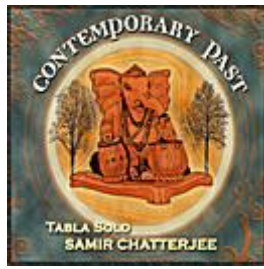


## Mp3 Samir Chatterjee - Contemporary Past



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Indian Classical Percussion on Tabla drums. 6 MP3 Songs in this album (72:26) ! Related styles:

WORLD: Indian Classical, AVANT GARDE: Structured Improvisation Details: Artist Bio: Samir Chatterjee is a virtuoso Tabla player of India. He travels widely across the world throughout the year performing in numerous festivals as a soloist or with other outstanding musicians from both Indian and western musical traditions. Samir performed at the Nobel Peace Prize ceremony in Oslo, Norway on December 10th, 2007. His compositions are widely acclaimed as well as his writings. Chatterjee began his studies early with Pandit Bankim Ghosh, Pt. Balaram Mukherjee, Pt. Rathin Dhar and Mohammad Salim. His later formation as a musician occurred under the guidance of Pt. Amalesh Chatterjee (since 1966) and Pt. Shyamal Bose (since 1984). All of Samir's teachers have been from the Farrukhabad Gharana (school) of Tabla-playing, which he now represents. Samir Chatterjee is an A-rated artist of the national radio and television of India. He can be heard on numerous recordings featuring as soloist, accompanying many of India's greatest musicians and in collaboration with western musicians of outstanding caliber. In concert Samir has accompanied many of India's greatest musicians including Pt. Ravi Shankar, Ud. Vilayat Khan, Pt. Bhimsen Joshi, Pt. Jasraj, Pt. Nikhil Banerjee, Pt. V.G. Jog, Pt. Shivkumar Sharma, Pt. Hariprasad Chaurasia, M. S. Gopalakrishnan, Ud. Amjad Ali Khan, Ud. Salamat Ali Khan, Smt. Lakshmi Shankar, Ud. Ashis Khan, Ud. Shujat Khan, Pt. Ajoy Chakraborty, Ud. Rashid Khan, Pt. Tejendra N. Mazumdar, Pt. Debashish Bhattacharya, to name only a few. Samir Chatterjee lives in New York-New Jersey area, where he has become a catalyst in the fusion of Indian and Western music, performing with Pauline Oliveros, William Parker, Branford Marsalis, Ravi Coltrane, Dave Douglas, Myra Melford, Steve Gorn, Glen Velez, Bobby Sanabria, Ben Verdery, Dance Theater of Harlem, Boston Philharmonic, Ethos Percussion group, Da Capo Chamber Orchestra, Boston Musica Viva and other jazz, classical and avant

guard musicians and ensembles. He is member of jazz trio SYNC with Ned Rothenberg and Jerome Harris and quintet Inner Diaspora together with Mark Feldman and Eric Friedlander. He also collaborates with Sufi-Rock singer Salman Ahmad of Junoon. He is also the composer and director of Nacho Nacho - Gypsy Storyteller and Chhand-Anand, World percussion Ensemble and Dawn to Dusk and Beyond. He performs with Sanjay Mishra on his CD "Blue Incantation" featuring Jerry Garcia as guest artist. Samir Chatterjee has been teaching for the last 30 years and many of his students are established performers. He is the Founder-Director of CHHANDAYAN, an organization dedicated to promoting and preserving Indian music and culture. He is the author of a comprehensive 654-page book entitled A Study of Tabla and a guide book to Indian music titled Music of India. He is on the faculty at Yale University, Manhattan School of Music, University of Pittsburgh, New School for Jazz and Contemporary Music and University of Bridgeport in CT. He also contributes to several newspapers and periodicals. He won gold medal for his proficiency in a musical examination (equivalent to B.Mus.). He has two master degrees, in English and History.

Album Description: This album is intended to bring alive a few talas from the past, which are no less in beauty and scope than the ones popularly used today in Hindustani music. Although mentions of all of them are found in books, yet it would be extremely difficult or almost impossible to find practical examples of them, even in the type music they originate from. In the study of these talas three main deterrent factors may be noticed in their textual versions, their Thekas, Bibhags or bar patterns and the marking of tali-khali. No doubt these features may have had some significance at the times of their origin and practice. But without proper clue and legitimate points of reference the painstaking efforts of retrieval may ultimately turn out to be not only exhausting and also futile. Living in the present it is necessary to create our own pathway into this beautiful world of mystery and revive them from ignored obscurity to vibrant reality. It needs introspection to access them through the most obvious and apparent. Similar to the definition of Raga as that which colors the mind, the composer-performer's definition of Tala is that which generates the rhythmic joy. Talas are best realized in the joyful perception of rhythm and sound. Without such feelings as foundations all explorations of metric modulations and compositional complexity become meaningless to me. In the exploration of these talas enormous beauty is to be found in their rhythm, sound and scope to enrich even the quality of my life. The solos here are mere samples leaving it open to the contemporary and posterity to take them further.

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