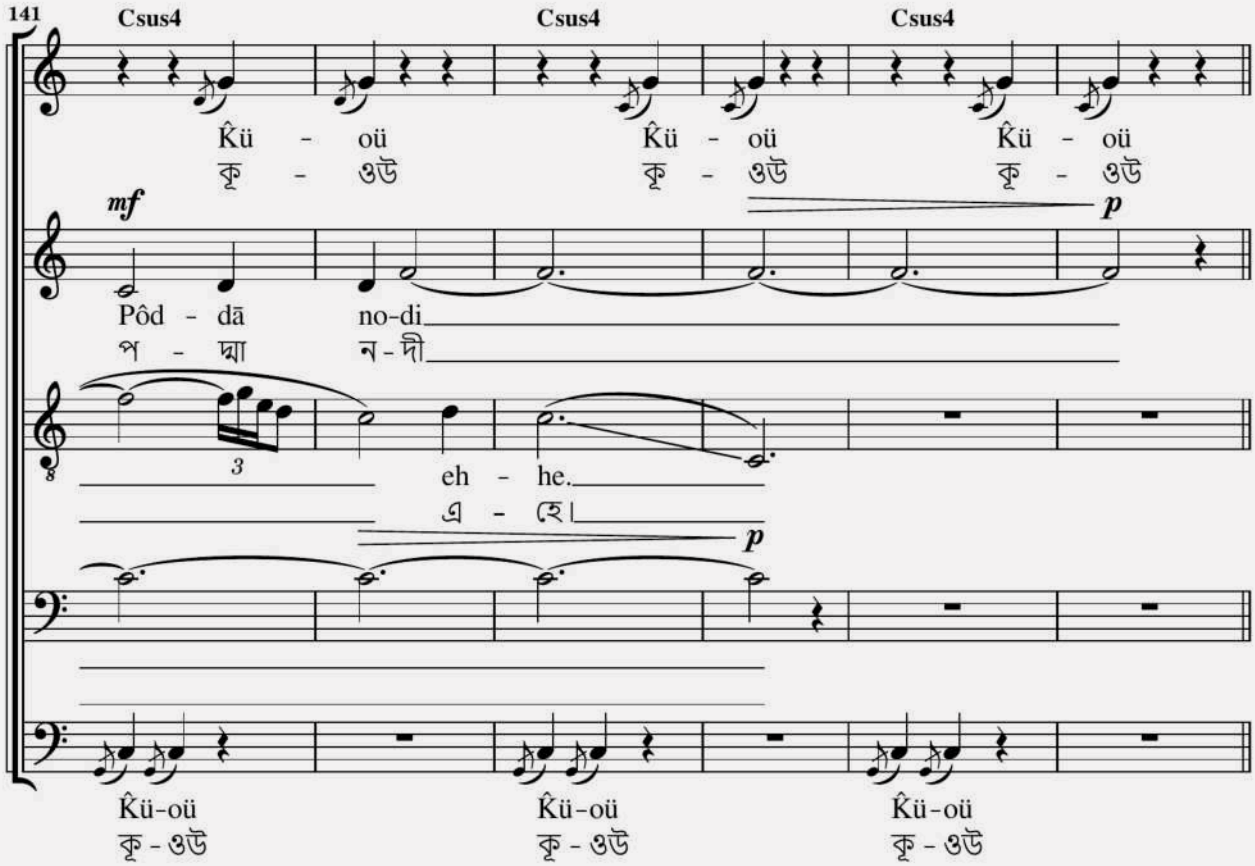

Verse 3 (Antara 3)
85
Fm6
mf
Cm
G
Eø
FmAdd9
G
Du-rôr Lā-chi-te Xô-rāi ghā-tô-te xo-to-ru ā-go-
দূ-ৰৰ লা-চি-তে শ-ৰাই ঘা-ট-তে শ-ত-ৰু আ-গ-
91
C
E7
p
Am
mf
E
E
Ab
si-le Jā-ti, dhôr-mô, bhā-xā xô-
চি-লে জা-তি, ধ-র্ম, ভা-ষা স-
96
Ab
Eb7
Eb7
Ab
C
p
bā-ke swô-dexh pre-me-re bān-dhi-le
বা-কে স্ব-দেশ প্রে-মে-ৰে বা-ন্ধি-লে
swa-desh
ban-dhi-
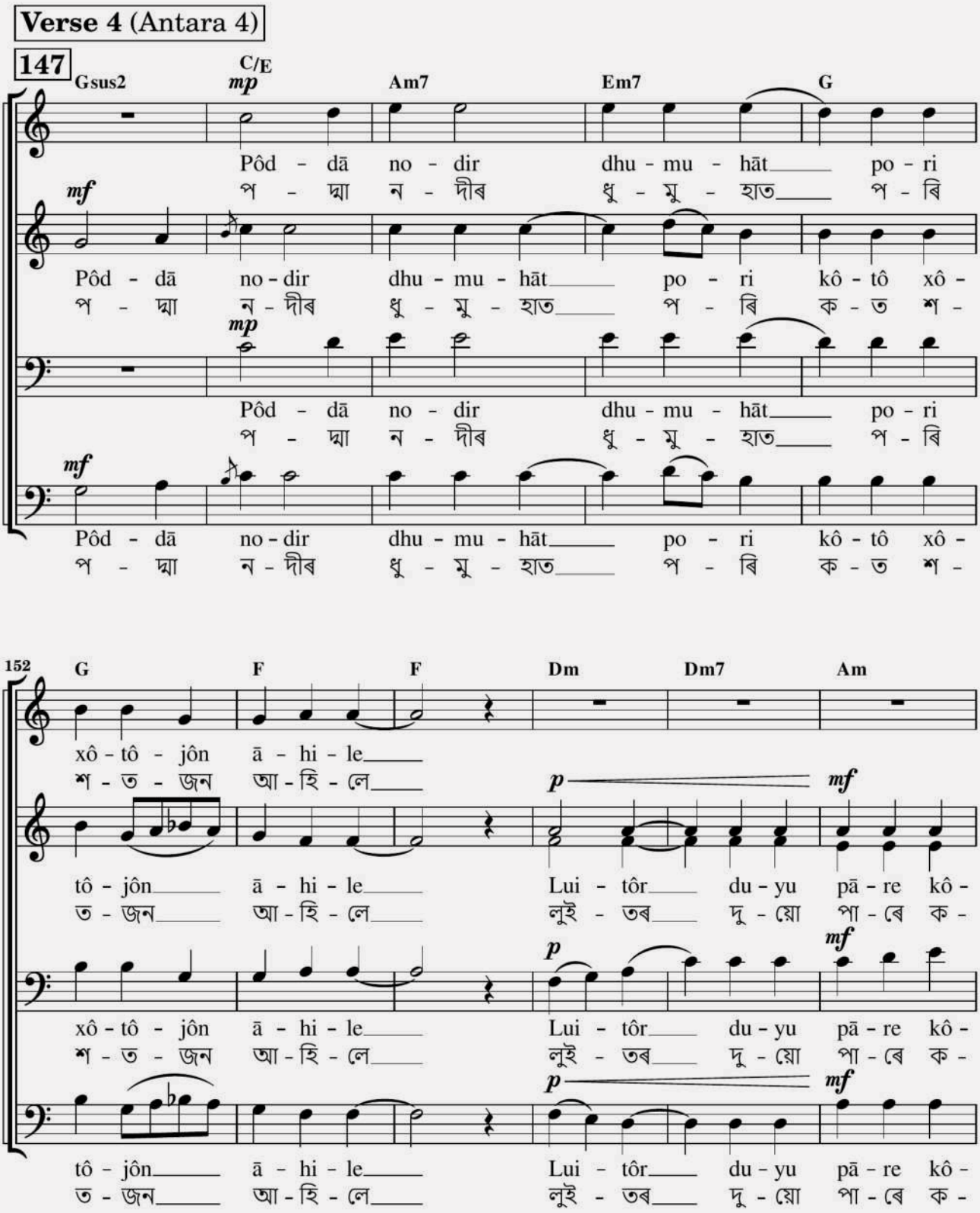

101
C
Am7
Em
Eø
F
p
mf
Ki - rāt pu - trô Bish - nu Rā - bhāi mā - tir
কি - ৰাট পু - ত্ৰ বি - ষ্ণু ৰা - ভাই মা - টিৰ
Ki - rāt pu - trô Bish - nu Rā - bhāi mā - tir
কি - ৰাট পু - ত্ৰ বি - ষ্ণু ৰা - ভাই মা - টিৰ
106
Bb
F
Gm6
p
kris - ti ji - yā - le
কৃ - ষ্টি জী - য়া - লে
ji - yā - le
জী - য়া - লে
kris - ti ji - yā - le
কৃ - ষ্টি জী - য়া - লে
Refrain2
G
109
G
F
C
mf
Xô - môn - nô - yôr de - khu - wā - le kâ - tâ
স - ম - ন্ব - য়ৰ দে - খু - ৱা - লে ক - ত
Xô - môn - nô - yôr de - khu - wā - le kâ - tâ
স - ম - ন্ব - য়ৰ দে - খু - ৱা - লে ক - ত
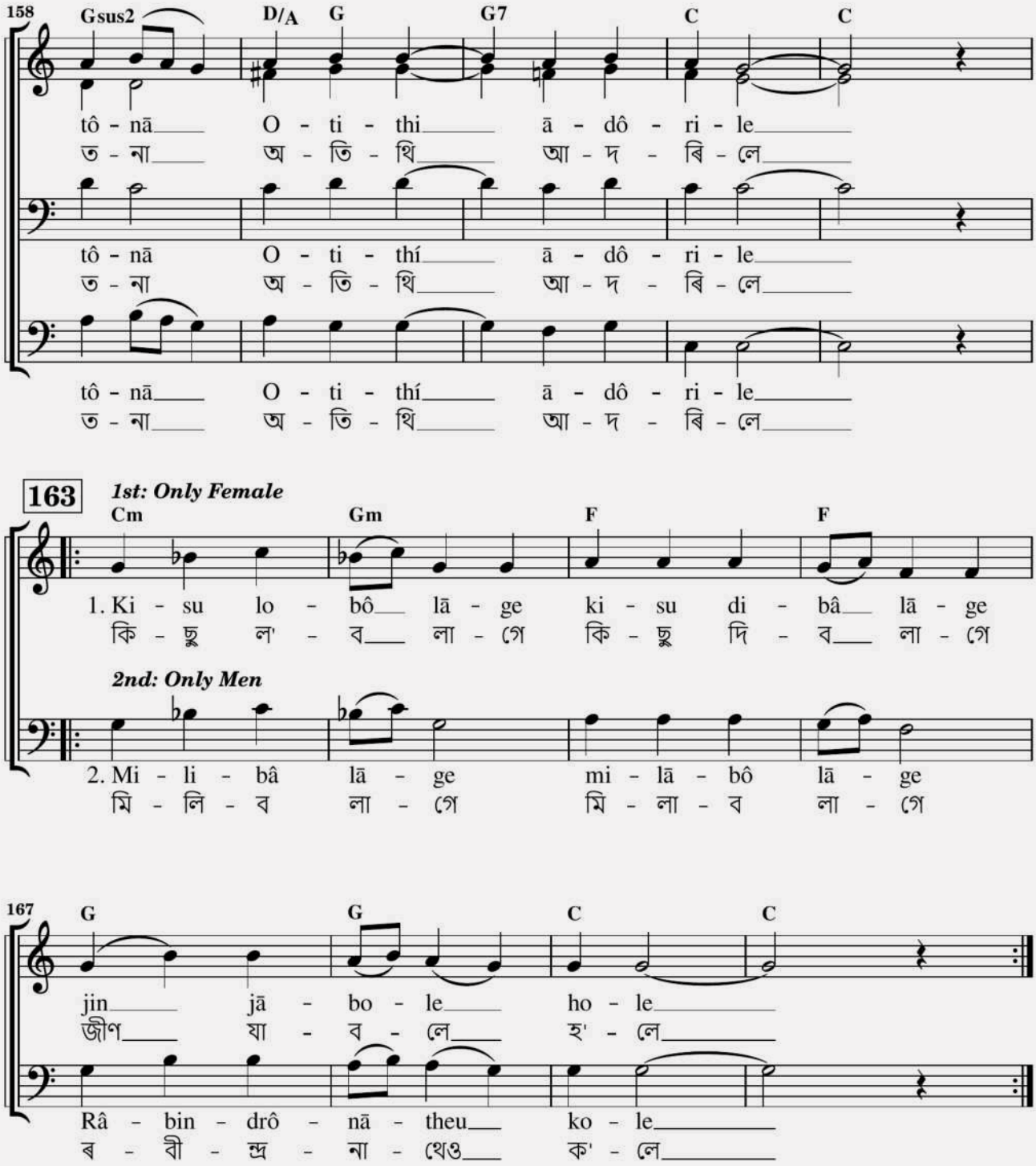

113
Dm/F
f
G7
G♯ø
Am
prô-kāxh_ swâ-tâ - shfur - tâ !_____
প্র - কাশ_ স্ব - তঃ - সফু - র্ত !_____
f
prô-kāxh_ swâ-tâ - shfur - tâ !_____
প্র - কাশ_ স্ব - তঃ - সফু - র্ত !_____
Refrain1
117
C
mf
G
C9
F
C
C
mp
Mô - hā - bā - hu Brâh - mâ - pu - tra._____
ম - হা - বা - হু ব্র - হ্মা - পু - ত্র।_____
mf
mp
Mô - hā - bā - hu Brâh - mâ - pu - tra._____
ম - হা - বা - হু ব্র - হ্মা - পু - ত্র।_____
Interlude
123
Csus4
p
Csus4
mf
Csus4
Solo or (Few voices)
Oo_____ hu_____
উ_____ হু_____
Soprano Mezzo Alto
mf
Kû - oü Kû - oü Kû -
কূ - ওউ কূ - ওউ কূ -
Tenor Baritone Bass
mf
Kû - oü Kû - oü Kû - oü
কূ - ওউ কূ - ওউ কূ - ওউ
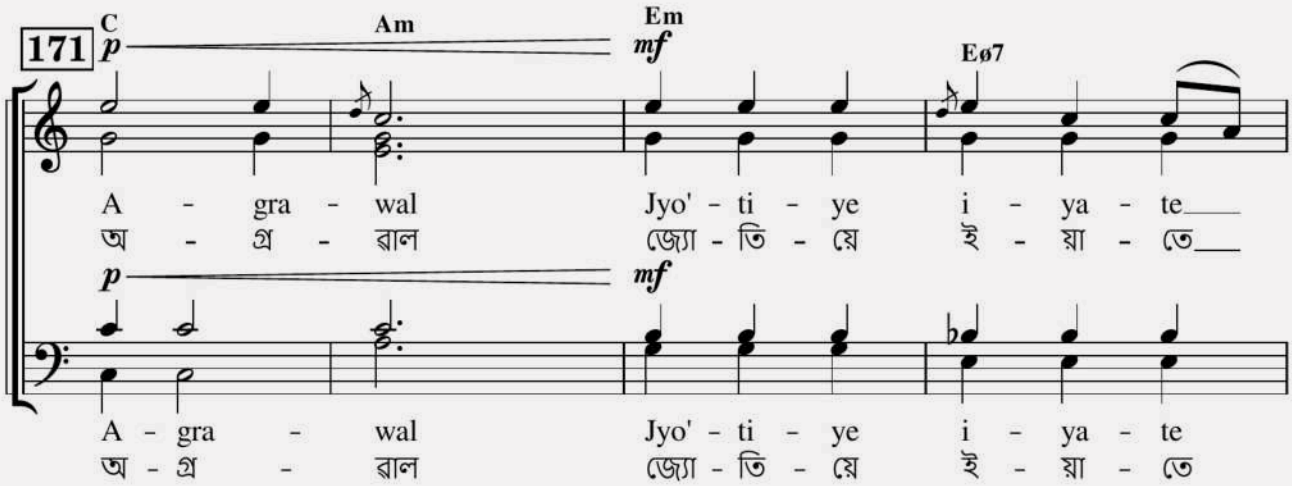

128
Csus4
Csus4
(End Solo)
oo
উ
Oo
হু
oü
ওউ
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
133
Csus4
mf
Csus4
Solo or (Few voices)
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
Soprano Mezzo Alto
mf
Pôd - dā no - di
প দ্মা ন - দী
Men Solo
f
Eh - he
এ - হে
Tenor Baritone Bass
mf
Pôd - dā no - di
প - দ্মা ন - দী
Bass
mf
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
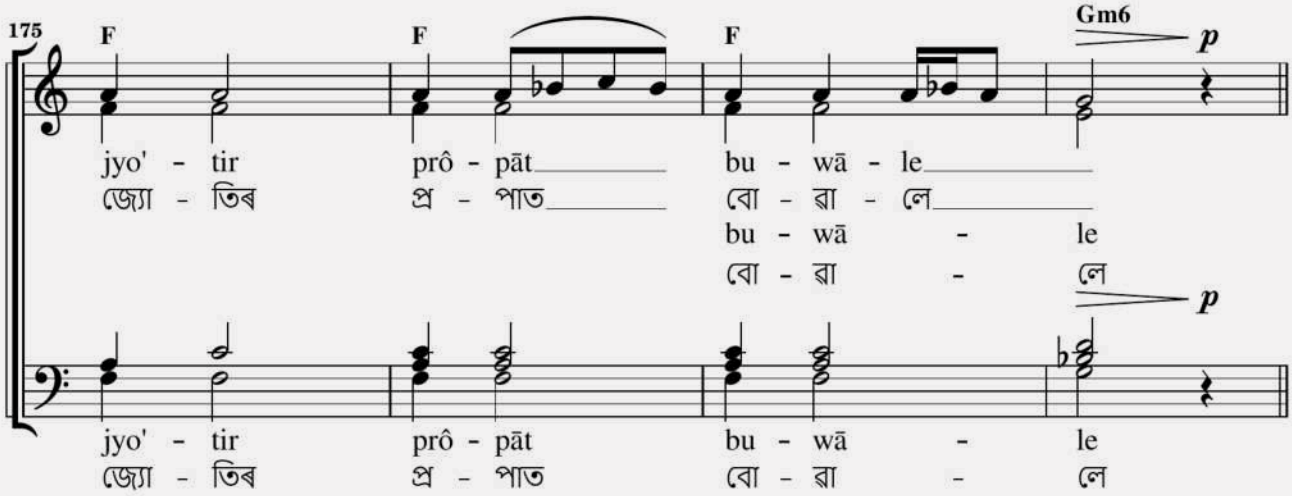

137
Csus4
Csus4
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
p
eh - he
এ - হে
he - eh - he
হে - এ - হে
p
mf
Pôd - dā no - di
প - দ্মা ন - দী
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
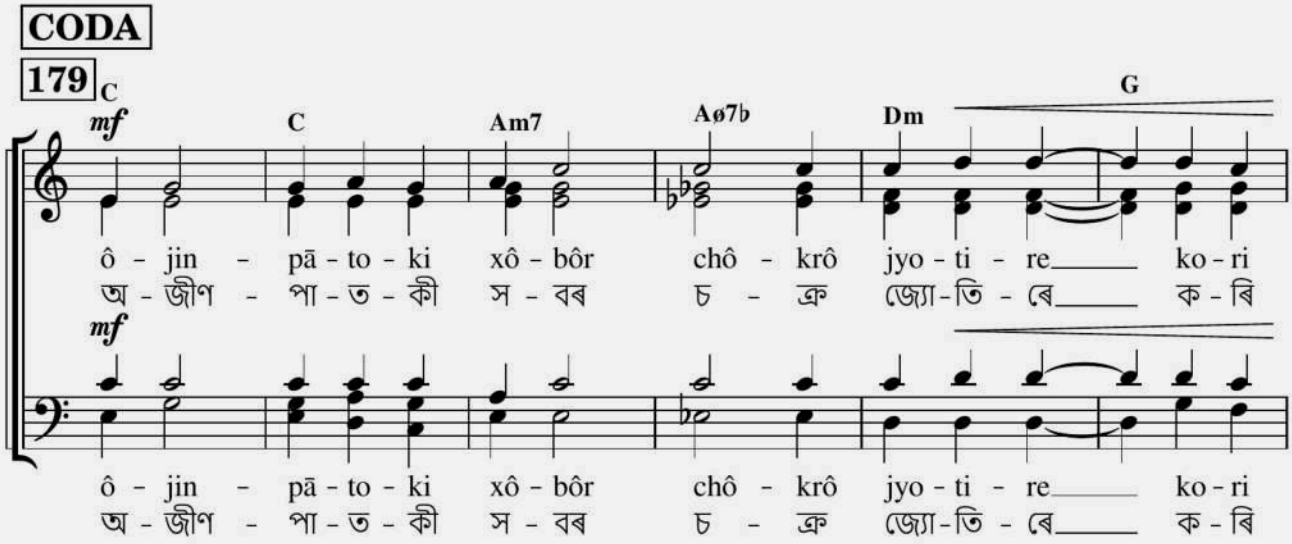

141
Csus4
Csus4
Csus4
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
Kû - oü
কূ - ওউ
mf
p
Pôd - dā no-di
প - দ্মা ন-দী
3
eh - he.
এ - হে।
p
Kû-oü
কূ - ওউ
Kû-oü
কূ - ওউ
Kû-oü
কূ - ওউ
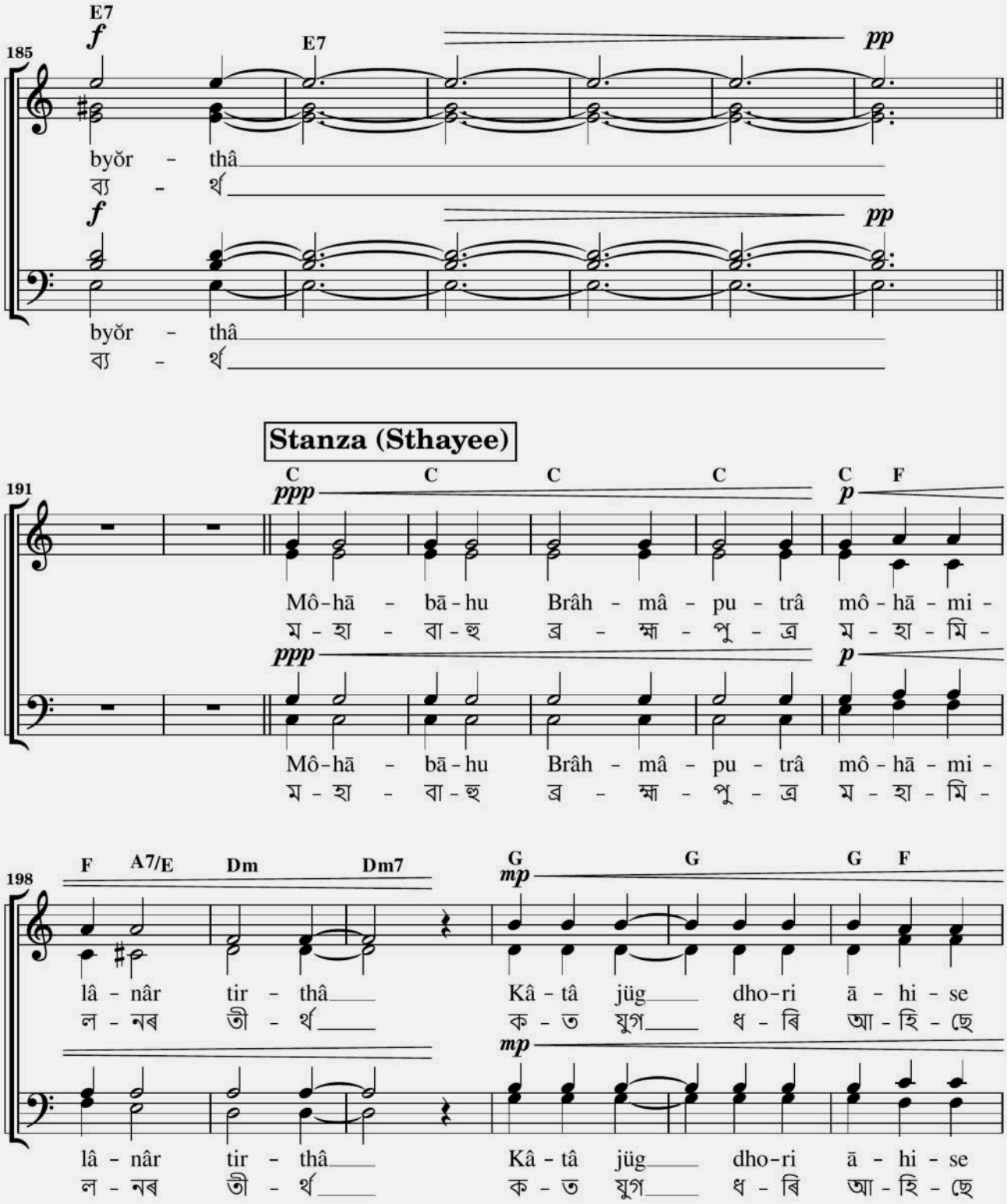

Verse 4 (Antara 4)
147
Gsus2
C/E
Am7
Em7
G
mp
mf
Pôd - dā no - dir dhu - mu - hāt po - ri
প - দ্মা ন - দীৰ ধু - মু - হাত প - ৰি
Pôd - dā no - dir dhu - mu - hāt po - ri kô - tô xô -
প - দ্মা ন - দীৰ ধু - মু - হাত প - ৰি ক - ত শ -
152
G
F
F
Dm
Dm7
Am
xô - tô - jôn ā - hi - le
শ - ত - জন আ - হি - লে
tô - jôn ā - hi - le Lui - tôr du - yu pā - re kô -
ত - জন আ - হি - লে লুই - তৰ দু - য়ো পা - ৰে ক -
p
mf
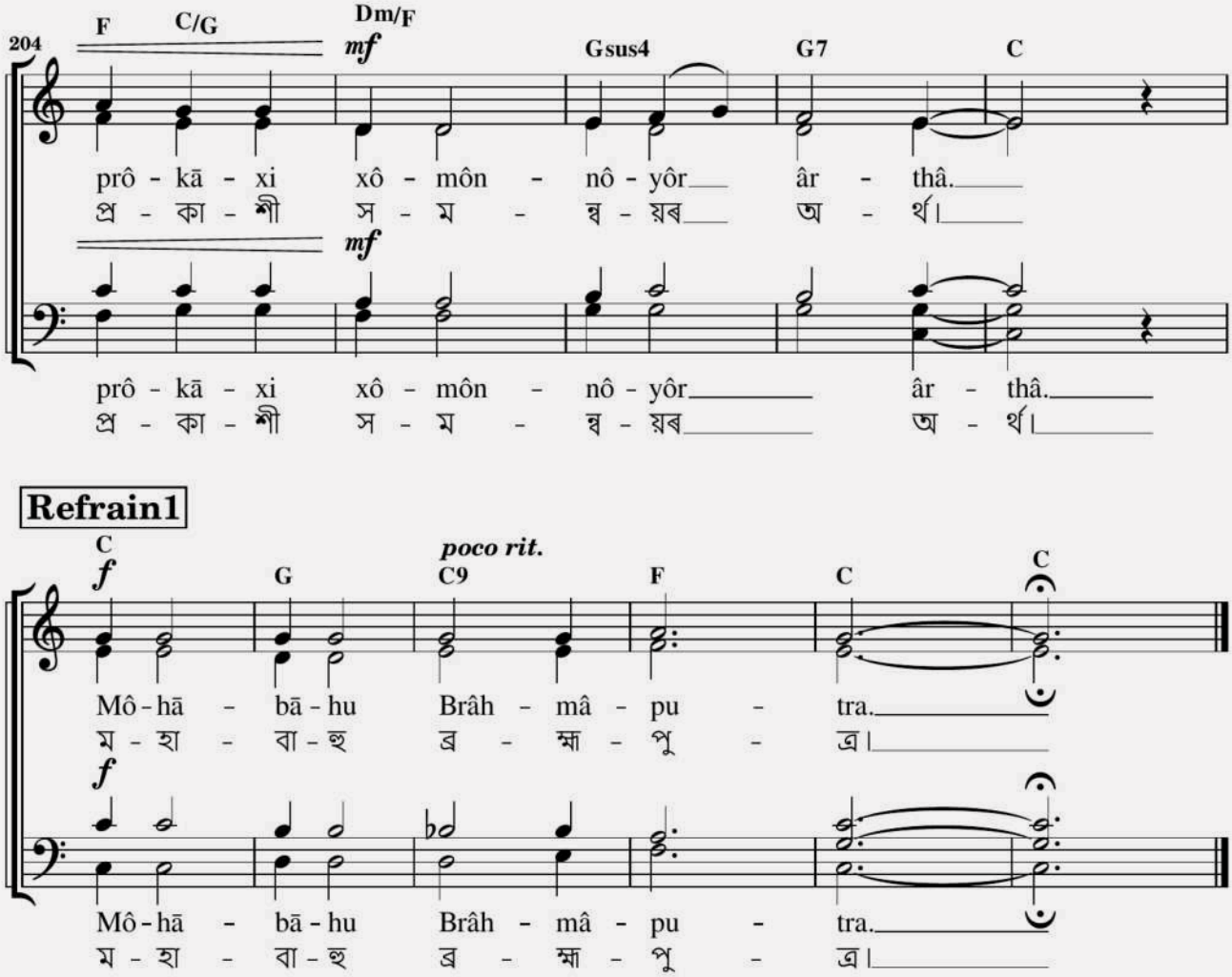

158
Gsus2
D/A
G
G7
C
C
tô - nā O - ti - thi ā - dô - ri - le
ত - না অ - তি - থি আ - দ - ৰি - লে
tô - nā O - ti - thí ā - dô - ri - le
ত - না অ - তি - থি আ - দ - ৰি - লে
tô - nā O - ti - thí ā - dô - ri - le
ত - না অ - তি - থি আ - দ - ৰি - লে
163
1st: Only Female
Cm
Gm
F
F
1. Ki - su lo - bô lā - ge ki - su di - bâ lā - ge
কি - ছু ল' - ব লা - গে কি - ছু দি - ব লা - গে
2nd: Only Men
2. Mi - li - bâ lā - ge mi - lā - bô lā - ge
মি - লি - ব লা - গে মি - লা - ব লা - গে
167
G
G
C
C
jin jā - bo - le ho - le
জীণ যা - ব - লে হ' - লে
Râ - bin - drô - nā - theu ko - le
ৰ - বী - ন্দ্ৰ - না - থেও ক' - লে


171
C
Am
Em
Eø7
p
mf
A - gra - wal
Jyo' - ti - ye
i - ya - te
অ - গ্র - ৱাল
জ্যো - তি - য়ে
ই - য়া - তে
A - gra - wal
Jyo' - ti - ye
i - ya - te
অ - গ্র - ৱাল
জ্যো - তি - য়ে
ই - য়া - তে


175
F
F
F
Gm6
p
jyo' - tir
prô - pāt
bu - wā - le
জ্যো - তিৰ
প্র - পাত
বো - ৱা - লে
bu - wā - le
বো - ৱা - লে
jyo' - tir
prô - pāt
bu - wā - le
জ্যো - তিৰ
প্র - পাত
বো - ৱা - লে


CODA
179
C
mf
C
Am7
Aø7♭
Dm
G
ô - jin - pā - to - ki
xô - bôr
chô - krô
jyo - ti - re
ko - ri
অ - জীণ - পা - ত - কী
স - বৰ
চ - ক্ৰ
জ্যো - তি - ৰে
ক - ৰি
mf
ô - jin - pā - to - ki
xô - bôr
chô - krô
jyo - ti - re
ko - ri
অ - জীণ - পা - ত - কী
স - বৰ
চ - ক্ৰ
জ্যো - তি - ৰে
ক - ৰি


185
E7
f
E7
pp
byŏr - thâ
ব্য - র্থ
f
pp
byŏr - thâ
ব্য - র্থ
Stanza (Sthayee)
191
C
ppp
C
C
C
C
p
F
Mô-hā - bā-hu Brâh - mâ - pu - trâ mô - hā - mi -
ম - হা - বা-হু ব্র - হ্মা - পু - ত্র ম - হা - মি -
ppp
p
Mô-hā - bā-hu Brâh - mâ - pu - trâ mô - hā - mi -
ম - হা - বা-হু ব্র - হ্মা - পু - ত্র ম - হা - মি -
198
F
A7/E
Dm
Dm7
G
mp
G
G
F
lâ - nâr tir - thâ Kâ - tâ jüg dho-ri ā - hi - se
ল - নৰ তী - র্থ ক - ত যুগ ধ - ৰি আ - হি - ছে
mp
lâ - nâr tir - thâ Kâ - tâ jüg dho-ri ā - hi - se
ল - নৰ তী - র্থ ক - ত যুগ ধ - ৰি আ - হি - ছে


204
F
C/G
Dm/F
mf
Gsus4
G7
C
prô - kā - xi xô - môn - nô - yôr âr - thâ.
প্র - কা - শী স - ম - ন্ব - য়ৰ অ - র্থ।
mf
prô - kā - xi xô - môn - nô - yôr âr - thâ.
প্র - কা - শী স - ম - ন্ব - য়ৰ অ - র্থ।
Refrain1
C
f
G
poco rit.
C9
F
C
C
Mô - hā - bā - hu Brâh - mâ - pu - tra.
ম - হা - বা - হু ব্ৰ - হ্মা - পু - ত্ৰ।
f
Mô - hā - bā - hu Brâh - mâ - pu - tra.
ম - হা - বা - হু ব্ৰ - হ্মা - পু - ত্ৰ।



For the young musicians of the Seven Sisters, and the music still to come.

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