

Monday 24 July 2023, 7.30pm  
St Mary's Church, Petworth

**Amaan & Ayaan Ali Bangash (sarod) with Jennifer Pike (violin)**

**Amaan Ali Bangash sarod**

**Ayaan Ali Bangash sarod**

**Sanju Sahai tabla**

**with**

**Jennifer Pike violin**

## PROGRAMME NOTES

It is indeed a matter of great joy and honour for us to present our music at Petworth Festival for the music lovers of United Kingdom. Tonight'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 indeed 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 twelve notes on our body, mind and soul are very scientific. Various permutations and combinations give the scales a shape of a raga. However, a raga is much more and beyond. It's not just a mere scale. A raga has to be invoked, understood and cared for, like a living entity. People might find it amusing but in olden days and even to some extent now, artistes would say, 'Don't mess with a raga, it can curse you!' The brilliant Jennifer Pike and we come together 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 Tabla, a membranophone percussion instrument originating from the Indian subcontinent, accompaniment in all the pieces.

-Amaan Ali Bangash

Ayaan Ali Bangash

**Bach Preludio from E major Partita No.3 BWV 1006**

**Sarabande from D minor Partita No.2 BWV 1004 (Jennifer Pike)**

**Indian Folk music and Traditional Raga**

(Amaan Ali Bangash, Ayaan Ali Bangash and Sanju Sahai)

*Intermission*

### **Sacred Evening (Raga Yaman)**

(Amaan Ali Bangash, Ayaan Ali Bangash and Jennifer Pike)

Sacred Evening is cast by its composer, Amjad Ali Khan in Raga Yaman, in a metric cycle of 16 beats. This raga, not surprisingly, is usually associated with the evening and with the dying of the day. Sarod and violin open the Introduction together in a slightly drowsy trance that leaves one in the same space as Mallarme's "Afternoon of a Faun." The autumnal atmosphere of the Alaap gives way quickly as the main melody arrives in that familiar texture of repeated notes in the spirit of the dulcimer or cimbalom.

### **Romancing Earth (Raga: Pilu)**

(Amaan Ali Bangash, Ayaan Ali Bangash and Jennifer Pike)

Raga Pilu, often described as a peaceful raga, is associated with the second quarter of night. Amjad Ali Khan's melody is a profoundly vocal idiom that shares much with the Indian classics and latter-day Bollywood. This performance is shaped as a binary structure with an extended introduction or Alaap. The Sarod opens the seven-part introduction with an ethereal descent of the notes of the raga, as it emerges from the accompanying drone. The sarods and violin now exchange improvised embellishments of the raga as well as the melody. Close listening will reveal how the violin portamento at the critical cadential moments before passing the line back reveals its kinship to the Indian slides (gamakas). The sarods and violin alternate with virtuoso improvised arabesques on the tune, while the other intones the notes of the raga below in the very same spirit as the cantus firmus styles of Medieval and Renaissance European music.

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