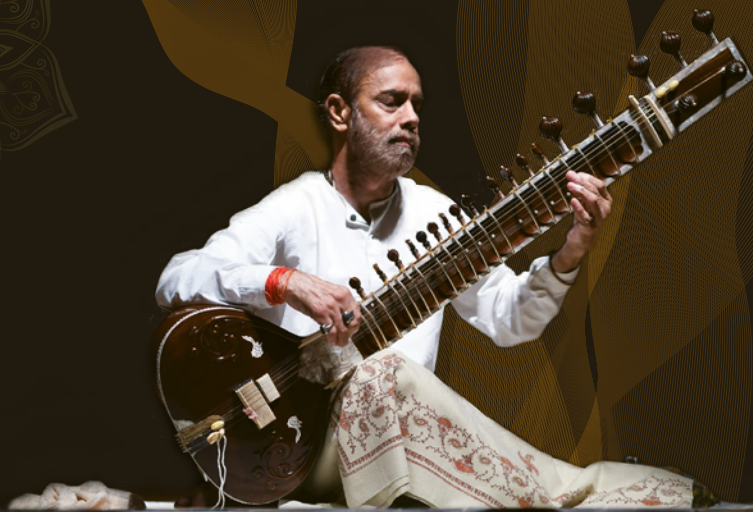


# 阿尼爾·辛格 西塔琴演奏會

印度古典樂冥想之夜

## SITAR RECITAL BY ANIL SINGH

A MEDITATIVE EVENING OF INDIAN CLASSICAL RAGA



3.6.2023

星期六 Sat 8pm

香港大會堂劇院

Theatre, Hong Kong City Hall



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

謝謝蒞臨欣賞「阿尼爾·辛格西塔琴演奏會 — 印度古典樂冥想之夜」。若你對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格。你亦可將意見電郵至 [cp2@lcsd.gov.hk](mailto:cp2@lcsd.gov.hk)，或傳真至 2721 2019。

電子表格 E-form



Thanks for attending "Sitar Recital by Anil Singh - A Meditative Evening of Indian Classical Raga". Please give us your views on the performance or on the Leisure and Cultural Services Department cultural programmes in general by filling in the e-form. You are also welcome to write to us by email at [cp2@lcsd.gov.hk](mailto:cp2@lcsd.gov.hk), or by fax at 2721 2019.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：<https://www.lcsd.gov.hk/tc/artist>  
Please visit the following website for information related to application for programme presentation / sponsorship by the Leisure and Cultural Services Department: <https://www.lcsd.gov.hk/en/artist>

本節目及場刊所載的內容不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.



Click for Arts 藝在「指」尺

得閒上網 Click一Click 藝文康體樣樣識 One click to treasures – Culture & Leisure



追蹤康文+++ Follow LCSD Plussss on:



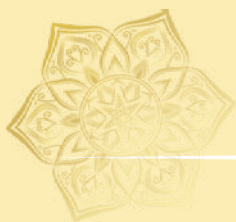
[www.facebook.com/LCSDPlusss](https://www.facebook.com/LCSDPlusss)



[www.instagram.com/lcsdplussss](https://www.instagram.com/lcsdplussss)



思文喵  
Artti  
Kitty



# 節目 Programme

第一部份：印度古典拉格

## Part 1: Indian Classical Raga

Rag Mishra Shivranjani (Alap, Jod, Jhala)

Rag Jog (Alap)

第二部份：印度輕古典樂曲

及西孟加拉邦的古老船歌

## Part 2: Indian Semi-classical Music and Bhatiyali Folk Music

Dhun based on Khamaj thaat, rag Jhinjhoti

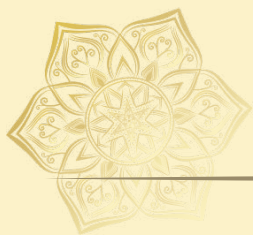
Dhun based on Bilaval thaat, rag Durga

Dhun based on Kalyan thaat, rag Bhupali

Bhatiyali Folk Music from West Bengal

節目長約 1 小時 30 分，不設中場休息。

The performance will run for about 1 hour 30 minutes without intermission.



# 阿尼爾·辛格



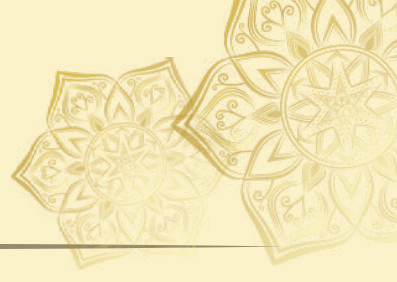
印度音樂的傳習，以師徒之間口傳心述，一直以來恒之有效，幾個世紀從無間斷，音樂家亦常以師從某一學派或師門為榮。西塔琴獨奏家阿尼爾·辛格，是享負盛名的北印度邁哈爾學派第四代傳人。邁哈爾位於印度的中央邦，是北印度古典音樂一個最重要學派的發源地。學派的創辦人是著名的十九 / 二十世紀沙樂琴演奏家 **Baba Allauddin Khan (1862–1972)**，其他傳人還包括鼎鼎大名的拉維香卡 (**Ravi Shankar, 1920–2012**) 和阿里阿卡巴漢 (**Ali Akbar Khan, 1922–2009**)。

辛格生於北印度北方邦聖城瓦拉納西，七歲開始彈  
習西塔琴，師從大師 **Sri Rajesh Chandra Moitra**。他於 1980 年便獲得全國最高

榮譽的國家音樂學院大獎，1986 年畢業於瓦拉納西大學，主修音樂。同時，辛格亦深受同門大師尼基爾·班納吉 (**Nikhil Banerjee, 1931–1986**) 影響，以音樂追求聖靈福樂。過去三十多年來，他在印度和香港兩地深耕西塔琴獨奏，以細膩脫俗的風格，展現印度古典音樂神聖和雅緻的一面。辛格於 2011 年起定居香港，曾受邀到各大學、電台以及藝術場地演奏，亦與其他樂手跨界合作，將印度古典音樂與香港聽眾分享。2015 年更獲頒授「貝那拉斯蓮花士勳章」，以肯定他對音樂藝術的貢獻。

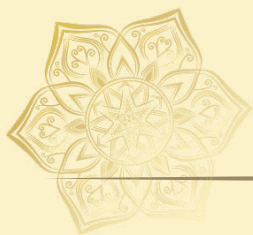


# ANIL SINGH



Indian classical music is primarily an oral tradition, passed down through the revered gharana (school) system of apprenticeship between the guru masters and their shishya disciples. Anil Singh belongs to the fourth generation of the Maihar gharana, a prominent school of Hindustani music created by the respected sarod (another Hindustani plucked string) master Baba Allauddin Khan (1862–1972). Maihar is located in the central Indian state of Madhya Pradesh. Its gharana is one of the most important in the twentieth century; a good number of renowned virtuosi in the modern time, including Ravi Shankar (1920–2012) and Ali Akbar Khan (1922–2009), belong to the Maihar gharana.

Born into a musical family in the holy city of Banaras (Varanasi) in the northern Indian province of Uttar Pradesh, Singh was initiated to the sitar at the age of seven through his sister Madhu Singh. He devoted his childhood and teenage years to intensive music training in the tradition of guru-shishya parampara (literally, lineage) under the tutelage of the late sarod maestro Sri Rajesh Chandra Moitra. Singh is a winner of the Uttar Pradesh Sangeet Natak Akademi Competition, the highest award for performing artists in India, in 1980. He then received his bachelor's degree in music from Banaras Hindu University in Varanasi in 1986. An active performing artist in India for over three decades, Singh is known among his audience for his devotion to music and spirituality in life, as reflected in his uniquely poised and refined performing style on the sitar. He is also deeply influenced by the spirituality in the music of the late sitar virtuoso Nikhil Banerjee (1931–1986), another prominent figure in the Maihar gharana. Singh has made Hong Kong his home since 2011, and has collaborated with musicians from various traditions and genres to bring the beauty of the sitar and Hindustani classical music to the audience in Hong Kong. For all his achievements, Singh was conferred a Banaras Shri Award in 2015.

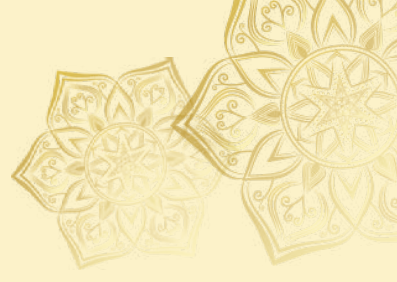


## 節目介紹

印度傳統音樂大概可分南、北兩派。北派風格稱興都斯坦音樂，泛指源自南亞半島中、北部的古典音樂，涵蓋北印度以及一部分巴基斯坦、阿富汗和孟加拉的傳統聲樂和器樂。對資深的聽眾和票友來說，一場印度古典音樂會的鑑賞價值，極大程度在於樂師即興彈奏的本事。拉格是印度南、北古典音樂即興彈奏的核心概念：「拉格」一詞來自梵文，有「色彩」之意。從純粹音樂層面看，拉格定義一首樂曲用的調（或調式），以及其上、下行各音階。每一個拉格有獨特的主／副音、潤飾手法、旋律動機、句法、轉調和樂音走向的習慣，為樂師提供即興彈奏的脈絡，可比擬作一幅音樂藍圖。此外，每一個拉格亦有其獨特音樂個性，並指涉某種特殊的情感、色彩、季節和時辰。理論上，印度古典音樂有上百甚至上千種拉格，而今日常用的大概有幾十種，分別隸屬約十類統稱為 **thatt** 的拉格母曲系統。

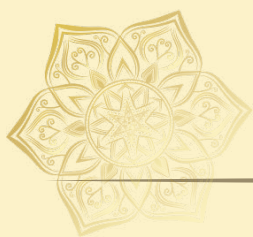
北印度古典樂曲，一般以某一拉格作標題。一場音樂演出，就是樂師當下對該拉格的音樂呈現和闡釋，皆獨一無二。樂曲亦沒有固定長度；短則幾分鐘，長則兩、三個鐘。同一樂師在不同時間和場合彈同一拉格，樂曲的緩急、長短，以及所表現的情感和意涵，亦不盡相同。今晚的獨奏樂器西塔琴，是北印度最廣為人知的彈弦樂器。西塔琴大約有二十一條金屬弦，當中六至七條弦，部分彈主旋律、部分撥持續音，分別張於約二十個可移動的拱形金屬品上。其餘的弦都是共鳴弦，因應不同拉格調至不同音高，隨着旋律共振出各級泛音，營造中、南亞音樂獨有的共鳴氛圍，為主旋律提供音聲脈絡。

音樂會上、下半場節目，各呈現幾首古典或輕古典風格的樂曲。上半場的戲碼，是兩首拉格即興彈奏。第一首是以印度教三大主神之一「濕婆」命名的



*Mishra Shivranjani* 拉格，旋律以五聲音階為主，營造深夜時分的意境，悅耳動人，屬輕古典風格。辛格將以傳統三段體演繹此拉格。第一部分「阿拉普」，散板，只用一件獨奏旋律樂器，是一首樂曲的靈魂，可作單曲彈奏，亦常作為前奏曲，以呈現、探索該拉格的音聲特徵和情感內容，為接續的樂段或歌曲鋪陳。「阿拉普」一段的旋律由低音區開始，拾級而上，由慢而快、由鬆入緊。樂曲節拍在第二部分「佐特」的起首段落漸漸形成，塔布拉鼓亦常在此處加入，勾劃樂曲的節拍型（今晚音樂會只用西塔琴獨奏，不用敲擊樂器）。最後部分稱「家拉」，節奏變得更複雜、更多層次，旋律亦越見激昂、多變，亂中有序。樂曲終結時，西塔琴頻撥持續音弦，旋律亦漸緊湊，以營造高潮。上半場第二首樂曲 *Jog* 拉格，亦適合深夜時分彈奏，音階簡潔、旋律平白，卻動人細緻，也展現大師即興彈奏的本事。

音樂會下半場的曲目，由幾首旋律精練、節拍明快的民謠短曲組成。這些器樂短曲統稱為 *dhun*，旋律大多來自民歌或電影音樂，可以任何樂器彈奏，選用的拉格亦往往較迎合大眾口味。第一首 *Jhinjhoti* 拉格，音階以七聲為主，是一首深夜時分的拉格，常用於電影歌曲，旋律帶點玩味。第二首 *Durga* 拉格，一般認為指涉晚上九點至午夜時段（正合音樂會下半場時間），甜美療癒，隱含愛情之浪漫。第三首 *Bhupali* 拉格，以五聲音階為主，音韻平和，且帶點莊嚴、古雅，亦適合晚間彈奏。今晚最後一曲，是一首十分著名的古老船歌。此類統稱為 *Bhatiyali* 的歌，源自印度西孟加拉邦和鄰國孟加拉的船伕民謠，旋律一般由中、高音區展開，樂句寬廣，亦常以器樂獨奏，多少帶點河水流淌的情愁。



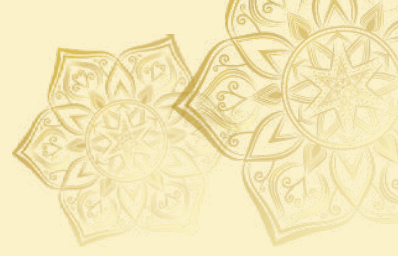
# PROGRAMME NOTES

---

The term Hindustani music refers to the classical or semiclassical traditions from the northern regions of the South Asian subcontinent, associated with the vocal and instrumental genres not only in north and central India but also, broadly, in parts of Pakistan, Afghanistan, and Bangladesh. To many among its educated audiences, listening to music is a transformative experience centered around the art of improvisation. The core concept of Indian improvisation is *rag* (also spelled alternatively as *raag* or *rag*), a Sanskrit word that means “colour”. In its most basic sense, a *rag* is akin to a scale or mode in Western music, as it specifies a set of ascending and descending pitch steps to be used in a piece of composed or improvised music. Each *rag* establishes its unique musical identity also by prescribing ornaments, intonations, dominant or stressed notes, melodic formulas, phrasal gestures, modulations, and ways of connecting notes — a musical roadmap that provides the soloist with improvisatory procedures. What all these amounts to is a unique musical character that relates each *rag* to a particular mood, colour, season, or time of a day. In theory, there may be hundreds or even thousands of *rag* in Indian classical music, although only a few dozen, or fewer, are in actual use. These individual *rag* are grouped under primary *rag* categories called *thaat* — popularly known as parental *rag* — of which there are approximately ten in the system.

A Hindustani performance may last for anywhere between a few minutes to a few hours, during which the solo instrumentalist or vocalist explores a *rag* through improvisation. Most improvised pieces, therefore, are titled using the name of the *rag* being played. The solo instrument featured in tonight’s performance is the sitar, a quintessential Hindustani plucked lute that is considered the northern counterpart of the veena in Carnatic music in south India. The sitar has up to about 21 steel strings: six or seven main strings for playing the melody or drone, running over about 20 movable arched frets, and a little over a dozen sympathetic strings under the frets. Tuned to match the scale of the chosen *rag* of the piece, the sympathetic strings are not plucked but are left to vibrate as the melodic strings are struck, producing a





resonating ambience that is unique to the sitar and some other Indian instruments (such as the bowed string sarangi).

Tonight's programme features improvisation of two *rag* in the first half, followed by a number of lighter, semi-classical Hindustani pieces called *dhun* (literally, tunes) in the second. We will first hear *rag Mishra Shivranjani* (literally, to please Lord Shiva), which, in the Hindustani version, is essentially pentatonic. Conceived to be a late-evening to midnight *rag*, it is generally considered semi-classical, melodious with a plaintive touch. In tonight's concert, Singh will explore *Mishra Shivranjani* through the classic Hindustani tripartite form *alap-jor-jhala*. The non-metrical *alap* is the mainstay of an Indian classical performance, accompanied only with a drone (a tanbura, a shruti box, or the drone strings on the solo instrument), or not at all. It may be played as a standalone showpiece or, more often, as an exposition to other longer or shorter pieces. *Alap* showcases the soloist's mastery in exploring a *rag*'s musical and emotional contents. As a prelude, it also prepares the audience musically, setting the mood to enjoy the rest of the performance. The soloist typically starts in the lower octave, building the tempo and complexity of the melody, and expanding it to the higher octave as the improvisation proceeds. Rhythm begins to develop in the second section, *jor* (literally, to join), where the meter — or, more precisely, *tal*, the rhythmic-metrical cycle — is established, with or without a percussion instrument. Here improvisatory passages alternate with a fixed musical motif — called *gat* — that is heard repeatedly throughout the piece. The music's intensity culminates to a climactic final section called *jhala*, where the soloist plays spontaneously, introducing more rhythmic complexity and striking the drone strings more prominently. The first half of the concert will end with another late-evening *rag* called *Jog*, which is straightforward and tuneful. The audience will enjoy Singh showcasing his prowess as a master improviser exploring these two lovely evening *rag* on the sitar.

The second half of the concert includes a few pieces played in the semi-classical instrumental genre *dhun*, which are shorter and more tuneful than the *rag*



improvisation heard in the first half. *Dhun* are often instrumental versions of film or folk songs, and may be played on any instrument. They are typically written in a lighter *rag*, such as those in the *thaat* (“parental” *rag*) category of *Khamaj*. The first *dhun* we are going to hear tonight is one of these. It is in *Jhinjhoti*, a *rag* in *Khamaj thaat*. Its basic scale is heptatonic. Generally considered a playful late-night *rag*, *Jhinjhoti* has been used in a number of famous film songs. The second *dhun* is to be played in *Durga*, a *rag* classified under *Bilaval thaat*. *Durga* is a beautiful late-night *rag* — specifically, from 9pm to midnight — that evokes the feeling of romantic love. The third *dhun* is in *Bhupali*, a *rag* in *Kalyan thaat* (which is a major group of evening *rag*). Its basic scale is pentatonic. Many consider *Bhupali* a soothing *rag* that is peaceful while also carrying a majestic and ancient feel. Singh will conclude the concert with a very well-known folk tune titled *Bhatiyali* (the term *bhati* means “downstream” or “river coast”). *Bhatiyali* is more precisely a category of boatmen’s river songs from West Bengal and its bordering Bangladesh. Often played as instrumental solos, these melancholic songs are marked by their broad phrases exposed in the upper-medium range, capturing the romance of river life.

# LISE *Piano* DE LA *Recital* SALLE

麗莎·德勒沙爾鋼琴演奏會

17/7

星期一 Mon 8pm

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

\$420, \$350, \$280, \$200

[www.lcsd.gov.hk/cp](http://www.lcsd.gov.hk/cp)

「麗莎·德勒沙爾的演繹已臻化境，  
令人無法想像可以有別的可能」

"Lise de la Salle reached a level of such obviousness,  
that it prevents us from imagining  
any other possible interpretation"

法國《世界報》Le Monde

節目詳情  
Programme Details



門票**現正**在城市售票網發售 Tickets **NOW** available at URBTIX

查詢 Enquiries **2268 7321** (節目 Programme) **3166 1100** (票務 Ticketing)

購票 Booking **3166 1288** [www.urbtix.hk](http://www.urbtix.hk)



Click for Arts 藝在「指」尺





14.6

日本尺八音樂  
Japanese Shakuhachi Music

講者 Speaker / 尺八 Shakuhachi  
千鳥幸生 Yukio Chidori

世界音樂示範講座

跨越文化的世界音樂之旅

21.6

西非曼丁音樂  
West African Mande Music

講者 Speaker / 非洲豎琴 Kora  
胡燦克寧 Halen Mory Woo



World Music Lecture Demonstration

策劃 Curator / 主持 Moderator: 梁宇正 Eugene Leung

A Cultural Journey through World Music



28.6

西班牙佛蘭明高音樂  
Spanish Flamenco Music

講者 Speaker /  
佛蘭明高演唱 Flamenco Singer  
潘慧儀 Kelleigh Poon de Rubio

5.7

中亞細亞古典音樂  
Central Asian Classical Music

講者 Speaker /  
烏茲別克都塔爾 Uzbek Dutar  
梁宇正 Eugene Leung



14.6.-5.7.2023

逢星期三 Every Wed 7:30pm  
(共四講 4 Lectures)

香港太空館演講廳 Lecture Hall, Hong Kong Space Museum  
每講 \$80 each lecture (不設劃位 Free Seating)

粵語主講 In Cantonese  
[www.lcsd.gov.hk/cp](http://www.lcsd.gov.hk/cp)

門票 **現正** 在城市售票網發售

Tickets **NOW** available at URBITIX

查詢 Enquiries 2268 7321 (節目 Programme) | 3166 1100 (票務 Ticketing)

購票 Booking 3166 1288 [www.urbtix.hk](http://www.urbtix.hk)

節目詳情  
Programme Details



Click for Arts 藝在「點」尺