

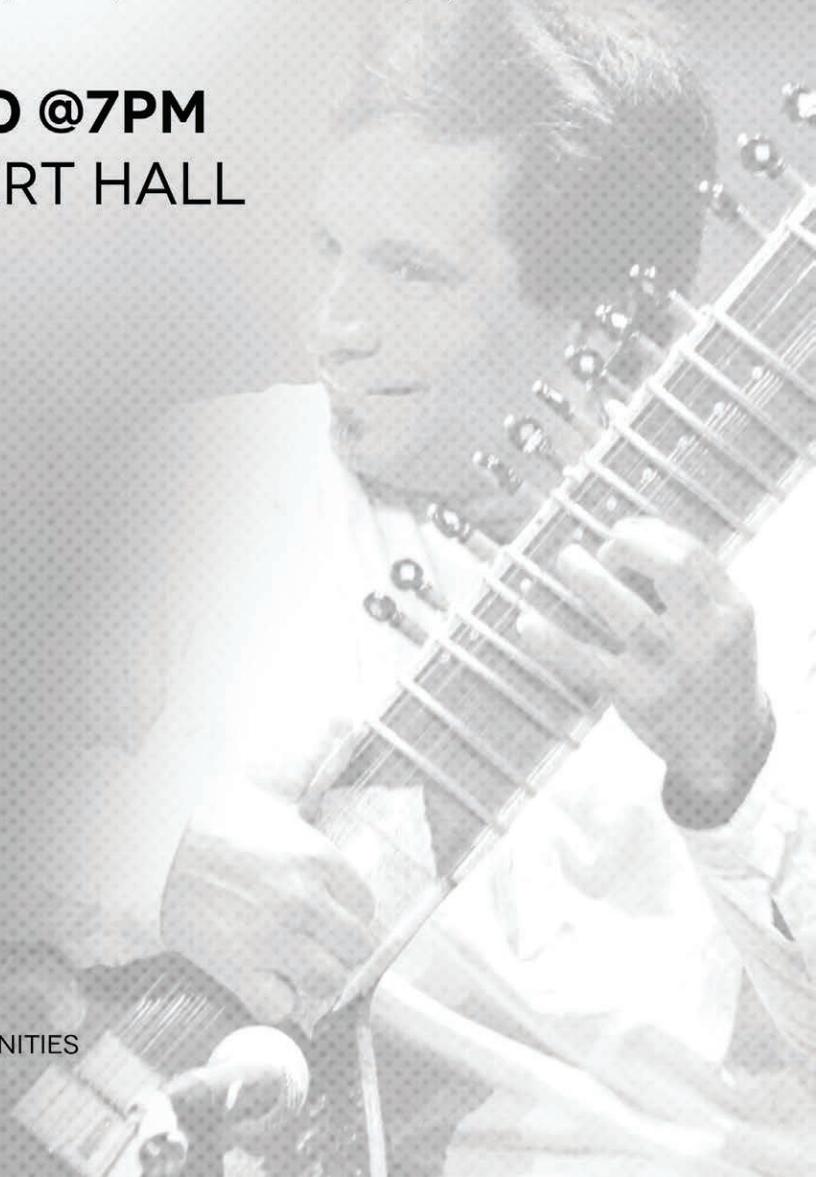
Wednesdays at 7 Presents  
An evening of Indian Classical Ragas with World renowned

# KARTIK SESHADRI

accompanied by Arup Chattopadhyay on Tabla

**APR 10 @7PM**  
**CONCERT HALL**

UC SAN DIEGO  
DIVISION OF ARTS AND HUMANITIES  
DEPARTMENT OF MUSIC



~ This concert is offered as a Tribute to Pandit Ravi Shankar ~  
And the continuing legacy of Baba Allaudin Khan, founder of Maihar Gharana (lineage)

### Notes on Indian Classical Music

Indian classical music known as Raga Sangeeth, is an improvised art form based on the concepts of Raga and Tala. The historical origins of this spiritual musical tradition date back to the sacred Hindu scriptures known as Veda(s), which were the early precursors to the system of music that developed gradually. Raga(s) are the tonal idiom for improvisation and these precise melodic forms while essentially modal in structure, acquire their distinct musical identities from a complex range of factors: the Indian tonal system of perceiving the octave as 22 microtonal divisions (Sruti); the subtle nuances, inflections, and ornamentations associated with each Raga; and the particular emphasis of certain notes (Vadi, Samavadi) within the specific ascending and descending (Arohana and Avarohana) movement of each Raga. While all Raga(s) are specific to the time of the day (morning, evening or night) some Raga(s) are performed only during certain seasons, festivals or special occasions. The melodic and rhythmic aspect of our tradition is completely consistent with our aesthetic and philosophical idea that each Raga expresses a single dominant mood (Rasa). The nine Rasa(s) associated with our music are: Shringara (sensual or erotic), Hasya (humorous), Karuna (pathos), Rudra (anger), Veera (heroic), Bhayanaka (fearful), Vibhatsa (disgust), Adbhuta (wonderment) and Shanta (tranquility).

The second aspect of improvisation in Indian classical music pertains to the concept of rhythm known as Tala. A Tala is conceptualized in cycles of beats ranging anywhere from a three beat cycle to a 108 beat cycle. There are other complex cycles in fractional beats such as 4 1/2, 6 1/2, 11 1/2 to mention a few, that make for complicated improvisations. An accomplished musician of Indian classical music has to develop complete mastery and facility over both Raga and Tala to acquire the total freedom of improvisation within the complex constraints that Raga and Tala impose on the performer. Indian classical music is predominantly steeped in melody and rhythm as opposed to the ideas of contrast manifested in harmony, counterpoint and modulation which shape traditions such as European art music or Jazz. The challenge of our music lies in the musician's ability to shape and develop an entire musical edifice of a Raga and to express its fullest depth and excitement. This is acquired through many years of Talim (training) with a master musician (Guru).

A typical performance of instrumental Indian classical music begins with Alap, Jor and Jhala rendered on the solo instrument such as Sitar, Sarod, etc. While the Alap is a slow, spiritual, non-metric rendition of the Raga, the following sections Jor and Jhala are somewhat free and bound to a more defined pulse. The Gat (theme) follows the previous sections and it is in this section that the concept of Tala is introduced and the accompanying percussion instrument (such as Tabla or Pakhawaj) joins the main instrument.

**Sitar:** the Sitar is one of the most popular stringed instruments of northern and eastern India and has gained much attention in the West during the last few decades. The instrument usually consists of 20 strings of which seven strings constitute as the main playing strings. There are 13 sympathetic strings that respond in sympathy to the main strings. The instrument also has a track of twenty metal frets that are movable and can be tuned to the specific tonality of each raga. The main facet of the instrument is that the strings can be pulled or stretched over the metal frets to obtain gliding and melismatic effects much in keeping with the ideal of Indian music to emulate the human voice.

**Tabla:** The Tabla is a two piece drum referred to as Tabla for the right-handed drum and Bayan for the left-handed drum. The Tabla (right-hand) is a pitch specific drum tuned to the main tonic note of the performer. The Bayan is a bass drum which can produce a variety of sounds by exerting pressure on the skin of the instrument. The instrument is tuned with a metal hammer.

**Tambura:** This background instrument also referred to as Tanpura is used to lend a drone or continuo effect for the performer and listener alike. The instrument usually consists of 4 to 5 strings and is tuned to the main notes of the Raga.

## KARTIK SESHADRI



Kartik Seshadri is a world-renowned force in the field of Indian Classical Music. As a sitarist, he attracted wide-spread attention when he began performing full-length solos at the age of 6 in India. The sitar maestro is now hailed as an “amazingly accomplished” musical powerhouse noted for his music’s “expressive beauty, rich tonal sensibility, and rhythmic intricacy,” praised the Washington Post while the Times of India (2011) noted that Seshadri’s concert was “a show stopper that transported the audience to soak soul deep in his mesmerizing performance.” Songlines Magazine (U.K.) has in its March 2012 issue declared his latest album “Sublime Ragas” as one of the “Top Ten of the World’s” CD’s (as with his 2004 Raga:Rasa album) further citing him as one of the “world’s greatest sitar players.”

A multifarious confluence of musical influences, Seshadri is a disciple of the legendary sitarist Pandit Ravi Shankar. In 2005 and 2010, Seshadri collaborated with prominent composer Philip Glass on the critically acclaimed Orion project. Seshadri performs extensively in his homeland and around the world ranging from venues such as Carnegie Hall, the Kennedy Center, Lincoln Center, the Melbourne International Arts Festival in Australia, to the Dover Lane, ITC/SRA, Sawai Gandharva and Saptak Sammelans in India to name but a few. Seshadri has received numerous awards and accolades for his music including his June 2011 nomination as the “artist of the month” by the prestigious Sangeeth Research Academy (SRA) in Kolkata. Seshadri is also a distinguished composer and educator of Indian Classical Music that includes his Quartet for a Raga and his latest “Concerto #1 for Sitar and Chamber Orchestra” which received its world premier at the Conrad Prebys Auditorium in San Diego in October 2010.

As an educator Seshadri heads one of the largest programs of Indian Classical Music at the University of California, San Diego besides being regularly invited as a distinguished guest faculty member at various musical establishments around the world such as the Banff Center, the Sangeeth Research Academy, (Kolkata), Stanford University and the Yehudi Menuhin School of Music. Most recently Seshadri launched Raga : Rasa - Kartik Seshadri’s Center for Indian Classical and Improvised Music.

## ARUP CHATTOPADHYAY



Arup Chattopadhyay is recognized as one of the most outstanding and sought after Tabla artists of this generation. As a premier disciple of world-renowned maestro Pt. Shankar Ghosh, Arup has established himself as a top-notch accompanist as well as a formidable soloist. Arup's performances are admired for their overall clarity, tonal quality, crystal clear bols, and spontaneous sense of rhythm and melody. Arup began studying Tabla at age six with his father, the eminent Tabla player, Shri Pankaj Chattopadhyay, and later came under the tutelage of Pt. Shankar Ghosh, with whom he continues to train. Having achieved grade-A status as an artist, Arup's performances are broadcasted on radio and TV throughout India.

Besides his solo engagements Arup has accompanied some of the leading musicians of Indian Classical Music. Since 1997, Arup toured the US, Canada, Australia, and Mexico with the virtuoso sitarist Kartik Seshadri.

---

**An evening of Indian Classical Raga(s)**  
**April 10, 2013 @ 7pm**

---

**Upcoming Wednesday @ 7 Concerts:**

**Cuatro Corridos**

Wednesday, May 8th, 2013

7:00 pm

CPMC Theatre

**Palimpsest**

-Music of Elliott Carter-

Wednesday, May 22nd, 2013

7:00 pm

CPMC Concert Hall

---

**CONTACT US**

FOR INFORMATION ABOUT UPCOMING CONCERTS

Music Box Office: (858) 534-3448 • <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. The CPMC Concert Hall is a nonsmoking facility.