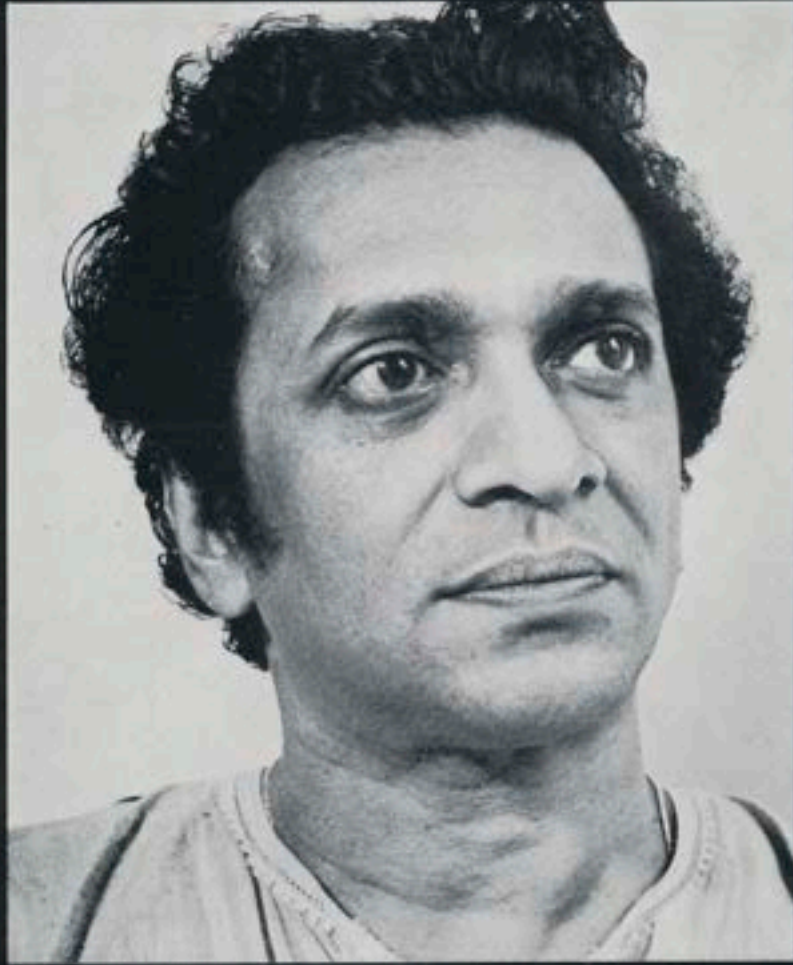


Ravi Shankar
Alla Rakha

SOUVENIR
PROGRAMME



*“Music fills the infinite
between two souls”*

Rabindranath Tagore

RAVI SHANKAR's career began at an early age in the dance company of his renowned elder brother Uday Shankar, with whom he travelled all over Europe and America. He later decided, however, to devote his life entirely to music, and went to Maihar to learn from Ustad Allaadin Khan, one of the greatest living gurus, father of Ali Akbar Khan and grandfather of Ashish Khan. The training was very rigorous, and lasted seven years.

Ravi Shankar's contribution to the development of Indian music has been quite outstanding. As Musical Director of All-India Radio he was responsible for the formation of the National Orchestra, and he founded the Kinnara School of Music in Bombay, where his festivals attracted music-lovers from all over the world. He has composed the music for several ballets and many prize-winning Indian films, notably the Ray trilogy. In his recently-opened Kinnara School in Los Angeles young westerners are for the first time enjoying the opportunity of serious study of Indian music and dance.

The last two years have been a period of extraordinary activity. His films include *Chattanooga* and *Charley*, and *Alice in Wonderland* for BBC Television, in which he made significant use of both eastern and western sounds. He has also been extremely busy with a feature film which is described as "Indian music interpreted through Ravi Shankar", and has the tentative title of *The Sound and the Spirit*. It was filmed in India and the USA, and is due to be released early in 1969.

He has also been writing a book, *My Music, My Life*, which will be published very shortly in the USA.

He has appeared on many of the most important television shows in America, such as the Johnny Carson Show, the Mike Douglas Show, the Merv Griffin Show, and the Les Crane Show; also at several summer festivals, such as Tanglewood, Marlboro, and Saratoga, where he had discussions with many distinguished musicians, notably Rudolf Serkin, Pablo Casals, Aaron Copland, Gunther Schuller, and David Amram. His close friendship with Yehudi Menuhin continues; they gave a concert together on Human Rights Day at the United Nations, and Ravi Shankar composed a work especially for the occasion, which they played as a duet, and later recorded as the second album in the series *West Meets East*.

He has in fact made three LP records in the last few months, the last one with his *Festival From India* colleagues, who played at the Royal Festival Hall on September 27th and with whom he gave nearly thirty concerts in the USA.



Alla Rakha. His reputation as a tabla player commands the highest respect. His exceptional qualities of freshness, ease and proportion have been enthusiastically appreciated. His impromptu replies to the principal instrumentalist, the dexterity of his technique and tone production, and his uncanny command of the intricacies of rhythm, have made him unique among India's musicians. He represents the Punjab School of tabla playing and was trained by the illustrious teacher Ustad Kader Bux. He is a member of the faculty at Ravi Shankar's Kinnara School in Bombay.

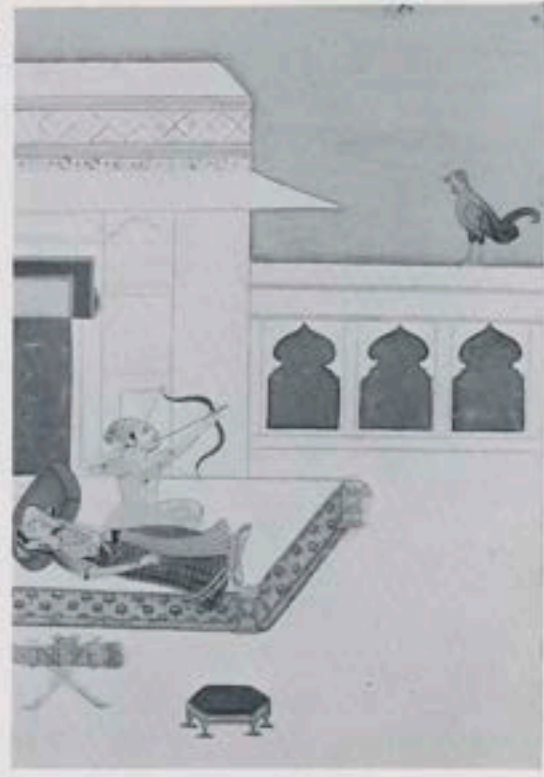
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Designed by
PHILIP GRAINGER



THE SUPREME YOGI
The god Siva seated on elephant and tiger skins with the garages flowing from his hair listens to his wife singing and playing Tambur.
Illustration to the musical mode, Bhairava Raga.
Hyderabad (Deccan), c.1770.

THE ENEMY OF LOVERS
A prince aims an arrow at the crowing cock while his mistress still slumbers.
Illustration to the musical mode, Vibhava Ragini, Provincial Mughal School, c.1760.



Each melodic structure or Raga has something akin to a distinct personality subject to a prevailing mood. Early Indian writers on music carried this idea further and endowed the Ragas with the status of minor divinities, with names derived from various sources, often indicating the origin or associations of the individual Ragas. In theoretical works on music each Raga was described in a short verse formula, which enabled the artist to visualise its essential personality during meditation prior to the performance. This borrowing of the meditational technique used in Hindu worship enabled the musician to enter into the mood of a particular Raga and thus perform it successfully.

'Tala' is the second important factor in Indian music. These are rhythmic cycles ranging from 3 to 108 beats. The divisions in a Tala and the stress on the first beat, called 'Sam', are the most important features of these cycles. Talas having the same number of beats may have a stress on different beats, e.g. a bar of 10 beats may be divided as: 2-3-2-3, or 3-3-4, or 3-4-3. Within the framework of the fixed beats the drummer can improvise to the same extent as the principal artist. The most exciting moment for a seasoned listener is when both artists, after going their separate ways, come back together with an accent or stress on the first beat. Thus, the 'Sam' becomes the most important beat of emphasis throughout a recital of Indian music, since this urge for unity and its fulfilment are the most rewarding experience.

Technical Aspect of Music

Raga is neither a scale, nor a mode. It is, however, a scientific, precise, subtle, and aesthetic melodic form with its own peculiar ascending and descending movement which consists of either a full octave, or a series of six or five notes. An omission of a jarring or dissonant note, or an emphasis on a particular note, or the slide from one note to another, and the use of microtones along with other subtleties, distinguish one Raga from the other. There are 72 'Melas', or parent scales, on which Ragas are based.

Raga has its own principal mood such as tranquillity, devotion, eroticism, loneliness, pathos, heroism, etc. In Indian music there is above all an awareness between man and nature, each acting and reacting on the other, and hence each Raga is associated according to its mood, with a particular time of the day or night or a season. Improvisation is an essential feature of Indian music, depending upon the imagination and the creativity of an artist; a great artist can communicate and instil in his listener the mood of the Raga.

Except in essentials no two renderings of the same raga are ever identical when played by a creative artist.

A gat (or fixed composition), whether vocal or instrumental, has generally two sections. The first part is called 'pallavi' - South Indian term - or 'asthaya' - North Indian term - which opens the composition and is generally confined to the lower and middle octaves. The following part of the composition is called the 'anupallavi' (or 'antara') which usually extends from the middle to upper octaves. In South Indian music further melodic sections called 'charana' follow the 'anupallavi'.

Glossary

Alap: is the first movement of the Raga.

It is a slow, serene movement acting as an invocation and it gradually develops the Raga.

Jor: begins with the added element of rhythm which (combining with the weaving of innumerable melodic patterns) gradually gains in tempo and brings the raga to the final movement.

Jhala: is the final movement and climax.

It is played with a very fast action of the plectrum which is worn on the right index finger.

Gat: is a fixed composition. A gat can be in any Tala and can be spread over from 2 to 16 of its rhythmic cycles in any tempo, slow, medium or fast.

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presents

RAVI SHANKAR *sitar*

ALLA RAKHA *tabla*

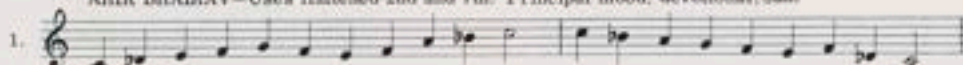
N. C. MULLICK *tampura*

Ravi Shankar will make a choice of ragas from those printed on the following pages and will announce the title of each raga from the platform.

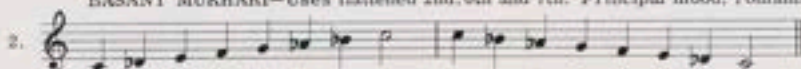
INDIAN CLASSICAL RAGAS

MORNING RAGAS

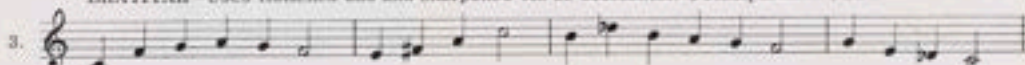
1. **AHIR BHAIKAV**—Uses flattened 2nd and 7th. Principal mood: devotional, sad.



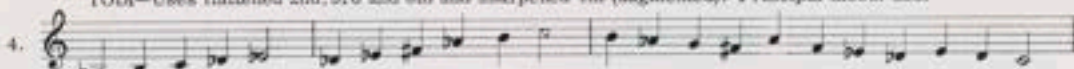
2. **BASANT MUKHARI**—Uses flattened 2nd, 6th and 7th. Principal mood: romantic.



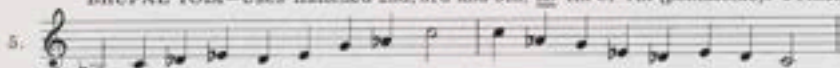
3. **BHATTIYAR**—Uses flattened 2nd and sharpened 4th as accidental. Principal mood: sad.



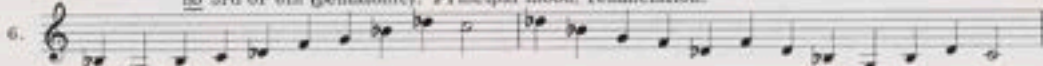
4. **TODI**—Uses flattened 2nd, 3rd and 6th and sharpened 4th (augmented). Principal mood: sad.



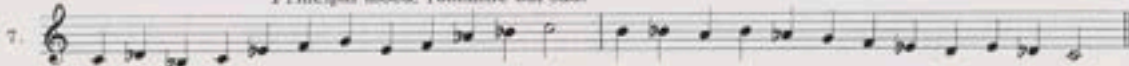
5. **BHUPAL TODI**—Uses flattened 2nd, 3rd and 6th; no 4th or 7th (pentatonic). Principal mood: dignified but sad.



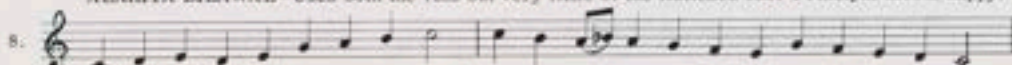
6. **BAIRAGI**—A creation of Ravi Shankar. Also known as Bairagi Bhairav. Uses flattened 2nd and 7th; no 3rd or 6th (pentatonic). Principal mood: renunciation.



7. **SINDHI BHAIKAVI**—Uses all flattened notes, but also all the other notes as accidental. Principal mood: romantic but sad.



8. **ALARIYA BILAWAL**—Uses both the 7ths but very little of the flattened one. Principal mood: happy.



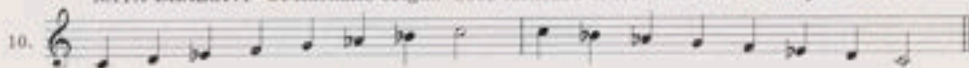


Ravi Shankar while composing music for 'Pather Panchali'

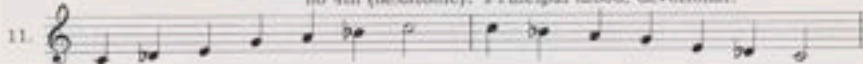
NAT BHAIKAV—A creation of Ravi Shankar. Uses flattened 6th. Principal mood: romantic.



NATA BHAIKAVI—Of Karnatic origin. Uses flattened 3rd, 6th and 7th. Principal mood: romantic.

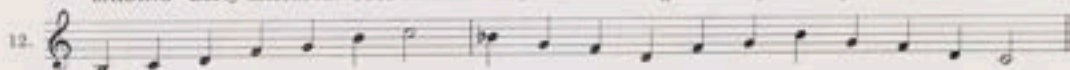


MALAYA MĀRUTAM—Of Karnatic origin. Uses flattened 2nd and 7th; no 4th (hexatonic). Principal mood: devotional.

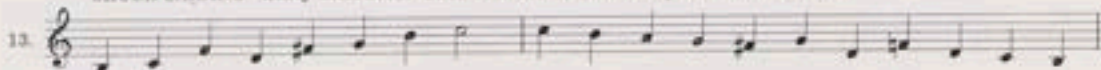


AFTERNOON RAGAS

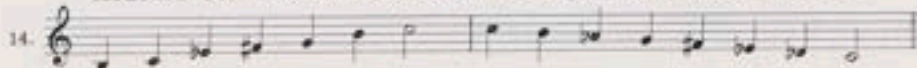
SĀIRANG—Early afternoon. Uses both the 7ths; no 3rd or 6th (pentatonic). Principal mood: heroic.



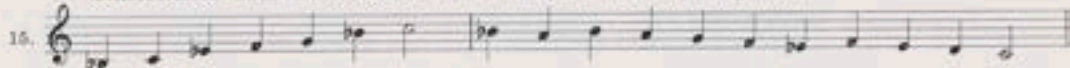
SHUDH SĀIRANG—Early afternoon. Uses both the 4ths. Principal mood: romantic.



MULTĀNI—Uses flattened 2nd, 3rd and 6th and sharpened 4th. Principal mood: sad.



BHIMPALĀSI—Uses flattened 3rd and 7th. Principal mood: sad but dignified.



MADHUWANTI—Uses flattened 3rd and sharpened 4th. Principal mood: romantic.



PATDEEP—Uses flattened 3rd. Principal mood: longing and expectation.



PAHĀDI—Afternoon or evening. Derived from a folk tune of the hills in the Punjab. Uses flattened 7th and occasionally sharpened 7th and flattened 3rd. Principal mood: erotic.

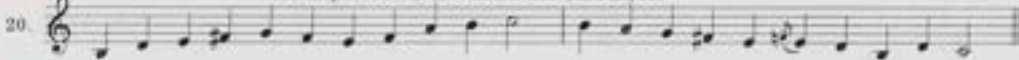


EVENING RAGAS

PILOO—Early evening. Uses both 3rd and both 7ths, and also other notes as accidentals. Principal mood: erotic.



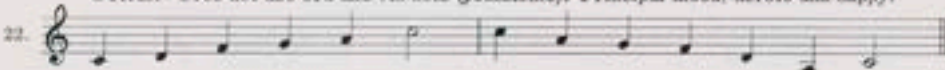
YAMAN KALYĀN—Uses sharpened 4th, also flattened 4th as accidental.
Principal mood: devotional and surrender.



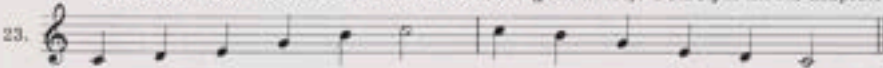
PURIYĀ DHANĀSHRI—Uses flattened 2nd and 6th and sharpened 4th. Principal mood: devotional and sad.



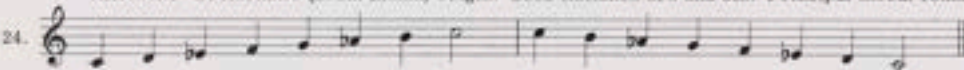
DURGĀ—Does not use 3rd and 7th note (pentatonic). Principal mood: heroic and happy.



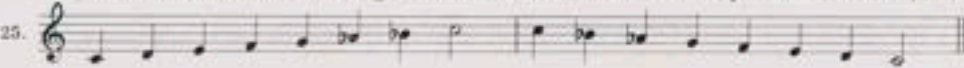
HAMSADHWANI—Does not use 4th and 6th note (pentatonic). Principal mood: suspicious and happy.



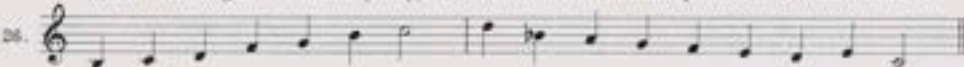
KIRWĀNI—Of Karnatic (south Indian) origin. Uses flattened 3rd and 6th. Principal mood: romantic.



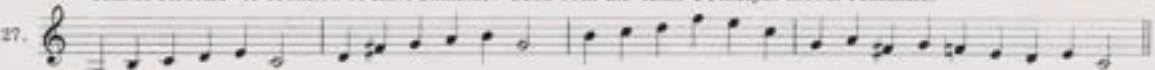
CHĀRUKESHI—Of Karnatic origin. Uses flattened 6th and 7th. Principal mood: romantic, sad.



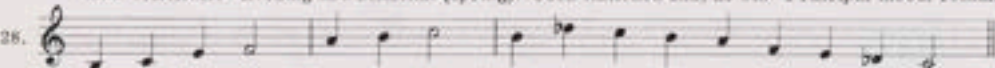
DESH—Evening and seasonal (rainy). Uses both the 7ths. Principal mood: romantic and sad.



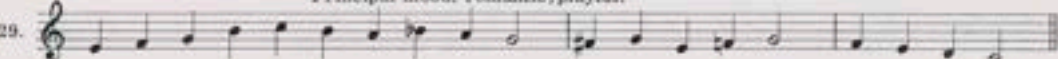
TILAK SHYĀM—A creation of Ravi Shankar. Uses both the 4ths. Principal mood: romantic.



ĀDI VASANTA—Evening and seasonal (Spring). Uses flattened 2nd; no 5th. Principal mood: romantic, happy.



PANCHAM SE GHĀRĀ—Developed and popularized by Ravi Shankar. Uses both the 4ths and 7ths.
Principal mood: romantic, playful.



30. **KHAMĀJ**—Uses both the 7ths. Principal mood: romantic.
31. **MĀNJ KHAMĀJ**—A creation of Ustad Allaḥdīn Khan. Uses both the 7ths. Principal mood: romantic.
32. **MIṢHA GHĀRĀ**—Developed and popularized by Ravi Shankar. Uses both the 3rds and 6ths, and flattened 7th. Principal mood: erotic.
33. **RASIYĀ**—A creation of Ravi Shankar. Uses sharpened 4th. Principal mood: romantic.
34. **PURIYĀ KALYĀN**—Uses flattened 2nd and sharpened 4th. Principal mood: devotional but sad.
35. **MĀRWĀ**—Uses flattened 2nd and sharpened 4th; no 5th. Principal mood: renunciation.
36. **SHREE**—Uses flattened 2nd and 6th and sharpened 4th. Principal mood: renunciation.
37. **SIMHENDRA-MADHYAMAM**—Of Karnatic origin. Uses flattened 3rd and 6th and sharpened 4th. Principal mood: romantic but sad.
38. **JANASAMMODINI**—An old raga revived by Ravi Shankar. Uses flattened 7th; no 4th. Principal mood: romantic.
39. **VĀCHASPATI**—Of Karnatic origin. Uses sharpened 4th and flattened 7th. Principal mood: romantic.
40. **TILAK KĀMOD**—Principal mood: romantic.
41. **HEM-BIHĀG**—A creation of Ustad Allaḥdīn Khan. Principal mood: sad.
42. **SHUDI KALYĀN**—Uses sharpened 4th while descending. Principal mood: devotional.
43. **KĀMOD**—Uses both the 4ths. Principal mood: joy.

EVENING RAGAS

44. **KEDĀRĀ**—Uses both the 4ths. Principal mood: moonlit night and happy.
45. **HAMIR**—Uses both the 4ths. Principal mood: sad.
46. **YAMANMĀNJ**—Developed by Ravi Shankar on basic creation of Ustad Allauddin Khan. Uses both the 4ths. Principal mood: romantic.

NIGHT RAGAS

47. **MĀLKAUNS**—Uses flattened 3rd, 6th and 7th; no 2nd and 5th (pentatonic). Principal mood: dignified and heroic.
48. **CHANDRAKAUNS**—Uses flattened 3rd and 6th; no 2nd and 5th (pentatonic). Principal mood: pathos, pining for lover.
49. **RĀGESHU**—Uses flattened 7th and sometimes sharpened 7th as accidental; no 5th (hexatonic). Principal mood: romantic but sad.
50. **DARBĀRI KĀNADĀ**—Uses flattened 3rd, 6th and 7th. Principal mood: devotional with dignity and grandeur.
51. **ĀBHOGI**—Also known as Abhogi Kānadā. Uses flattened 3rd; no 5th and 7th (pentatonic). Principal mood: devotional and sad.
52. **BĀGESHRI**—Uses flattened 3rd and 7th. Principal mood: dignified but sad.
53. **JHINJHOTI**—Uses flattened 7th. Principal mood: romantic.
54. **BHLĀG**—Uses both the 4ths. Principal mood: sad and pining for lover.

SEASONAL RAGAS

55. HINDOL—Any time of day, Spring. Uses sharpened 4th; no 2nd (hexatonic). Principal mood: happy.

56. KĀFI—Spring afternoon and evening. Uses flattened 3rd and 7th. Principal mood: romantic.

57. SINDHURĀ—Spring afternoon or evening. Uses flattened 3rd and 7th, occasionally sharpened 7th. Principal mood: happy.

58. BAHĀR—Spring evening. Uses flattened 3rd and both the 7ths. Principal mood: happy.

59. HEMANT—Late Autumn evening. A creation of Ustad Allauddin Khan. Principal mood: sad but dignified.

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A brief description of the instruments

Sitar is the most popular stringed instrument of India. It has existed there in its present form for approximately 700 years. It is fashioned from a seasoned gourd and teakwood. It has a track of 20 metal frets with six or seven main playing strings above them, and 19 sympathetic resonating strings are also placed below. The sympathetic strings are also strummed upon occasion with the little finger of the right hand inserted in the main strings. The instrument is tuned to the Raga being played and the main strings are plucked by a wire plectrum worn on the index finger of the right hand.

Tabla is the most popular two-piece drum of India. The right-hand drum (the *Tabla*) is tuned to the tonic, dominant, or sub-dominant, and often might be retuned with the tuning hammer during a performance. The left-hand drum (or *Banya*) acts as the bass drum and is capable of many tones which can be varied by degree of pressure from the base of the left palm.

Tampura is a four- or five-stringed instrument which gives an essential drone background to all Indian music. It is also tuned to the Raga and emphasises the tonic and dominant or the sub-dominant.

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Excerpt from the article

An Ancient Art and a New Experience

by Yehudi Menuhin

"I am convinced that if we receded far enough back into history we should find all, or most, of the strands of Western music originating in India, for we know that the ancient Greeks employed more than the two modes, or scales, that we use today, and we know that in Greek, Gypsy and Arabic music today we hear modes not employed in the main Western tradition. This points indisputably towards the raga-system of India. And there are other evidences, too, such as the fact that our own Medieval music still rested primarily on the single voice, undeflected by harmonic or chordal concepts and based on the pure interval. More than this, medieval song relied heavily on vibrato and ornamentation, and the performer was encouraged to embellish the melodic line as is the Indian musician today. If these evidences are as significant as I believe, then perhaps Western musicians and composers have much to learn from Indian music, and perhaps Western music is at the moment, when the freedom of the twelve-tone method has won ascendancy, particularly ripe for Indian influence, intellectually and aesthetically. To specify a few points, I would like to suggest that Indian influence on Western music might well lead to a number of considerations:



Alla Rakha, Ravi Shankar and Yehudi Menuhin share an informal discussion after a recital.

"I am indebted to him for some of the most inspiring moments I have ever lived in music"

—Yehudi Menuhin

1. To greater flexibility and musical integrity in the tone-row.
2. To melodic freedom and invention.
3. To the particular Indian genius for uniting melody and beat, so different from the African genius as developed in American jazz.
4. To the greater complexity of rhythmic organization characteristic of Indian music and, especially:
5. To the Indian quality of serenity, the Indian musician's exalted personal expression of union with the infinite, as in infinite love.

Few modern composers in the West have achieved this quality, though we revere it in the works of Bach, Mozart, Beethoven. Perhaps we should not admonish our contemporary composers for having lost this sense of serene exaltation, for indeed we have little enough of it in our civilisation for them to draw upon; yet what quality is music, the organisation of pure sounds, better suited to express? If the Indian musicians who now are so graciously beginning to bring their genius to us, musicians like Mr. Ravi Shankar can help us to find this quality again, then we shall have much to thank them for."

RAVI SHANKAR ON RECORD



IMPROVISATIONS

Variations on Theme of Pather Panchali; Fire Night; Raga Kirvani; Raga Ragesal - Alap, Jor, Gat.
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Nov. 19th, Usher Hall,
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Nov. 21st, City Hall, Sheffield

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Sheffield Indian Students Society
is gratefully acknowledged.

Nov. 22nd, Town Hall, Leeds

The assistance of the Leeds
University Indian Association is
gratefully acknowledged.

Nov. 23rd, Town Hall,
Birmingham

Nov. 26th, Free Trade Hall,
Manchester

Nov. 27th, Philharmonic
Hall, Liverpool

The assistance of the Merseyside
Indian Society is gratefully
acknowledged.

Nov. 30th, Liberty Hall,
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Monday 9th December at 7.45 p.m.

ASHISH KHAN sarod
AMAR DEY tabla

Ashish Khan, still in his twenties, is the latest member of a famous musical family to acquire a distinguished reputation outside India. His father is Ali Akbar Khan, his uncle Ravi Shankar, and in his first public concert (at the age of 14) he played duets with his illustrious grandfather Ustad Allaadin Khan.

Since then he has made several tours of America and Japan, and his London debut last December was an important musical occasion. His records are eagerly collected by enthusiasts - he records exclusively for Liberty Records.

Monday 6th January at 7.45 p.m.

DEBABRATA CHAUDHURI sitar
SITARAM tabla

Debarata Chaudhuri, born in Bengal in 1935, is a professor at Delhi University and at the Bharatiya Kala Kendra in New Delhi, and is a leading exponent of the Senia style, which is distinguished for the sweetness and emotional depth of its music.

He has already made many tours abroad, and his first London concert a year ago introduced a new and charming personality to us, and resulted in several recording and broadcasting engagements. He records exclusively for EMI.

Sunday 2nd February at 7.15 p.m.

NIKHIL BANERJEE sitar
KANAI DUTTA tabla

Nikhil Banerjee, this year's recipient of the "Padma-shri" award by the President of India, is one of India's most distinguished musicians. Born in Calcutta in 1931, he studied for seven years with the great guru Ustad Allaadin Khan and his son Ali Akbar Khan, and during his subsequent tours of India, Europe, the U.S.A., and the Far East, his performances have become famous for the purity of his classical style and the intense vitality of his improvisations.

His London debut a year ago was an important event in the musical season, and his reputation has been further enhanced by his EMI records.

M+D July 2007/19

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