



Centre Culturel **Kabir** Cultural Centre
en collaboration avec / in collaboration with
Musique Multi-Montréal
présente / presents



Irshad Khan - *Sitar & Surbahar*
Hindol Majumdar - *Tabla*



Samedi 24 Octobre 2009 / Saturday 24 October 2009



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Centre Culturel Kabir Cultural Centre

Kabir Cultural Centre is named after Kabir, a fifteenth century mystic, poet and philosopher who preached harmony amongst all people irrespective of their religious background.

The centre is a non-profit, non-political and secular organization, registered under Quebec Companies Act, with the vision of engendering harmony and mutual respect and fostering pluralistic traditions amongst the cultural communities of South Asian origin. Through this process, the centre aims at building bridges with the host Canadian society. Art forms such as music, dance, theatre, book reading and film shows followed by stimulating discussions constitute our current activities. For further information, please visit www.centrekabir.com.

Centre Culturel Kabir est une association à but non-lucratif, apolitique et non-religieuse, incorporée dans la province du Québec. Le nom Kabir vient du poète mystique et philosophe du 15^e siècle qui prêcha l'harmonie au sein de toutes personnes peu importe leur bagage religieux. Le Centre Culturel Kabir a pour mission d'engendrer l'harmonie et le respect mutuel, de favoriser la pluralité culturelle et de tisser des liens entre les diverses communautés culturelles de l'Asie du Sud et la société canadienne. Le centre s'efforce de faire valoir ces valeurs par la promotion des différentes formes d'arts tels que la musique, la danse, le théâtre, la lecture de livres et des représentations filmographiques, suivies de discussions enrichissantes. Pour plus de détails, voir www.centrekabir.com.

MUSIQUE MULTI-MONTRÉAL

is an organization engaged in the production and transmission of music and devotes itself to the preservation, recognition and advancement of music originating in the great traditions of the world. Through meetings and auditions, MMM brings into prominence several artists of Quebec and elsewhere. This is achieved through several activities of creation and communication, around a hundred concerts each year in Quebec, in Canada and even abroad and two series of concerts (Concerts au bout du monde et Les Concerti sous la pergola) culminating in each spring with Festival MMM - Musiques ET Monde.

MUSIQUE MULTI-MONTRÉAL

est un organisme de production et de diffusion, qui se consacre à la sauvegarde, à la mise en valeur et à l'avancement des musiques issues des grandes traditions du monde. Par ses rencontres et ses auditions, MMM permet chaque année à des dizaines d'artistes d'ici et d'ailleurs de se faire connaître. Cela se traduit par plusieurs activités de création et de diffusion, une centaine de spectacles par année au Québec, au Canada et même à l'international et deux séries (Concerts au bout du monde et Les Concerti sous la pergola) qui culminent chaque printemps par le Festival MMM - Musiques ET Monde.

Program:

October 24th, 2009, Montreal - Oscar Peterson Concert Hall

1900 - Doors Open

1930 - Programme starts

2050 - Intermission

2110 - Programme resumes

2215 - End

Irshad Khan:

Irshad Khan is the son and disciple of Ustad Imrat Khan and nephew of Ustad Vilayat Khan. Dating back over four hundred years, Irshad's ancestors had been among the best musicians and are credited for the introduction of the “gayakiang” vocal style on the sitar. His family has been paramount in the evolution of the sitar into its present form as well as in the creation of the surbahar, which was invented by Irshad's great-great grandfather Ustad Sahebdad Khan.

As one of the foremost representatives of a musical heritage unprecedented in India and the torchbearer of the younger generation of the Imdadkhani Etawa Gharana (school), Irshad Khan is internationally recognized as one of the greatest sitar players and as the leading surbahar (bass sitar) exponent of his generation. Irshad Khan's individual stamp in both these instruments ascends from the distinctiveness of his technique and his phenomenal control of the intricate “gayaki-ang” (vocal) and “tantra-ang” (instrumental) styles.

A child prodigy, Irshad Khan gave his first public performance at the age of seven, international debut at the Queen Elizabeth Hall in London, England at 13. He has played in over 30 nations that include performances in various music festivals and conferences throughout India, Europe, the Middle East, Russia, the Far East, and North America.

Irshad Khan is the Founder / President of Universal Academy for Musicians, based in Mississauga and Mumbai. Apart from actively performing internationally, he also conducts workshops, and lectures in educational institutions. He has many commercial recordings, which are sold worldwide.

Irshad Khan:

Irshad Khan et fils et disciple de Ustad Imrat Khan et neveu de Ustad Vilayat Khan. Depuis plus de quatre cents ans, ses ancêtres ont été parmi les meilleurs musiciens et ils ont introduit le style “Gayaki-Ang”, le style vocal au sitar. Sa famille a joué un rôle clé dans l'évolution du sitar à sa forme actuelle et dans la création du surbahar, inventé par son arrière-arrière grand père le Ustad Sahebdad Khan.

En tant que représentant distingué d'un héritage musical sans précédent en Inde et le jouer principal parmi la jeune génération appartenant à la Gharana Imdadkhani Etawa, Irshad Khan est reconnu partout comme un des plus grands joueurs de sitar et de surbahar. Son style unique est dû à la technique distinguée et son contrôle phénoménal de “gayaki-ang” (vocal) et “tantra-ang” (instrumental).

Enfant prodigue, Irshad Khan a donné son premier concert à l'âge de sept ans et a fait sa première apparition à la salle la Reine Élisabeth à Londres à l'âge de treize ans. Il a joué dans plusieurs concerts dans une trentaine de pays, y inclus les festivals de musique et conférences en Inde, en Europe, au Moyen-Orient, la Russie, l'Asie-Pacifique et l'Amérique du Nord.

Irshad Khan est le fondateur-Président de “Universal Academy for Musicians” basé à Mississauga et à Mumbai en Inde. En plus des ses performances dans plusieurs pays, il a publié plusieurs CD, qui sont vendus à travers le monde.

Hindol Majumdar:

Hindol Majumdar occupies a commendable position amongst the young Tabla players in the country of this generation. He had his initial training from Sri Shibsankar Karmakar of Farukabad Gharana. He has been taking advanced training from the Tabla maestro Pundit Sankha Chatterjee of the Punjab Gharana, the school made famous by Ustad Allah

Rakha Khan and from Pundit Amar Dey, of the Farukabad Gharana. He is a graded artist of ALL INDIA RADIO and TELEVISION (India). He has excelled both as an accompanist and a soloist and has performed in the USA, Canada, India and other countries.

Hindol Majumdar:

Hindol Majumdar occupe une place admirable parmi les jeunes joueurs de Tabla en Inde. Il a eu sa formation initiale auprès de Sri Shibsankar Karmakar de 'Farukabad Gharana'. Il obtient sa formation avancée auprès du virtuose de tabla le Pandit Sankha Chatterjee de 'Punjab Gharana', l'école rendue fameuse par le Ustad Allah Rakha Khan et aussi auprès du Pandit Amar Dey de "Farukabad Gharana". Il est artiste gradé chez ALL INDIA RADIO et la télévision de l'Inde. Il excelle lorsqu'il accompagne et il excelle quand il joue en solo. Il a performé aux Etats-Unis, au Canada, en Inde et dans d'autres pays.

Instruments of the Evening:

Sitar | Approximately 140 cms. long, it is made of a gourd cut in halves and closed by a block of wood which extends from a long wooden neck. The number of frets can vary between 17 and 22. These are movable in order to allow variation in tuning. The first sets of chords are the principal (playable) chords. These rest on a flat bridge, the jawari, made of deer horn or ebony or bone. Around 12 sympathetic chords (tarafs or tarbs) constitute the second set of chords and rest on a small bridge located under the principal chords. The instrument is played with a metal plectrum (mizrab) worn on the right index finger tip.

Sitar

Environs 140 cm de long, il est formé d'une calebasse coupée de moitié, fermée par une tablette de bois laquelle se prolonge d'un long manche de bois. Le nombre de frettes peut varier de 17 à 22. Elles sont amovibles car certaines se déplacent selon les besoins de la gamme utilisée. Les cordes principales forment la première série de cordes dont 2 basses en bronze. Elles reposent sur un chevalet plat, le jawari, fait au mieux en corne de cerf ou en ébène, ou en os. Environ une douzaine de cordes sympathiques (les tarafs) constituent la deuxième série de cordes et reposent sur un plus petit chevalet situé sous les cordes principales. L'instrument se joue avec un plectre de métal (le mizrab) enfilé sur le bout de l'index droit.

Surbahar

The surbahar is also a plucked instrument like the sitar. Its neck of 130 cms. length is provided with very large movable frets which enable glissandos of 6 notes on a single fret. The neck is fixed on a very big gourd which acts as resonator and produces very sombre sounds (less than 20 Hz). The surbahar has four rhythm strings (cikari) and four play strings of which the thickest is 1 mm. in diameter as well as 15 to 17 sympathetic chords. All these strings rest on a flat bridge.

Surbahar

Le surbahar est un instrument de musique classique indienne à cordes pincées, conçu comme un sitar. Son manche d'environ 130 cm est pourvu de frettes amovibles très larges permettant des glissandos de 6 notes sur une seule frette. Ce manche est fixé sur une très grosse calebasse qui sert de résonateur, et lui permet d'émettre des sons très graves (- de 20 Hz). Cet instrument possède 4 cordes de rythme (cikari) et 4 cordes de jeu (dont la plus grosse fait 1mm de diamètre) ainsi que 15 à 17 cordes sympathiques (non jouées) qui vibrent à l'unisson des cordes jouées. Toutes ces cordes sont disposées sur un chevalet plat.

Tabla | The Tabla is the most widely used percussion instrument in North Indian music concerts. It consists of of a small right hand drum called dayan and a larger metal one called bayan. The dayan (right hand drum) is almost always made of wood. The diameter at the membrane may run from just under five inches to over six inches. The bayan (left hand drum) is generally made of brass with a nickel or chrome plate is the most common material. A striking characteristic of the tabla is the large black spot on each of the playing surfaces. These black spots are a mixture of gum, soot, and iron filings. Their function is to create the bell-like timbre that is characteristic of the instrument.

Tabla | Le tabla est l'instrument le plus couramment utilisé dans les concerts du Nord de l'Inde. Il y a deux tambours. Le tambour le plus petit, joué avec la main droite est appelé 'dayan' et presque toujours fait en bois. Le diamètre de la membrane est environs cinq à six pouces. Le tambour gauche (le bayan) est généralement fait d'une plaque du laiton ou du nickel ou du chrome. Un élément frappant de cet instrument est la zone noire de chacun. Ces zones, faites de la résine, de poudre de carbone et de fer, servent à créer les sons métalliques qui ressemblent à une cloche.

Tanpura | An Indian fretless drone lute. It has four or five (rarely, six) wire strings, which are plucked one after another in a regular pattern to create a harmonic resonance on the basic note.

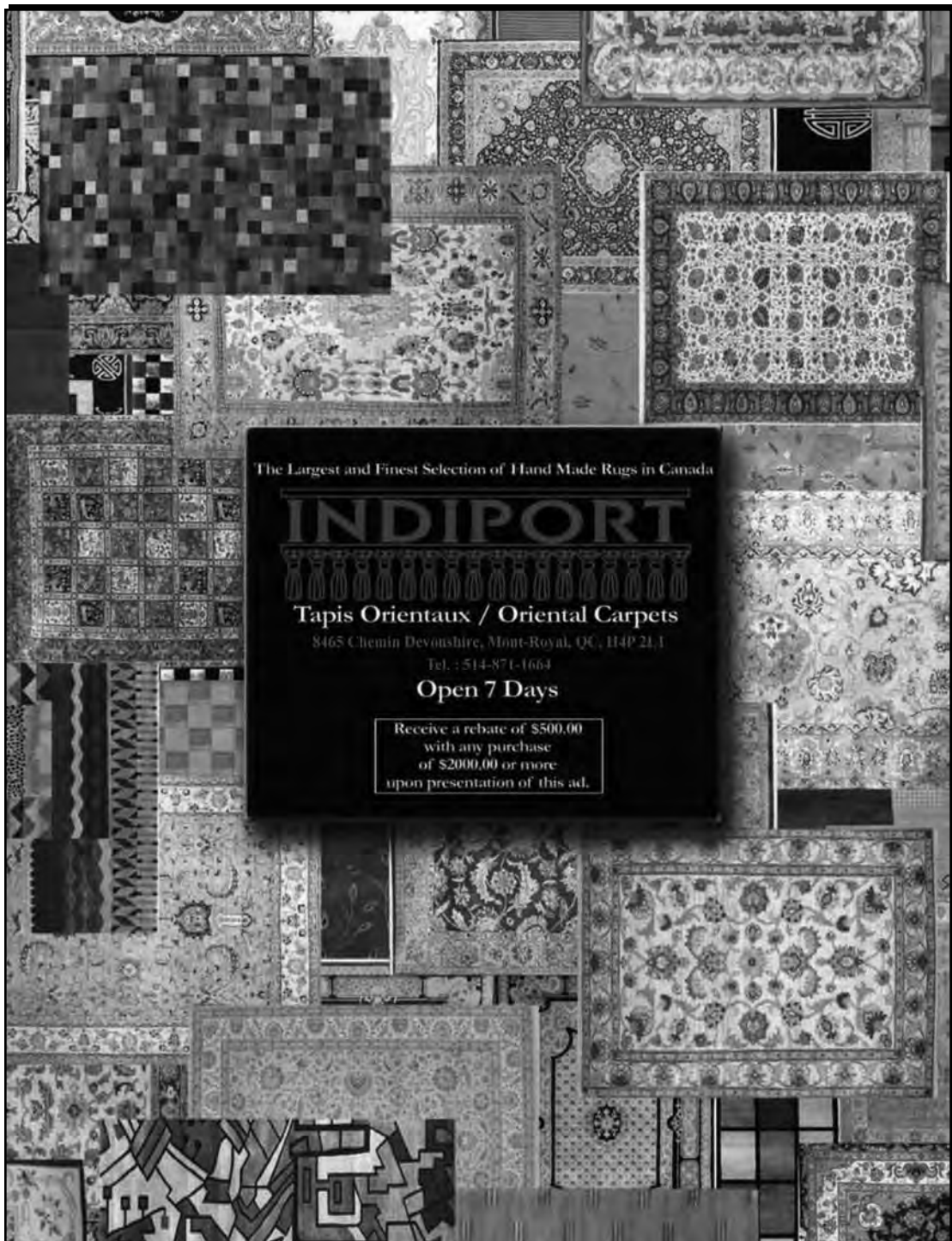
Le Tanpura | Un instrument sans frettes, un luth de bourdonnement. Il a quatre ou cinq (des fois six) cordes, qui sont constamment pincées une après l'autre, pour créer une résonance harmonique par rapport à la note de base.

Acknowledgements:

Kabir Cutral Centre gratefully acknowledges and thanks the following patrons and donors for their financial support that makes our cultural activities possible.

Le centre culturel Kabir reconnaît avec remerciements l'appui financier de la part des mécènes et des commanditaires suivants, ce qui facilite pleinement nos activités culturelles.

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A black and white photograph of tulip buds. In the foreground, two dark, tightly closed buds are in sharp focus, showing the texture of the petals. Behind them, several lighter-colored buds are blurred, creating a sense of depth. The background is dark and indistinct.

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