

WIGMORE HALL

Saturday 12 July 2025
11.30am

Morning Ragas

Amjad Ali Khan sarod
Amaan Ali Bangash sarod
Ayaan Ali Bangash sarod
Anubrata Chatterjee tabla

Raga Lalit

Raga Mia ki Todi

Raga Anand Bhairav



The artists are grateful for the support of hospitality partner Taj 51 Buckingham Gate Suites and Residences.



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I am thrilled with the prospect of presenting Morning Ragas at Wigmore Hall which is indeed so rare. Indian Classical music has had a very spiritual and scientific development and growth. This was a phenomenon that existed from Vedic times. The tradition of classical music dates back to the Sam Veda period. The earliest version of classical music was the Vedic chants. Interestingly, the effect of all the 12 notes on our body, mind and soul are very scientific. Various permutations and combinations give the scales a shape of a Raga.

There is a very deep message of meditation and spirituality associated with Ragas in general. Morning Ragas have a certain calmness and depth that an artist is able to achieve with the choice of Ragas that we have in our treasury of music. A Raga is made of a set of ascending and descending notes within a certain discipline. But it is much more than a scale which also refers to the set of notes. A Raga has distinctive features with prominent notes, combinations of notes and timings of the day and season. However, there is no logical explanation as to why a Raga is seasonal really, or for that matter why certain Ragas with the same combination of notes become a Morning Raga or an Evening Raga. However, Ragas played in the morning have a distinctive feature in approach, movement, aesthetics and feeling.

Gandhi insisted that 'Each of us must be the change we wish to see in this world'. Resonating with that ethos, this morning we musically try and convey that let us all work together to recreate, and be soulfully motivated by his enthralling symphony of Truth, Love, Non-Violence and Peace. A wonderful and strange mystery of Indian Classical music is the fact that one can spend a lifetime trying to obtain knowledge and perfection and still feel that one has only touched a mere drop of an ocean. The learning never stops along the journey of searching and discovering.

This morning's presentation is divided into three segments. The concert starts with a duet by Amaan Ali Bangash and Ayaan Ali Bangash, both well-known sarod virtuosos. They present a traditional Raga of Indian Classical music set to various rhythmic time cycles. This will be followed by my sarod solo and finally we all perform together as a trio for the finale. There will be tabla accompaniment for all three segments.

An interesting aspect of Indian Classical music is that here you have four people on stage who don't know what the other is going to do and yet have to

perform like a rehearsed orchestra! Therefore our role as performers is really that of three people, i.e. the performer, the composer and the conductor. Three in one! Along with the sarods and the tablas, there will be a drone box tuned to the true tonic.

Since my childhood, I always wanted my instrument, the sarod, to be able to express the entire range of human emotions: to sing, shout, whisper and cry. All the emotions! It has been a long journey so far and by the benevolence of the heavens, the sarod has become far more expressive than before.

Amaan Ali Bangash and Ayaan Ali Bangash (sarod duet):

Raga Lalit (Alaap and composition in 14 beats and 16 beats)

Lalit is a Morning Raga and is characterised by the absence of the fifth degree of the scale or *pa*. The Alaap opens with the sarod lingering on the notes and intervals, again savouring and exploring the notes and intervals in search of the melodic shape that will coalesce into the strangeness of the Raga with its unique flirtation with the raised and lowered fourth scale step (*ma*).

Amjad Ali Khan (sarod solo):

Raga Mia ki Todi (Alaap and composition in 12 beats and 16 beats)

Rag Miyan ki todi is one of the important Ragas of the Todi family. It is supposedly a creation of the Mia Tansen, one of the nine jewels in the court of the great Emperor Akbar. Sometimes it is simply referred as *Todi*.

Amjad Ali Khan, Amaan Ali Bangash and Ayaan Ali Bangash (sarod trio):

Raga Anand Bhairav (Alaap and composition in 15 beats and 16 beats)

Anand Bhairav uses all the notes of the major scale, but with a flat second. The composition is based to the structure of the time cycle in 15 beats. The fast composition is in 16 beats and is composed in way that each sequence carries the last beat as an off-beat.

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