



Kalyan Mukherjee – Sarod
Florian Schiertz – Tabla

Donnerstag, 6. November 2008

Konzertbeginn 19:30 Uhr

Eintritt: Kollekte

Impuls – Schule für Rhythmus & Bewegung

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TABLASOLO UND SARODKONZERT

Der Sarodspieler **Kalyan Mukherjee** aus Kalkutta, Schüler von Bahadur Khan, gehört zu den wichtigsten Nachfolgern seiner Generation des durch Ali Akbar Khan und Ravi Shankar bekannt gewordenen Maihar Stiles. Zum vierten Male in Europa ist er auf Tournee mit **Florian Schiertz**, der in Rotterdam ein Masterstudium für Tabla absolvierte und u.a. in Indien mehrfach bereits als Solist und als Begleiter sein Publikum begeisterte.

Der **Sarod** ist eine bundfreie Laute und wegen seines reichen Klanges mitunter das populärste Soloinstrument der nordindischen klassischen Musik.

Die **Tabla** besteht aus zwei Gefässtrommeln, der *Dayna* aus Holz und der *Baya* aus Kupfer, deren Membrane aus Ziegenhaut speziell beschichtet sind, wodurch eine Vielfalt von Klängen und Tönen ermöglicht wird.

Im Tablasolo und in der Tablabegleitung schöpft der Solist spontan aus dem seit Jahrhunderten entwickelten Repertoire, das in einer *Silbensprache* festgehalten wird, welches sich auf der Grundlage eines z.B. 16-schlägigen "*Tala*" in unterschiedlichstem Tempo bewegt.

Nordindische klassische Musik besteht grundsätzlich aus *Ragas*, der melodischen Formgebung und *Talas*, der rhythmisch-perkussiven.

Der Ablauf z.B. eines **Sarod-Konzertes** beginnt beim *Alap*, in dem ohne festes Zeitmass und ohne Tablabegleitung die Besonderheiten des *Raga* gezeigt werden, schreitet dann fort zu einer rhythmischen Variation desselben *Raga* (*Jod*, *Jhala*) bis der Solist sich mit der Tabla in komplexen „Taktarten“ (*Tala*) vereint (*Vilambit Gat*, *Drut Gat*, *Jhala*).

Die mündlich überlieferte Musiktradition der nordindischen klassischen Musik fördert tiefgreifend die Kunst des Improvisierens und der Bearbeitung des traditionellen Materials.



KALYAN MUKHERJEE

Kalyan Mukherjee was born in Calcutta, India, in 1966 into a family that has long been involved in traditional art and culture. His father Sri Ajoy Mukherjee was an accomplished violinist and a disciple of the late sarod maestro Ustad Bahadur Khan. Kalyan started learning the tabla in the *lucknow gharana* tradition as a child before he began sarod lessons with Sri Sachin Pal (a student of the Sri Shyam Ganguly who himself studied with Baba Allaudin Khan).

Later Kalyan came under the able tutelage of sarod maestro Ustad Bahadur Khan. Following the latter's untimely death, Kalyan continued to nurture his musical talent under the guidance of sitarist Pandit Ajoy Sinha Roy. Both these teachers were disciples of the father of north Indian classical music, Baba Allaudin Khan of the *senia maihar gharana* (Senia Maihar school of playing).

Kalyan is fast becoming a major force on the world music stage. His electrifying performances reveal his virtuosity, passionate energy and intensely emotional approach to music.

He has performed many prestigious concerts in India, including Calcutta (generally considered to be the capital of north Indian classical music), as well as abroad, for example:

- Golpark Ramakrishna Mission Institute of Culture (Calcutta)
- Bhowanipur Sursagar Society (Calcutta)
- Saltlake Cultural Association (Calcutta)
- Sangeet Piyasi (Calcutta)
- All India Music Festival (Calcutta)
- Gurupumima Music Festival (Patna)
- Pandit Bishnu Digambar Music Festival (Agra)
- Sankalpa Music Festival (Madhya Pradesh)
- concert in Rotterdams Conservatoire (Holland)
- concert in Mandapa (Paris)
- numerous performances in Germany and Switzerland

Kalyan has often been considered to be a prodigy in north Indian classical music. He has dedicated his life to sharing this thousand-year old tradition with both audiences across Europe and India.

Press reviews

- "Kalyan Mukherjee's style of playing sarod draws the attention of the audience and his performance is promising and encouraging beyond doubt." (Anandabazar Patrika)
- "I appreciate the aesthetic sense and *taiyari* (technical virtuosity) in his sarod playing." (Pandit A. Khan)

- "Kalyan Mukherjee's *meend, tana* and *tihai* both in *raga desh* and *pilu* reminded one of the powerful expression of his guru Ustad Bahadur Khan." (The Statesman)
- "Kalyan Mukherjee, a noted sarod disciple of Ustad Bahadur Khan, and his *alap* and *jod* in *raga kaushi Kanada*, coloured the evening, due to his delightful and melodious strokes." (The Times of India)
- "Kalyan Mukherjee's sarod playing expresses his dedication to the music and his performance was attractive and powerful." (Bartaman)
- "Kalyan Mukherjee is a sarod player from the Maihar school of playing. His *alap* in *kafi Kanada* was very attractive and tuneful and his *gat* in *rupakal* (7 beats) was extremely rhythmic and delightful." (Anandabazar Patrika)
- "Kalyan Mukherjee's sarod playing in Golpark Ramakrishna Mission on 16 August 2007 was a wonderful experience. He played *alap* in *raga yaman kalyan* and *gat* in *raga jhinjhoti*. In a word it was excellent." (Bartaman)



FLORIAN SCHIERTZ

Born in 1973 in Singen Florian Schiertz comes from an artistic background, as both his parents are active in the field of fine arts. He began playing the piano at the age of five and a half, taking formal lessons at age seven, and at fourteen he started learning drums. In 1988 he was attracted to the tabla through seeing Trilok Gurtu who notated a composition ("Dha te te Dha te te Dha Dha te te Dha ge tu na ka ta") for him after a concert. This first poignant experience of the sound world and playing technique of the tabla led Florian in 1993 to take lessons in tabla playing in Freiburg. He is stylistically very versatile, having worked with Latin American music, Indonesian *gamelan*, jazz and traditional western classical music. Two of the major influences in his life have been Belà Bartok and Ali Akbar Khan. He is also the author of a treatise exposing his own unique approach to learning the drum-kit entitled *tablaisches drumset spiel*.

At the age of twenty-one Florian decided to specialise in tabla playing and became a resident student of Udai Mazumdar (himself a pupil of Pandit Ashutosh Bhattacharya and Pandit Ravi Shankar) in both Basel and Delhi. In addition he commenced his studies in 1996 at the Rotterdam Conservatoire with Ustad Fayaz Khan. In 2000 he completed his teaching diploma facilitated by a DAAD (Deutscher Akademischer Austausch Dienst) scholarship which involved intensive training by means of the traditional Guru-Shisha-Parampara method with Sumantra Guha - himself a pupil of the great Jnanprakash Ghosh. In 2003 Florian graduated with a Masters (M.Mus.) in performance *cum laude* at the Rotterdam Conservatoire in the fields of tabla and north Indian classical music.

Since then he has been active as a freelance musician giving numerous concerts both as soloist and accompanist to many distinguished musicians (including Pandit Budhaditya Mukherjee, Ken Zuckerman and Surendran Reddy), for example:

India	<i>Navarang</i> , Calcutta
Germany	Deutsche Indische Gesellschaft, Darmstadt Bengali Association Rhein Main, Frankfurt Indian Embassy, Berlin
Holland	Tropenmuseum, Amsterdam
Belgium	World Music Festival, Gent
Switzerland	<i>Cultural</i> , Basel, Zürich, Lausanne, etc.
France	Mandapa Hall, Paris
South Africa	Universities of Johannesburg, Pretoria and Durban

He has participated in radio and television broadcasts for Radio Utrecht, Deutschlandfunk and E-TV in Madhya Pradesh (India). He has also recorded CDs with numerous artists including the aforementioned Pandit Budhaditya Mukherjee. Together with Roman Bunka he recently composed and performed the music for the film *Die Legende von Shiva und Parvati* directed by Krishna Sarasvati.

Press reviews

Südkurier, Konstanz:
"Seine Finger können fliegen."

Pandit Budhaditya Mukherje:
"It was such a great pleasure for me to have your very satisfying tabla *sangat* (accompaniment)."

Schaffhausener Nachrichten (Switzerland):
"Auf der Tabla kommunizierte er mit dem fasziniert lauschenden Publikum in lebhafter hingebungsvoller Weise ... die differenzierte Musikalität sowie das leise und freundliche Auftreten ergaben das Bild eines Künstlers, der sein reiches Innenleben gerne mit seinen Zuhörern teilt."

Acharan, Sagar:
"german mul ke tabla vadak ne dikhaya apni kala ki jauhar"
This musician from Germany has more than proved his proficiency in the art of tabla playing.

Nayee Duniya, Bhopal:
" ... dayna-baya ke anupat, chati aur ghir-ghir ki saf-shuddh nikasi se apni tayari pradarshit karte huya shabhi ki prashansha pai ... tabla sangeet me barambar darshako ki prashansha pai."
He was applauded by the audience for his skilful balancing of the *dayna* and the *baya* (the right and left drums of the tabla set respectively) and for the impeccable clarity and purity of sound in his tabla solo performance ... and in addition the audience appreciated his prowess as an accompanist (of sitarplayer Parimal Sadafal).

Tonight, South Africa:
" ... awesome, stupendous ..."