
UPCOMING CONCERTS

kallisti: Chamber Opera
May 7, 9, & 10, 2014
7pm

red fish blue fish
May 14, 2014
7pm

Palimpsest
May 28, 2014
7pm

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**Pandit Kartik Seshadri *and*
Pandit Anindo Chatterjee**

May 3, 2014, 8pm
CPMC Concert Hall



**Pandit Kartik Seshadri *and*
Pandit Anindo Chatterjee**
IN CONCERT



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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 Conrad Prebys Music Center is a nonsmoking facility



Pandit Kartik Seshadri

and

Pandit Anindo Chatterjee

In Concert

Mr. Seshadri

will announce the selections
from the stage.

INDIAN CLASSICAL MUSIC - Kartik Seshadri

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 (sensuous 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 that 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 widespread 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." The prestigious *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 sitarist players."

A multifarious confluence of musical influences steeped in the Maihar gharana's dhruwad & beenkar styles, Seshadri has trained and toured worldwide with the acclaimed guru Pandit Ravi Shankar. In 2005 and 2010, Seshadri collaborated with prominent composer Philip Glass and the Brazilian instrumental group UAKTI on the critically acclaimed Orion project. Seshadri performs extensively in his homeland and around the world, including the United States, Canada, Europe, Japan, Australia, Mexico and the Middle East. He has played at prestigious venues and events ranging from Carnegie Hall, the Kennedy Center, Lincoln Center, the Melbourne International Arts Festival in Australia, the Brighton Festival in U.K., the Ravinia Festival, the 2002 Winter Olympics in Salt Lake City to the Dover Lane, ITC, Sawai Gandharva Samaroh and Saptak Sammelans in India to name but a few.

Seshadri is also a distinguished composer and educator of Indian Classical Music. While his *Quartet for a Raga* was premiered under the auspices of the Contemporary Music Forum in Washington D.C., his latest *Concerto #1 for Sitar and Chamber Orchestra* received its 2010 world premier in San Diego.

As an educator Seshadri heads one of the largest programs of Indian Classical Music in the USA at the University of California, San Diego. He has been invited as a distinguished guest faculty member at various conservatories, universities and academies around the world: The Banff Centre in Alberta, Canada, Stanford University, the Yehudi Menuhin School of Music in Bath, U.K., to the Sangeeth Research Academy (SRA) in Kolkata, India. In 2009 Seshadri launched "Raga: Rasa . . . Kartik Seshadri Center for Indian Classical music and improvisation".

ANINDO CHATTERJEE

A rare luminary of Indian Classical Music, Pandit Anindo Chatterjee has attained the greatest heights in the art of tabla playing. Trained from his early childhood by Guru Padmabhusan Jnan Prakash Ghosh, Anindo has developed a unique style expanding upon his vast knowledge of the tradition. Both technically and artistically, he is a milestone for future generations to follow, for whom he is a devoted Guru with some very promising disciples, including his son Anubrata. He is equally regarded as a soloist and an accompanist and has shared the stage with almost all the great musicians of India. In acknowledgment of his immense contribution to music, he was awarded the "Sangeeth Natak Academy Award" in 2002, presented by His Excellency The President of India. He has countless recordings and accolades to his credit.