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sanjay mishra

composer - guitarist

THE WASHINGTON POST, SUNDAY NOV.30TH. '97

HERE & NOW



Sanjay Mishra's latest composition for the French film "Port Djema" won for best original score at the Hamptons International Film Festival.

POP MUSIC

GUITARIST-COMPOSER SANJAY MISHRA is probably best known for "Blue Incantation," a studio collaboration with Grateful Dead guitarist Jerry Garcia, one of the last recordings before Garcia's death in 1995. Garcia clearly was attracted to the Indian-born instrumentalist's lyrical, improvisational guitar lines and the multicultural influences that effectively bridged Eastern and Western styles. Mishra's latest recording is the soundtrack he composed for the French film "Port Djema," which recently won the Best Original Score prize at the Hamptons International Film Festival. His performance at the Freer Gallery will mark the first time electric guitars and amplification have been used in Meyer Auditorium.

—Richard Harrington

At the Freer Gallery of Art's Meyer Auditorium, 12th Street and Jefferson Drive SW. Saturday at 7 p.m. Two free tickets per person will be distributed at the door one hour before the concert begins. 202-357-2700.

sanjay mishra
composer-guitarist

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Style

MONDAY, JUNE 8, 1998

From Sanjay Mishra, A World of Guitar

While the audience shivered under picnic blankets Saturday night, Sanjay Mishra and his band warmed the air around the steps of the Freer Gallery with a distinctive East-West fusion that draws on Cuban and African rhythms, Indian and Spanish classical traditions, and American jazz.

Opening with three compositions from his album "Crossing," the accomplished guitarist created a lush, majestic sound with Said Amin on bass guitar and Chris Hagan on keyboards, nearly obscuring Broto Roy on tabla and Barry Dove on drum set. The percussionists had their moments, though, and tabla and guitar at one point alternated a challenging solo pattern, a tradition in Indian music (the Calcutta-born Mishra is also an accomplished sitarist). The salsa-flavored "Allegro," and other numbers with a Latin beat, used the tabla to advantage, filling in for the tapping of absent flamenco dancers' heels. "Passage Into Dawn," based on an Indian morning raga, and "My Meditation" demonstrated Mishra's compositional sophistication, with the guitar creating and sustaining an identity by returning to the melodic theme with increasing complexity and authority.

In the second half of the concert, audience and musicians settled into "For Julia," with its intriguing cross-play between Mishra's elegant guitar technique and Hagan's able keyboard playing suggesting a harpsichord. Mishra's interpretations of two tunes by Sting inadvertently demonstrated the intel-



COURTESY MAJI MUSIC

Guitarist and composer Sanjay Mishra mixed jazz and rock at the Freer Gallery on Saturday.

lectually provocative quality of his own compositions. The dirgelike "Nocturne" was offered in Jerry Garcia's memory, but the crowd really responded to the up-tempo numbers that wrapped the program. The last, "Country and Eastern," featured laconic guitar-plucking and rolling bass rhythms that conjure big-rig truckers, then shifted into straight-ahead jazz, while Mishra rippled inventive fusion lines from his guitar, just like Garcia, pulling the max out of the instrument and the music.

—L. Peat O'Neil

THE WASHINGTON POST
Saturday June 24, 2000

MUSIC

Sanjay Mishra

Fingering extended meditations on his MIDI classical guitar, Sanjay Mishra picks up where Grateful Dead legend Jerry Garcia left off, with a similar bent for musical rumination.

Performing to a full house at Blues Alley Thursday evening, Mishra mused through a program that echoed rock-and-roll, raga and flamenco

classics. His eclectic ensemble included two acclaimed artists from India, Samir Chatterjee on tabla and Ramesh Mishra (no relation) on the sarangi, an antique stringed instrument.

Mishra's guitar work recalls Garcia's unhurried meditations—not surprising, considering that the two guitarists worked on Mishra's album "Blue Incantation" just before Garcia died.

During "Norwegian Wood" and "Allegra," Broto Roy's and Chatterjee's insistent tablas filled the background, while Mishra loped through lead guitar lines à la Garcia. Bill Kratz, on electric bass,

supported Mishra's subtle phrasing.

"Nocturne," with its dirgelike pace pulled by the synthesizer in dark waves, was aptly countered by "Rendezvous," full of rapid variations on a repeating melody that the tabla players turned into a competition.

Mishra offered a credible, if at times labored, interpretation of two well-known classical pieces by Isaac Albeniz arranged for guitar by the musician. "Kaleidoscope" wove Latin, Middle Eastern and R&B strands into a compelling tapestry of sound.

—L. Peat O'Neil

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Sanjay Mishra brings Eastern-Western fusion to Blues Alley in Washington, D.C., October 23, 2003.
(Photo: 380K.com Photography)

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