



Yogesh Samsi

TABLA

yogeshsamsi.com

[@yogesh.samsi](https://www.instagram.com/yogesh.samsi)

Recognised in the world today as a leading tabla artiste, exhibiting consummate artistry both as a soloist and accompanist. The son of the renowned vocalist Late Pandit Dinkar Kaikini, Yogesh was initiated into tabla by his father at the tender age of four, and later received guidance

Yogesh received intense training for twenty three years, maturing into one of the most sought after tabla artistes in India today. His style is marked by an unmatched combination of power, sensitivity, knowledge of tradition, tonal clarity, and aesthetics.

Yogesh has played with many of the top ranking classical instrumentalists, vocalists and dancers of India, including Pt Shivkumar Sharma, Pt Hariprasad Chaurasia, Pt Bhimsen Joshi, Ustad Vilayat Khan, Ustad Amjad Ali Khan, Pt Dinkar Kaikini, and Pt Birju Maharaj. He has also had the privilege of accompanying Ustad Allah Rakha and his son the great maestro Ustad Zakir Hussain in their solo performances, and has performed duets with Ustad Zakir Hussain. Apart from accompaniment, Yogesh has performed numerous memorable solo performances in India and abroad. He has been featured in many of the world's most prestigious venues, including: Carnegie Hall, New York; Kennedy Center, Washington DC; Theatre de la Ville, Paris; Opera House, Sydney; Barbican Centre, London; Bolshoi Theatre, Moscow; Esplanade Theatre, Singapore, to name a few.

Outside of the authentic tradition that he carries forward, Yogesh also embraces collaboration with artists for sounds that fuse music from various world music traditions. In this spirit, he has performed with artists including Taufiq Qureshi, Ranjit Barot, Louis Banks, Shujaat Khan, Karsh Kale, Kayhan Kalhor, and many more.

Besides performing, Yogesh is very committed to educating students and listeners about his art and the rich legacy of his style of tabla playing, the Punjab Gharana. In more recent times, to further the exploration and study of Punjab Gharana, Yogesh has continued efforts to revive old compositions of both the Punjab tradition as well as the compositions of Pandit Sushil Kumar Jain.

As a pedagogue, he has been very actively conducting workshops and lecture-demonstrations in music institutions in India, USA, UK, South Africa and Japan. He is also a highly respected teacher, having a large body of students worldwide. Understanding the need for a traditional art to move with the times, he has created a syllabus for learning tabla designed specifically for teachers in the West, and also worked on an instructional CD-Rom about tabla which is available for students.

Yogesh is a member of the advisory board for the music department at Pune University, the Saaz School of Music London, and is a chief advisor for educational activities and promotion of Indian Classical music for the reputed music organisation, Darbar, in London.

Yogesh has currently been appointed as a Guru along with other Gurus like Pt Ulhas Kashalkar, Pt Suresh Talwalkar, Smt N.Rajam and Pt Hariprasad Chaurasia at the Indian Classical Music Gurukul run by the M.I.T group of Institutes In Pune(Loni) which aims at developing professional musicians in the future.

Press Reviews

The Daily Star

BENGAL CLASSICAL MUSIC FESTIVAL 2017

Euphoric melody of the twinkling stars

Fri Dec 29, 2017 12:00 AM Last update on: Fri Dec 29, 2017 06:06 PM



Yogesh Samsi, Homi Majumdar and Debojyoti Bose perform an enticing jugalbandi. Photo: Sherik Mehdi Morshed

A Historic Jugalbandi to Remember

Music lovers from all walks of life gathered at the festival on its second night to experience a jugalbandi recital by eminent flautist Pt. Ronu Majumdar [of Maihar Gharana] and scintillating sarodiya Pt. Debojyoti Bose [of Senia Bangas Gharana]. Two tabla maestros – Pt. Yogesh Samsi [of Punjab Gharana and Pt. Abhijit Banerjee [of Farrukhabad Gharana] embellished the recital with their ornamentation of notes and torrents of rhythm on Dhamar and Teentaal.

THE HINDU FRIDAY REVIEW FRIDAY, NOVEMBER 16, 2018
Raag Taal Gharana

Punjab's percussion legacy

Yogesh Samsi says gharanas will never lose their relevance

CHITRA SWAMINATHAN

He has not just mastered the aesthetics but also the history of his gharana. When tabla exponent Pt. Yogesh Samsi talks about music, it moves beyond performances. Training in the formative years, he thinks, is crucial to develop a distinct perspective and approach.

His first exposure to classical arts was through the Agra gharana to which his renowned vocalist-father Dinkar Kaikani belonged to. His mother Shashikala Kaikani was also a musician of repute.

"My father was an open-minded artiste who allowed me develop a musical mind of my own. Since he also played the tabla, he was delighted when, at age three, I began to play the instrument without any formal lessons. This began my training under him," says Samsi, who later learnt from Pt. Taranath Rao, who excelled in the Farukhabad, Delhi, and Ajrada gharanas of tabla.

Structured learning

"Today, references to gharanas may not make much sense as there is a lot of stylistic amalgamation in concerts. Technology has shrunk the music world; geographical distances hardly matter when it comes to learning or performing. Earlier, it wasn't so. People couldn't travel and connect the way we do. So, if they were initiated in one gharana, they followed it steadfastly through their life. They rarely got opportunities to engage with artistes of other schools," says Samsi.



Gharana and grooming Pt. Yogesh Samsi trained under tabla wizard Ustad Alla Rakha (below) for 23 years

Playing a tribute

Mumbai Mirror FRIDAY, JULY 22, 2011

Tabla player Shafaat Ahmed Khan will be remembered by his contemporaries at a concert

Anamendra Dhaneshwar mirrortribune@indiatimes.com

Shafaat Ahmed Khan, a brilliant tabla player passed away at the young age of 50, three years ago. The artiste was a permanent fixture at all the big-ticket events in the country. An exponent of the Delhi gharana, the artiste would accompany musicians of the stature of Shivkumar Sharma and Kathak maestro Birju Maharaj. One

recalls his solo performance at the Nehru Centre about a decade ago. He was playing his right drum with such zest that the skin suddenly gave away and the tabla developed a crack. Within half an hour, his tabla was replaced and the programme began from where it had stopped. Shafaat gratefully acknowledged that it was the maestro Zakir Hussain who lived close to his home and was kind enough to lend his tabla to Shafaat. The incident underlines the high esteem in which Zakir Hussain holds the late Shafaat Ahmed Khan.

Pancham Nishad has planned to hold a concert in memory of this dazzling tabla player at Savarkar Kendra at Shivaji Park. "We will have at least one solo performance by an eminent tabla artiste every year as a tribute to Shafaat," says Shashikant Vyas of 'Pancham Nishad'. "He has always been a source of positive energy. His untimely departure has truly created a



(Left) Yogesh Samsi, Shafaat Ahmed Khan (top)



huge void in the world of music, which will be extremely difficult to fill in the near future. This tribute is a small attempt on our part to honour the man and musician," adds Vyas.

Yogesh Samsi who has emerged as a tabla player on the present scenario will give a solo tabla performance. Yogesh is a versatile player. We have seen him accompanying singers like Dinkar Kaikani, Rashid Khan and Shobha Gurtu. He has also played with instrumentalists of the stature of the late Vilayat Khan, Hariprasad Chaurasia or sitarist Badshahiya Mukherjee.

Yogesh's background in vocal music has helped him enormously while accompanying or playing solo. "Khyal singing gives you a sense of composition which is of immense value when one plays the tabla. I gained a lot through my upbringing and association with khyal music," he says. The Delhi gharana of tabla is famous for its Qauidas and Shafaat belonged to this school. Yogesh Samsi is expected to play some special compositions of the Delhi gharana in the programme. Rashid Khan, India's numero uno singer will also perform at this programme too.

The performance will be held at Savarkar Kendra, Shivaji Park on Sunday. Entry is free. Call 24124750/24188494

LEDEVOIR

Pandit Yogesh Samsi ou l'art de la poésie rythmique

Maître indien de l'art de la poésie rythmique dans la musique hindoustani, Pandit Yogesh Samsi propose ce jeudi aux Jeunesses musicales du Canada le concert *Illumination rythmique*, un solo accompagné par le joueur d'harmonium Hardeep Chana. Ici, « solo » signifie que le tabla est en avant dans la musique pendant toute la durée du concert.

Joint par téléphone, Pandit Yogesh Samsi explique : « Pour moi, le tabla est l'un des instruments de percussion les plus évolués au monde, et à partir de ma performance, je veux en faire comprendre la profondeur. Mes concerts solos comprennent habituellement deux sections : la première est improvisée et le tempo est lent ou modéré, alors que la deuxième permettra d'interpréter des compositions des grands maîtres sur des tempos plus rapides. »

Quelques vidéoclips dans YouTube permettent de se familiariser avec l'approche. Le tabla est en avant ; on commence souvent de façon plus douce et on augmente très graduellement le rythme. Puis, des explosions rythmiques font vibrer et la frappe paraît imprévisible. On reprend la progression, on se livre à des solos exubérants, on ralentit, on paraît casser les rythmes, on relance avec des éclairs sonores, des retours et d'énormes variations rythmiques. Les cycles sont complexes, le son du tabla devient plus boisé et on lance des percussions vocales frénétiques. La construction du langage est unique et à la fin, le flot atteint des sommets fulgurants dans un climat très intense. « On doit se concentrer sur le cycle rythmique, le tempo et la clarté du son. La technique doit être parfaite », résume Pandit Yogesh Samsi.

Yogesh Samsi

Among Yogesh Samsi's endeavors is a two-disc CD-ROM, "Tabla Guru," that provides an introduction to playing his complex instrument. So it was no surprise that the Bombay percussion master's performance Saturday at the Gandhi Memorial Center in Bethesda was partly a tutorial. Accompanied on harmonium by Humayun Khan, an Afghan-born Washingtonian, Samsi performed a virtuosic 70-minute piece that illustrated the various schools, techniques and features of tabla music, all while maintaining a 16-beat taal, or rhythmic cycle.

As Samsi noted in his introductory remarks, the tabla is rarely the featured instrument in Indian music. (One of the few tabla players to headline a concert locally in recent years is Zakir Hussain, son of the late Alla Rakha, who was Samsi's teacher.) Still, the matched drums are as versatile as such customary partners as the sitar or sarod, and can hold the spotlight on their own.

While the larger wooden bayan produces bass notes, the smaller metal dayan yields both percussive and melodic tones. Samsi's hands danced across both drums, hitting them with palm, fingertips and thumb. The result could be heard as a form of conversation, and Samsi sang certain melodies to emphasize their relationship to human speech. Yet even the most breathless chatterbox couldn't talk as fast as Samsi's tabla. Impeccably structured yet freely expansive, the performance was as intricate as a Bach fugue and as ecstatic as a rave-club crescendo.

-- Mark Jenkins

Cyrus Chestnut

Pianist Cyrus Chestnut certainly has his priorities straight. Moments after walking onstage at the Kennedy Center's KC Jazz Club on Saturday night, he secured a seat at a front-row table for his young daughter. Once she was comfortable, his trio opened the concert with swing and a prayer, contrasting a brisk and buoyant arrangement of "Stompin' at the Savoy" with the soulful spirituality of Thomas A. Dorsey's gospel anthem "Precious Lord, Take My Hand."

Both arrangements were full of surprises, jarring and subtle by turns, and as the early show unfolded, the music began to reflect, more and more, Chestnut's definition of improvisation. It's "Composition at a real fast pace and without erasers," he told the crowd, explaining as best he could why the jazz warhorse "Cherokee" abruptly and improbably served as a companion piece to an original tune midway through the set.

Lighthearted spontaneity is a Chestnut trademark, so it wasn't surprising to hear him provoke laughter with a playful gambit here and there, be it a dramatic shift in dynamics, some idiomatic Harlem piano tinkling or a resounding cadence that left the false impression that an end was near.

And amid the amusing twists and tangents, and the trio's often rambunctious brand of interplay, the concert revealed Chestnut's gift for composing and arranging romantic ballads. The self-penned ballad "Elegant Flower" and a version of "In a Sentimental Mood" marked by graceful melodic embellishments created a pair of lovely interludes enhanced by bassist Michael Hawkins and drummer Neal Smith.

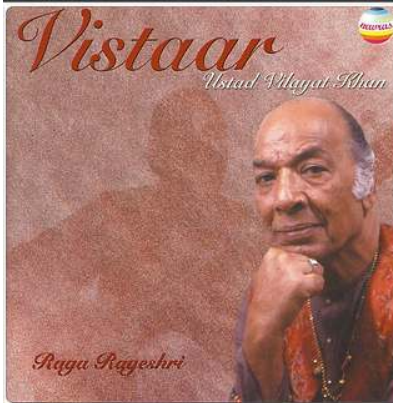
-- Mike Joyce

CityDance Ensemble

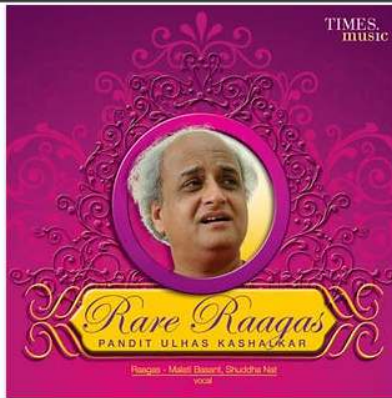
Concert Highlights

2012	Opera House, Sydney
2010	Australian Institute of Music
2010	International Festival of Music, Kuwait
2002-2012	Harvallabh Sangeet Sammelan, Jalandhar
2000-2012	Sawai Gandharv Festival, Pune
2006-2012	Darbar Festival, UK
2005	Taansen Samaroh, Gwalior
2003-2012	Dover Lane Music Festival Calcutta
2000-2012	Sapthak Festival, Ahmedabad
1992-2012	St Xavier's College IMG Festival
2008-2012	Shankar Lal Festival, Delhi
2000 -2012	Sursagar, Bangalore
2011	Svanubhava, Chennai and Delhi
2007	Carnegie Hall, New York
2007	Kennedy Center, Washington DC
2007	Concert for the World Bank, Washington DC
2007	Bolshoi Theatre, Moscow
2006	Barbican Centre, London
2005	Theatre de la Ville, Paris
2003	Cologne Radio Festival
1997	Theatre de la Ville, Paris

Discography



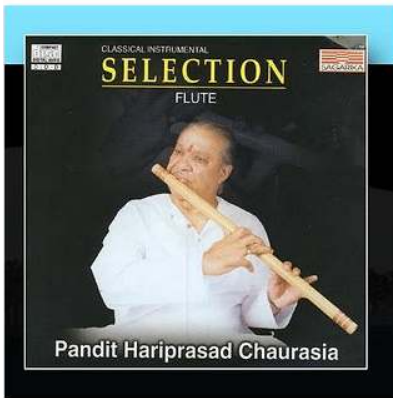
Vistaar
Ustad Vilayat Khan



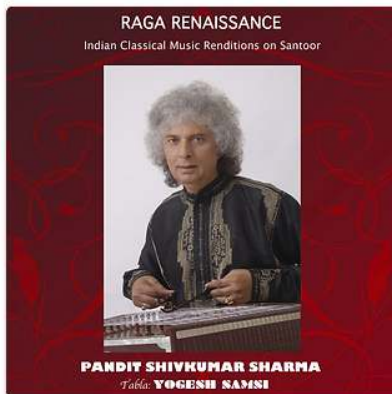
Rare Raagas
With Pandit Ulhas Kashalkar
Times Music



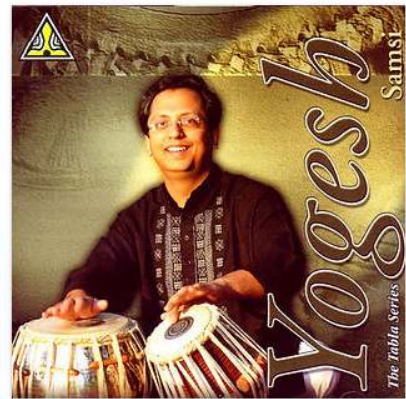
A Tribute To Living Legend
A Tribute To Living Legend: Pt. Bhimsen Joshi (Ustad
Rashid Khan Sings Shuddha-Kalyan)



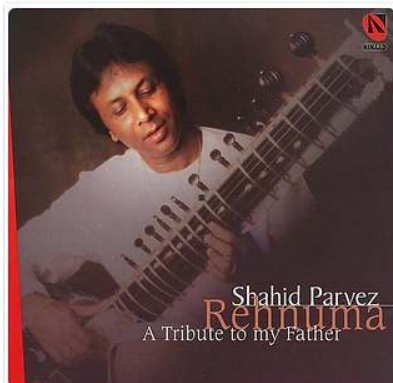
Classical Instrumental Selection
Classical Instrumental Selection: Flute by Pandit
Hariprasad Chaurasia



Raga Renaissance
Raga Renaissance: Indian Classical Music Renditions
On Santoor



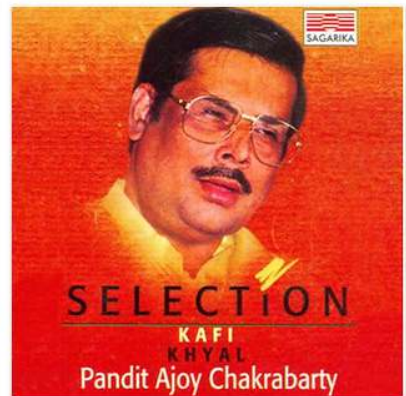
The Tabla Series
Yogesh Samsi – The Tabla Series



Rehnuma
Rehnuma: A Tribute to My Father



Rasayana
Rasayana
Purbayan Chatterjee, Shashank, Yogesh Samsi & Patri
Satish Kumar
Indian Classical
2006



Selection: Kafi Khayal
Pandit Ajoy Chakrabarty
Sagarika

Television & Radio Performances

Featured On:

BBC, UK

South African Broadcasting Corporation (SABC)

Doordarshan, India

Star TV, Star Plus, India

ZeeTV, Idea Jalsa, India

Insync Channel

All India Radio (A Grade Artiste)

Indian Radio Networks, USA

Press Quotes

“Samsi performed a virtuosic 70-minute piece that illustrated the various schools, techniques, and features, of tabla music... Impeccably structured yet freely expansive, the performance was as intricate as a Bach fugue and as ecstatic as a rave-club crescendo.”

- **Washington Post**

“And after Zakir Hussain, who? The next in line is deemed to be another student of the late Allah Rakha, Yogesh Samsi.”

- **Times of India**

“His padhants were as lucid as the following bols through his fingers, and he won repeated applause from the appreciative audience.”

- **Times of India**

“Yogesh has emerged as a brilliant and most promising tabla artist. He has already made a mark in the highly competitive music world of Bombay.”

- **The Hindu**

“...a man who must be close to being the best tabalchi of our age, Yogesh Samsi.”

- **The Hindu**

“Yogesh has the unique talent of enhancing the concert. His brilliance merges with the style of the instrumentalist.”

- **Express Newslines**

Short Biodata

A unique tabla artist who has simultaneously scaled unprecedented heights of achievement in solo performance, accompaniment, and pedagogy.

As a soloist, Yogesh balances both tradition and innovation in the Punjab Gharana. His performances showcase mastery over a vast range of traditional content, more recently unearthing and sharing rare repertoire that was lost during partition. At the same time, he brings fresh perspective to the canon by presenting new ideas that capture the philosophy and rhythmic thought processes of his Guru, Ustad Allah Rakha.

As an accompanist, Yogesh has provided sensitive and thoughtful tabla accompaniment for many leading vocalists and instrumentalists. His approach has been instilled by the close grooming under his father and stalwart vocalist, Pandit Dinkar Kaikini.

Yogesh's commitment to the future of tabla and his inherited tradition is most evident in his extensive efforts as a Guru to a new generation of accomplished tabla professionals. His pedagogical approach aims to nurture creative independent thinkers who will propagate and evolve the Gharana.
