

रागा इत्याह

Seven compositions for classical guitar, based on Indian classical music.

Annette Kruisbrink who studied classical North Indian music, based several of her compositions on Indian ragas. She is a well known Dutch guitarist and composer. She has composed more than 400 compositions which have been published by Les Productions d'OZ, Canada and Digital Music Print, Belgium and various other European publishing houses. She has won international prizes and awards for her compositions. Annette gives recitals and masterclasses in guitar/composition all over the world both as soloist and in various chamber music ensembles. She is frequently invited to be a jury member of the panel for international guitar and composition competitions. Annette is both director and professor at the Anido Guitar School. From 2000-2010 she taught contemporary music and ethno music at the Conservatory of Music in Zwolle, The Netherlands. 26 CDs and 3 DVDs with compositions by Kruisbrink have been produced.

रागा इत्याह



annette kruisbrink

d'Oz

DZ 3930

Matanga (1996) (in memoriam Ton de Leeuw - Dutch composer [1926-1996])

This composition is based on three instruments from India:

a. Tanpura (a drone instrument usually having four strings)

In Matanga, the following 3 tunings are used: eaaA / daaA / eg#aaA

b. Sitar (stringed instrument), with its typical 'meend', lateral deflection of the string (~)

c. Tabla (a pair of drums) and the way how to learn to play this instrument.

The guru speaks syllables (bols), the student imitates on the tabla. In this composition:

Ektal 12 beats: Dhin | Dhin | Da Ge | Ti re ki te | Tu | Na | Kat | Ta | Ta Ke | Ti re ki te | Dhin | Na

Rupak 7 beats: Tin Tin Na | Dhin Na | Dhin Na

Raga Suite (2007) (dedicated to Arlette Ruelens)

Sindh Bhairavi Tintal 16 beats (4/4/4/4) and Jaital 13 beats (4/2/4/3), late morning raga.

Meditative in its character, this is a raga of restrained passion.

Jogiya Jhumra 14 beats (3/4/3/4), early morning raga. This contemplative raga has a melancholic mood associated to it. The name of it alludes to the yogi who begins his meditation at daybreak.

Jogiya is mainly used in Thumri and other light or devotional genres.

Durga Jhaptal 10 beats (2/3/2/3), late evening raga. Durga is supposed to evoke a pleasant and sometimes philosophical mood.

Adana Jhaptal 10 beats (2/3/2/3), late night raga. Adana is rich with fast passages. The notes GA komal (F) and DHA komal (Bb) are performed with light, shallow vibratos.

Ahimsa (2001) (in memoriam Mohandas Karamchand 'Mahatma' Gandhi)

Set piece at the guitar competition of the Guitar Festival Zwolle (The Netherlands). A competition has a competitive element; a rivalry, a contest for the first prize. This is how the idea arose to write a work entitled Ahimsa, meaning non-violence, a term often used by Gandhi (1869-1948).

A chromatic scale is linked to the alphabet with starting point note A corresponding with letter A. Thus, in the slow introduction, Gandhi's name is played, after which in a faster, rhythmic movement the words Mahatma and Ahimsa are repeatedly played.

Carnatic Interlude (2008) (dedicated to Leonardo De Angelis)

This interlude is based on classical music from South India. After an evoking introduction, a raga begins along with an open string tuning similar to that of a tanpura as a supporting accompaniment. The melody develops and ends in a 'narrow arpeggio' (composer's term: the index finger plays the same string as the thumb), in which the raga melody in the bass is alternated with tanpura. A new raga melody is introduced with a more pronounced tala (rhythmic cycle with a certain number of beats). The narrow arpeggio returns and the composition ends as peacefully as it began; it unfolds and closes like a lotus flower, an important symbol in Indian culture.

Raganana (2016) (dedicated to Nandini Sudhir)

This composition is inspired by Indian classical music. The tempo progression is like in a raga: 1. Vilambit laya (slow tempo). The continuous bass line represents a tanpura (a drone instrument with usually 4 strings) tuned in AddD. 2. Madhya laya (medium tempo), where the strings are plucked like the chikari strings of a sitar. 3. Drut laya (fast tempo), the way of playing is reminiscent of playing with a mizrab (plectrum). The composition ends as quietly as it began.

Elegy for an Elephant (2021) (dedicated to Niels Eikelboom)

The elegy is based on the introduction of an earlier composition (Harmony for voice and guitar) and is expanded with fragments of an Indian raga. Why an elegy? Due to heavy ivory poaching, the amount of tuskless female elephants has increased enormously. It has sparked an evolutionary response that favored tuskless elephants as population numbers recovered. While no longer having ivory tusks can save elephants from poaching, the genetic mutation responsible for eliminating tusks is deadly to male elephants.

Nritya (2016)

Nritya means dance. A composition for three guitars with a light and oriental character.

The dance character is enlivened by the continuous drone bass and the various melodies.

The setting for 3 guitars is overdubbed on this CD by Annette Kruisbrink.

Guitar: Koen Boschman, The Netherlands