

WIGMORE HALL

Saturday 7 January 2023
11.30am

Morning Ragas

Amjad Ali Khan sarod
Anubrata Chatterjee tabla

Raga Komal Rishab Asavari

Raga Lalit

Raga Miyan ki Todi

Raga Bhairavi



The artists are grateful for the support of official airline partner Vistara and hospitality partner Taj Hotels. Vistara – brought to you by TATA and Singapore Airlines
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This concert is part of the CAVATINA Chamber Music Trust ticket scheme, offering free tickets to those aged 8-25

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It is truly a matter of great joy for me to present my music at Wigmore Hall for the music lovers of the United Kingdom. It was such an honour to be appointed Associate Artists along with my sons Amaan Ali Bangash and Ayaan Ali Bangash, both sarod virtuosos, on the historic occasion of the Hall's 120th anniversary. I have had the most memorable performances here over the last decade. It was also an immense privilege for me to be awarded a residency at Wigmore Hall and to present very diverse Indian art forms to audiences here. My deepest gratitude goes out to the Director, John Gilhooly, for his vision and passion in opening this iconic space to the classical music of another culture. It gave me immense pleasure to be a part of the Wigmore Hall residency where so many artists of diverse art forms were presented, along with a finale of the world première of my then-latest work for sarod along with the members of one of Britain's most creative and versatile chamber orchestras, the Britten Sinfonia. London holds a very special place in my heart and my association with this city goes back over 40 years. Today, I feel so happy to see the awareness and love that Indian music has generated over the period of time, and to know that even King Charles III is an ardent lover of Indian classical music.

I am thrilled with the prospect of presenting morning ragas today. Indian Classical music has had both a very spiritual and scientific development and growth; it is a phenomenon that existed from Vedic times (c.1500-500BCE). 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.

There is an extremely 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 distinctive features in approach, movement, aesthetics and feeling.

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Raga Komal Rishab Asavari

(Alap and Jor)

The *alap* is the opening section of a typical Indian classical performance. It is a form of melodic improvisation that introduces and develops a raga. When a steady pulse is introduced into the *alap*, it is called *jor*. *Komal Rishab Asavari* is a late morning raga. The ascending notes of this raga are C D \flat F G A \flat C, and descending notes are C B \flat A \flat G F E \flat D \flat C.

Raga Lalit

(Alap and composition in 14 beats and 16 beats)

Lalit is a morning raga and is characterized by the absence of the fifth degree of the scale or *pa*. The *alap* 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 4th scale step (*ma*).

Raga Miyan ki Todi

(Alap and composition in 12 beats and 16 beats)

Raga Miyan ki Todi is one of the important ragas of the Todi family. It is supposedly a creation of the musician Tansen (fl. c.1545), one of the nine jewels in the court of the great Emperor Akbar. Sometimes it is simply referred as Todi.

Raga Bhairavi

(Alap and composition in 6 beats)

Raga Bhairavi has the same scale notes as the Western double harmonic major scale, which has all the notes of the major scale with the 2nd and 6th notes flattened. In Western musical terms, *Raga Bhairavi* employs the notes of the Phrygian mode, one of the traditional European church modes.

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