

WIGMORE HALL

Sunday 28 July 2024
11.30am

Bach and Raga

Amaan Ali Bangash sarod
Ayaan Ali Bangash sarod
Charlotte Saluste-Bridoux violin
Anubrata Chatterjee tabla

Johann Sebastian Bach (1685-1750) Preludio from Partita No. 3 in E for solo violin BWV1006 (1720)

Amjad Ali Khan (b.1945) Tenderness (2018)

Singing Angels (2016)

Peaceful Circle (2018)



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It is indeed a matter of great joy and honour for us to present our music at Wigmore Hall for the music lovers of the United Kingdom. This morning's concert aims to preserve the essence of both Indian and Western traditions so that they can flow into each other without artistic compromise. The aim is through this process to joyfully explore the common musical 'DNA' of both traditions.

Indian Classical music has had both a very spiritual and scientific development and growth, and is a phenomenon that has existed since Vedic times. The tradition of classical music dates back to the Samaveda 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 is something empirical. Various permutations and combinations give the scales a shape of a raga. However, a raga is much more than this. It's not just a mere scale. A raga has to be invoked, understood and cared for, like a living entity.

We come together with the brilliant Jennifer Pike in the spirit of sharing the unique treasures of our own traditions as well as finding common ground in ragas and medieval modes, vibrato (pitch inflection on a single note), portamento and gamakas (the sliding melodic ornaments connecting notes). Along with the sarods and violin, we have the tabla, a membranophone percussion instrument originating from the Indian subcontinent, providing accompaniment in all the pieces.

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Preludio from Partita No. 3 in E BWV1006

Tenderness

The exposition of this piece testifies to the sarod's ability to swing between sonic colours, especially that shadowy *pianissimo* on the threshold of audibility. The violin completes the *alap* with a final survey of the notes, with coy perspectives from the upper and lower neighbour tones of each. The tabla raises the curtain on the first joint violin-and-sarod statement, as the solo instruments entwine in garlands of intensely sweet thirds, consummating this meeting in matching slides. The sarod has one final flirtatious

nod and wink, worthy of any Bollywood hero, in the pre-dawn moonlight before the two instruments merge in thirds once again and melt into a single lambent flame of ecstasy.

Singing Angels

Based in *Raga Charukeshi* from the south Indian system of Indian classical music, the sarod *alap* or introduction brings us the sound of searching the void (or perhaps the cosmos) for a melody that will coalesce out of the notes of the elusive raga. The violin then joins the search, stringing together triads of notes like a garland. One might imagine the inchoate outlines of 'angelic' or 'spirit voices' at the edge of one's hearing gradually becoming more prominent.

Peaceful Circle

Peaceful Circle is laid out by its composer in one of the most universally well-known ragas, *Bhairavi*, in a six-beat metric cycle. *Bhairavi*, related to the Western Phrygian mode, has spread its influence on artists from the Carnatic Trinity of the Thanjavur School to the Kronos Quartet, the Beatles and John Coltrane. The introduction or *alap* unfolds as a conversation between the sarod and violin in five verses. Already in the first verse, the sarod begins to hint at the melodic contours to be unveiled shortly. During this exchange there again appear hints of Amjad Ali Khan's groundbreaking concerto for sarod and orchestra *Samaagam*. The tabla appears at the end of the introduction, and with a flourish, tears the veil off the melody which the sarod now unfurls – a kind of cross-rhythmic waltz or sarabande, a favourite gesture of Amjad Ali Khan's with this raga. Violin and sarod rejoice in the joint exposition of this radiant dance, frequently slipping out of the tonal confines of the melody to throw in the odd exotic accidental to spice up the proceedings. A hocketing duet (where the melodic line is completed by the partner) emerges next and sails to its joyous conclusion with a typical cadential hemiola (two-against-three cross rhythm) draped with startling exuberance over the primary pulse.

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Sunday morning concerts

Sunday 15 September 2024 11:30am

Chiaroscuro Quartet

Mozart String Quartet No. 15 in D minor K421
Schubert String Quartet in A minor D804
'Rosamunde'

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Sunday 22 September 2024 11:30am

Yoav Levanon piano

Chopin Selection from 12 Etudes Op. 25
Liszt Etudes d'exécution transcendante
S139

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Sunday 29 September 2024 11:30am

Škampa Quartet

Mozart String Quartet No. 19 in C K465
'Dissonance'
Brahms String Quartet in A minor Op. 51 No. 2

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Sunday 6 October 2024 11:30am

Leia Zhu violin; Noelia Rodiles piano

Mozart Adagio from Divertimento in B flat
K287
Bartók Sonata for solo violin BB124
Debussy Violin Sonata in G minor
Castelnuovo-Tedesco Figaro from *The Barber of Seville*

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Sunday 13 October 2024 11:30am

Soloists of the Kronberg Academy

Debussy Cello Sonata
Mozart Violin Sonata in A K305
Beethoven Cello Sonata in D Op. 102 No. 2

Sunday 20 October 2024 11:30am

Doric String Quartet

Beethoven String Quartet No. 16 in F Op. 135
Haydn String Quartet in D Op. 20 No. 4

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Sunday 27 October 2024 11:30am

Smetana Trio

Suk Elegie Op. 23
Martinů Piano Trio No. 3 in C
Smetana Piano Trio in G minor Op. 15

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Sunday 3 November 2024 11:30am

Quatuor Arod

Beethoven String Quartet No. 6 in B flat Op. 18 No. 6
R Schumann String Quartet in A Op. 41 No. 3

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Sunday 10 November 2024 11:30am

Olivier Stankiewicz oboe; Christopher Richards
clarinet; Liza Ferschtman violin; Hélène Clément viola;
Tim Posner cello; Will Duerden double bass; Alasdair
Beatson piano

Martinů Quartet for oboe, violin, cello and
piano
Poulenc Sonata for oboe and piano
Prokofiev Quintet in G minor Op. 39

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Sunday 17 November 2024 11:30am

Zemlinsky Quartet

Smetana String Quartet No. 1 in E minor 'From
my life'
Beethoven String Quartet No. 9 in C Op. 59 No. 3
'Razumovsky'