

RAJENDRA TEREDESAI



PRESS REVIEWS AND ACCOLADES

"The woodwind wonder....." *The Indian Express, January 2004.*

"A flautist comes of age..." *The Times of India, November, 2002.*

"Teredesai has retained the essence and maintained the spirit of his gharana..... while the sublime and pure nature of his presentation stays, he yet explores the creative angles.....Another significant part of his presentation is the intricate taals he plays in...Among the other playing techniques (he displays) is the need to communicate and take an ordinary rasika to a crescendo and the importance given to a tabla player in the concert...." *The Times of India, November 2002.*

"A classical treat... Teredesai, main artiste for the evening, then regaled the gathering with his flute recital. He began with Raga Bihag (alaap, jod and three compositions), before concluding with the bhajan Vaishnava Janato... We hope to see more of such programmes..." *The Times of India, September 2002.*

"Striking the right balance....The perfect balancing act - in the busy business world,some professionals in the city (such as Rajendra Teredesai), have successfully managed both work and play. Rajendra Teredesai (is) one of the foremost disciples of Pandit Hariprasad Chaurasia...." *The Indian Express, October 1997.*

"A Malhaar Mahotsav truly immersed in the monsoon showers of musical notes...Rajendra Teredesai one of the senior most disciples of the flute maestro Pt. Hariprasad Chaurasia, rendered a soul stirring Raga Miyan ki Malhaar on his flute..... The accompaniment of the tabla and ghatam added rich colour to his deeply captivating performance...He regaled the audience and won their hearts with his concluding Pahadi dhun." *Loksatta, July 2002.*

"...Rajendra Teredesai presented Raga Miyan Ki Malhaar ... establishing and maintaining a deeply profound atmosphere... captivating the listeners with his melodious flute playing..." *Lokmat, July 2002*

"Rajendra Teredesai held the audience spellbound with his flute playing.... He presented a scintillating Raga Bhoopali on his flute... The music lovers responded with overwhelming response and thundering ovation to the flute and tabla jugalbandhi..." *Kesari, September 2002.*

"Rajendra Teredesai played a remarkable Raga Bihag at the Swar Sagar Sangeet Mahotsav.....He unfolded the sheer melodic beauty of the raga with an utterly soulful note combinations of Pa-Ni-Sa-Ga-Re-Sa ...He successfully took the raga presentation to a melodic high, making the audience ecstatic with his deft use of the taar saptak Ga..." *Sakal, December 2000.*

"Rajendra Teredesai enthralled the audience with his melodious and soulful flute at Gaanvardhan, Bharat Natya Mandir....He played a remarkable presentation in Raga Bhoopali ...He represented the very essence of his guru's colossal musical heritage...A jugalbandhi with the tabla, followed by a thumri based on Raga Mishra Khamaj proved to be a musical feast for the audience." *The Times of India, November 2001.*

"Rajendra Teredesai holds the audience utterly spellbound with his soulful flute recital at the Kalashree Sangeet Mahotsav.....Rajendra 's flawless presentation of Raga Hamsadhwani and a dhun based on Raga Mishra Khamaj proceeded to establish and clearly remind the listeners of his legendary guru Pt. Hariprasad Chaurasia's flute....Absolute taal and laya based playing,...the gradual progression of the laya on his flute, in tandem with the tabla, was executed with systematic and accurate precision...regaling the rasikas with his utterly majestic, melodious and impressive flute performance...." *Lokmat, January 2000.*

"We express our sincere thanks to you for giving an enchanting Flute Performance..during the Janmastami celebration....All the devotees who were present on that day really enjoyed your Flute performance and many of them made it a point to come to us and express their feelings...We would certainly like to have you again in our temple in the future..." *Shri Swaminarayan Hindu Temple, Milpitas, California,U.S.A.*

"Rajendra Teredesai, one of India's foremost classical flautists...provided divine music at the Baha'i Multicultural Society event..." *'The Link' Newspaper, Vancouver, British Columbia, Canada.*

"Divine music was played by Rajendra Teredesai, one of India's foremost classical flautist..." *'Burnaby Now' Newspaper, Vancouver, British Columbia, Canada'*

"We extend a warm invitation to you to participate in this International event....as our Special Guest and present classical flute (Bansuri) during meditation sessions. We are sure your participation and contribution of your valuable wisdom will surely help in establishing a peaceful world order...." *World Headquarters, Prajapita Brahma Kumaris Ishwariya Vishwa Vidyalaya, Mount Abu.*

"Outstanding!....."
Audiences' reaction and response from California, Seattle, Georgia, Pennsylvannia and Vancouver at concerts in USA and Canada.

"Rajendra Teredesai...The magician of the musical notes... An enchanted evening drowned in the ethereal magic of the seven notes...This remarkable and exceptionally gifted flautist sitting on the stage, was mesmerising the listeners, holding them spellbound with his soulful and majestic alaaps... The melodious notes emanating from his flute had cast a magical spell.... wanting the music never to stop playing...The flautist himself was totally lost in the depth of his music...letting his listeners experience divinity and eternal bliss with his flute playing..." *Tarun Bharat, February 1997.*

"As a senior disciple of Pt. Hariprasad Chaurasia, the young flautist Rajendra Teredesai more than surpassed the expectations of the rasikas at the Sahitya Sangeet Kala Manch Music Festival....He regaled the audience with his presentation of Raga Rageshri and Manj Khamaj. It was quite evident from his flute playing and performance that he had received excellent grooming and guidance of a very high order from his guru..." *Chahul Newspaper, January 1997.*

"Flautist to add colour to Holi...Rajendra beautifully combines the gayaki and gatkari in the Indian classical tradition, with his alaaps, jods and jhalas, gats and taans, while continuing his guru's Beenkari gharana..." *The Times of India, March 1997.*

"Listeners will, beyond doubt, experience the ethereal magic of Pt. Shivkumar Sharma's santoor and Pt. Hariprasad Chaurasia flute listening to this unique jugalbandhi by their respective disciples, Dhananjay Daithankar and Rajendra Teredesai. Their music will usher in the warmth in the chill of the winter evening..." *Kesari, January 1997.*

"Rajendra Teredesai, a disciple of the legendary maestro Pt. Hariprasad Chaurasia, is carrying forth the mantle of his illustrious guru's gharana and parampara..." *Sakal, March 1997.*

"Congratulations on your splendid flute performance at our Malhaar Mahotsav which was truly enjoyed by all the rasikas!....." *Secretary, Swaraankit, Mumbai. 1996.*

"Please accept our congratulations for an unforgettable flute recital !..." *Secretary, Gaanvardhan, Pune. 2001.*

"A truly satisfying flute recitalPlease accept our best wishes..." *Chairperson, Council for Indian Music, Pune. 2002.*

"Rajendra Teredesai displayed tremendous confidence and dexterity and aplomb in his flute playing...which was indeed praiseworthy. The mukhda of the gat in Raga Bhoopali was finely structured and catchy...The flute and tabla sawal-jawab were very appealing to the listeners..." *Sangeet Mehfil Magazine, January 2002.*

"We record our appreciation of Rajendra Teredesai for his scintillating flute recital...Rajendra, the noted disciple of Pt. Hariprasad Chaurasia enthralled the audience with his style and the depth of his music. With the intelligent choice of his music he delighted both, the connoisseurs of classical music as well as the lovers of light music. He richly deserves the praise the audience spontaneously showered upon him." *District Governor, Rotary International, Mumbai. 1994.*

"Our heartiest congratulations to you for making the evening of Holi Purnima a truly unforgettable one with your enchanting and exquisite flute recital...You completely mesmerised the rasikas with your presentation of Raga Yaman and dhun in Mishra Shivanjani, whose notes were literally aesthetically embellished and drowned in melody...Truly a flute performance with a touch of class, grandeur and sheer magic !..." *Secretary, Srushtee, Pune.1997.*

"Top honours should go to Rajendra Teredesai who played a remarkable piece in Raga Bhoopali on the flute..." *The Times of India, 1994.*

"Rajendra Teredesai emerged as an artiste showing great promise on the flute." *The Times of India, 1989.*

"Rajendra enthralled the audience, captivating them with his melodious and soulful flute." *Maharashtra Times, 1989.*

"What a fine and exquisite presentation of Raga Chandrakauns !Truly unforgettable... The rasikas and listeners will always remember it..." *Secretary, Music Circle, Umbergaon, 1993*

This past Mother's Day, Radha Madhav Dham gave up their stage to one of India's renowned bansuri (bamboo flute) players: Surmani Rajendra Teredesai. Also performing were renowned tabla player Gourisankar, as well as Manasi Joshi-Singh who accompanied on tanpura. After prasad lunch, the community of Austin and satsangis alike were invited to convene in the Shree Raseshwari Radha Rani Temple to experience a special kind of meditation from the same instrument known to call His beloved Gopis. Sunday afternoon, when Rajendra Teredesai sat down to play his bansuri, the audience began to understand just what Rajendrajai describes in his performance as a "Divine Conversation." After the concert, Rajendrajai graciously allowed us to talk with him candidly about it. He described that when he plays how he loses himself and allows the vibrations from the flute to be a conduit to his offering to Krishn. He says, "He (Krishn) takes over and supplies me with the energy to perform all night long sometimes." Many dedicated, spiritual people have reported to him that after his performances throughout India and abroad that they experience true roop dhyana of Krishn's form. Rajendrajai said that it is to his Guru's credit (the legendary Pandit Hari Prasad Chaurasia) that he is able to share this 'divine conversation' with his audience, because "that is what it is all about." He said, "For me, music is not entertainment, absolutely it is a religion for me, it is dharma." Also noteworthy is that Rajendra Teredesai comes from a long lineage of musical teachers that establishes him as true musical master and artist in the Indian tradition, where Guru transmits his knowledge to his disciples, who then become masters themselves and pass on their knowledge as well. Rajendra Teredesai described his ganda bandh ceremony, where this bond between disciple and Guru is solidified with this specific ritual. In the second part of the concert, the two artists, Rajendra Teredesai and Gourisankar, began to have their own conversation (popularly known as 'jugal bandhi'), that at first began as a simple and playful repertoire between them as each responded to the other's musical phrases. Then it evolved as the phrases became more and more complex and lively. Rajendrajai always led it by playing a short phrase on his flute to set up Gourisankar to recreate the same phrase on his tabla. And though the two instruments are of completely different musical classification - the flute a wind instrument and the tabla a percussion instrument - the two masters went on to thrill the audience with a type of frolicsome, improvisational game likened to a teasing of a cat and mouse. At one point, Gourisankar had to concede to Rajendra Teredesai; unable to respond to his bansuri's unique phrases that were beyond the tabla's capability. He could only raise his tabla as a form of surrender. The crowd cheered and the musicians continued. One concert attendee commented: "It was amazing how the two musicians played so synchronously. It was like they spoke the same musical language, each intuitively reading the other." The two players had indeed never even met each other before this concert. So it was an amazing example of the improvisational characteristics infused in the Indian music tradition. <http://swaminikhilanand.com/blog/may/>