



clarinet GERALDINE ALLEN  
sitar/tabla/pakhavaj BALUJI SHRIVASTAV  
guitar TIMOTHY WALKER  
narrator BHASKER PATEL

**Sarah Rodgers**

# The Roaring Whirl

**A musical journey across the  
North Indian Punjab of Kipling's 'Kim'**

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A musical journey across the North Indian Punjab of Kipling's 'Kim'  
by Sarah Rodgers

- |   |   |       |
|---|---|-------|
| 1 | <b>Narrative 1: India Awakes</b>                    | 7:32  |
|   | <i>raga: Vhibasa</i>                                |       |
|   | <i>meaning – bold like the god of love</i>          |       |
|   | <i>expression – lovely, energetic, challenging</i>  |       |
|   | <i>time to play – at sunrise</i>                    |       |
| 2 | <b>Narrative 2: Seventh Heaven</b>                  | 9:09  |
|   | <i>raga: Deshi</i>                                  |       |
|   | <i>meaning – shining</i>                            |       |
|   | <i>expression – happy, active, without ambition</i> |       |
|   | <i>time to play – first quarter of the day</i>      |       |
| 3 | <b>Narrative 3: Little Friend of All the World</b>  | 8:16  |
|   | <i>raga: Dipaka</i>                                 |       |
|   | <i>meaning – king of ragas, fire</i>                |       |
|   | <i>expression – vigorous</i>                        |       |
|   | <i>time to play – after sunset</i>                  |       |
| 4 | <b>Title Piece: The Roaring Whirl – Kim</b>         | 16:52 |
|   | <i>Violet (streaming)</i>                           |       |
|   | <i>Indigo (deeply)</i>                              |       |
|   | <i>Blue (a blessing)</i>                            |       |
|   | <i>Green (journeying)</i>                           |       |
|   | <i>Yellow (glowing)</i>                             |       |
|   | <i>Orange (vital)</i>                               |       |
|   | <i>Red (caught up)</i>                              |       |

5	<b>Narrative 4: The Wheel of Life</b> <i>raga: Gauda Saranga</i> <i>meaning – lute, voice of a nightingale</i> <i>expression – faith, loving prayer, peace</i> <i>time to play – midday</i>	8:24
6	<b>Narrative 5: The Man under the Hat</b> <i>raga: Malavashri</i> <i>meaning – lotus</i> <i>expression – manlike, pleasure, readiness for work</i> <i>time to play – afternoon, before twilight</i>	7:13
7	<b>Narrative 6: Golden Spokes of the Sloping Sun</b> <i>raga: Bhupali</i> <i>meaning – radiant</i> <i>expression – cosmic movement, non-attachment</i> <i>time to play – first part of the night</i>	10:26
<b>Total playing time</b>		<b>67:55</b>

**Geraldine Allen**    clarinet

**Baluji Shrivastav**    sitar / tabla / pakhavaj

**Timothy Walker**    guitar

**Bhasker Patel**    narrator

Geraldine Allen, Sarah Rodgers, Timothy Walker & Baluji Shrivastav (1991)



## **The Genesis of *The Roaring Whirl***

As a solo clarinetist I have commissioned many new works over a period of time which has seen the musical environment undergo massive changes, many brought about by the digital era. At the beginning of my career, I would take a new work on tour to music clubs and societies around the UK, bringing it to diverse audiences and providing it and the composer with a nationwide platform and substantial exposure. Then and now, it was and is my passion, that new music should be live, relevant and communicable to the audience of the day.

In 1989, I was looking for a new work to tour which would be accessible to every kind of venue and relevant to many different kinds of audiences – a work which I felt would go beyond the more traditional chamber music format. I was brought into contact with a duo of sitar and guitar and took the three of us as my starting point. Sarah Rodgers had already composed for me a clarinet sonata – *Spanish Sonata* – which I had performed in both the UK and Spain and it was she I approached with the seeds of an idea for a piece which would cross continents, genres and musical styles.

The original commission was supported by a collective of Arts organisations for the initial proposal of a 15 minute work. However, this was soon outgrown as the composer's concept of the work developed. Even after the first performances, it was obvious that this was the nucleus of a composition which Sarah Rodgers was envisaging on a much larger scale. As the work evolved, the international talents of Baluji Shrivastav and Timothy Walker were engaged and subsequently my role doubling as narrator was passed to an experienced actor in the person of Bhasker Patel.

The ultimately evolved piece received substantial further funding and was central to the 1992 Nottingham *Now* Festival which show-cased new arts across the disciplines. It emerged as a fully staged performance with set-design, lighting and choreographed kathak dance. What a joyful evening! In the course of preparation, we decided to commission a fully professional sound recording and it is that recording which is presented now with all the freshness, anticipation and commitment of everyone involved.

*Geraldine Allen*

## **The Setting and Scope of *The Roaring Whirl***

New music most often arises out of new impressions and new influences. To be asked to create a work in which two seemingly dissimilar traditions (European and Asian) would be blended was to be given the opportunity of coming under such new influences. New to me would be the Indian scale systems (raga) and rhythmic patterns (tala). Within the Indian musical tradition, these elements have prescribed characteristics which provide meaning, express emotion and dictate suitability to the occasion and even to the detail of the time of day for appropriate performance. Hence, *India Awakes: Vhibasa* raga, meaning bold, with an energetic expression to be played at sunrise.

Additionally, there would be new instrumental techniques to understand and work with, and, as I discovered, a necessity to move away from harmonically-based musical thought to more melodically-orientated writing. A third element would be to allow the art of improvisation, which is fundamental to Indian music, to have a natural outlet within a fully composed piece.

To find my way into writing with these new resources, I looked for a strong storyline for the new music to express. The work which ultimately fired my imagination was Kipling's *Kim*. The very beautiful and often exciting narratives which thread through this literature provided me with further impressions to respond to musically and gave the theme which pulls together the imaginative picture of the entire work. "The diamond-bright dawn woke men and crows and bullocks together. . . India was awake and Kim was in the middle of it."

Within *The Roaring Whirl*, six narratives sit, three either side of a central section made up of the spectral colour wheel. The colour wheel has a theme for Kim, himself, and then spins off into episodes which express, by turn, energy, reflection, vitality, peace, culminating in a whirling dance. Each narrative takes the listener a step further on Kim's journey with the Lama, the holy man who offers the wisdom of the Wheel of Life and the purpose of the man of faith wherever they go. The pattern for each narrative is an accompanied reading followed by a musical interpretation which, when the themes are developed, moves seamlessly into and out of an improvisation for different combinations of instruments, all sealed with a coda which summarises the musical thought.

*Sarah Rodgers*

## Sarah Rodgers (composer)

Sarah is a direct descendant of the family of English composer Henry Purcell. She read music at Nottingham University where she first developed her interest in music of other Cultures and made a specialist study of Balinese gamelan music. Later, whilst working with VSO (Voluntary Service Overseas), she collected West African folk songs in Sierra Leone.

*The Roaring Whirl* was the first of a number of commissions for cross-cultural work including, *Ramayana*, a wind sextet based on Balinese chant composed for Sounds Positive and *Saigyo*, a concerto grosso using Japanese shakuhachi and Indian bansuri as the solo instruments commissioned for the City of London Sinfonia, which she also conducted. *Spring Palace Song* was composed for the award-winning girls' chorus, Cantamus, which they performed as gold-medal winners at the Beijing Choral Olympics in 2009.



In addition to these cross-cultural interests, Sarah has been commissioned to write music for orchestra, chorus, chamber groups, and soloists. Her setting of Ruskin's fable, *The King of the Golden River*, for tenor and string quartet, was commissioned for the Ruskin 2000 celebrations and is one of a number of recordings available on Spotify.

Sarah was a featured British composer for a cultural exchange between the Union of Soviet Composers and the Composers' Guild of Great Britain, an organisation to which she was later elected chair. She subsequently became chairman of the British Academy of Songwriters, Composer and Authors during which tenure she established the British Composer Awards, leading them for their first 11 years.

As a composer, Sarah likes to respond to every kind of creative proposal that comes her way and in recent times this has included a commission for the Orchestra of the Age of Enlightenment, a collaboration with the actor Michael Palin, presentations with Geraldine Allen on Music and Spirituality at Wesley House Cambridge, original hymn settings for her publishers Stainer & Bell and new music for the Spitalfields Festival. [www.sarahrogers.com](http://www.sarahrogers.com)

## Geraldine Allen (clarinet)



Geraldine Allen is a graduate of the Royal Academy of Music. After award-winning studies, which included a Vaughan Williams Trust scholarship, Geraldine specialised as a solo performer and champion of contemporary music with a worldwide repertoire including work by Australian, Finnish, Russian, Spanish and British composers. She has given frequent broadcasts, had many new works written for her and toured widely as an international soloist. Her work in Spain included several years as Professor of Clarinet for the Spanish National Youth Orchestra.

Geraldine has brought to life a number of highly-deserving works, giving them their first broadcast performances. Among these are works by English composers Sir Arthur Bliss, Sir Edward German, and William Lloyd-Webber. Her concerto performances include live broadcasts with the great Sir Charles Groves and the first broadcast performance of the Rimsky-Korsakov *Concerto for Clarinet and Military Band* which she performed with the Band of the Blues and Royals.

Not content, however, to confine herself to either stereo-typed programming or traditional audiences, Geraldine has made the ability to invent new musical frameworks and new styles of presentation a hallmark of her career. This particular streak of her originality has resulted in the commissioning of work such as *The Roaring Whirl*, the creation of a music-theatre piece titled, *Players' Worktime* and establishing a cross-over clarinet and piano duo called, *Dizzy Lips*, which performed to audiences all over the UK, and even recorded a special interpretation of the BB King standard, *Stand By Me*.

Geraldine is also recognised for her distinctive and original ideas on technique and interpretation and In her series, *Clarinet Realities*, she expresses the view that, "The highest art of musical performance is being in the present moment and in discovering inner focus so that the music is expressed through the musician and not by the musician." This philosophy is central to her recent series of workshops with Sarah Rodgers on *Music for Body Mind and Soul* which leads participants in an exploration of music beyond the notes and towards an experience of self-awareness.



## Baluji Shrivastav (sitar, tabla and pakhavaj)

Baluji Shrivastav, OBE, is one of the greatest instrumentalists India has produced excelling in sitar, surbahar, dilruba, pakhavaj and tabla.

Baluji was born in Usmanpur in Uttar Pradesh. Blind from birth he graduated from Lucknow University with a BA in Vocal Studies and Sitar going on to gain a further BA in Tabla and an MA in Sitar from Alahabad University. He moved to Europe in 1981.

As an Indian classical musician he has performed and recorded with some of the greatest tabla accompanists such as Anindo Chatterji and Ustad Fayaz Khan. He has composed and played for some of the best Indian classical and contemporary dancers such as Akram Khan. Baluji has written music for film, theatre and television and has pioneered the contribution that composers with an Indian classical perspective can make to contemporary music through his series of commissioned works including *Portraits of the Dark*, *Sitar-Guitar Suites*, *Indian In London*, *Song Celestial*, *Taal Zindagi* and the world's only Urdu oratorio *Sohini and Mahival* which he composed together with Oscar winner, Dario Marianelli.

The outstanding characteristic of Baluji's musical career is his versatility. His ability to concentrate on sound as his primary mode of interaction with the world has enriched his musicality and his courageous attitude to life is reflected in his approach to music. Firmly established in the Hindustani classical tradition he is happy to explore music in all its forms. As a result he has made an impact in contemporary music, with jazz, pop, and other forms of world music.

Baluji has founded the Baluji Music Foundation which is a registered charity. One of its aims is to encourage the participation of disabled people in music. To this purpose he has founded the Inner Vision Orchestra of blind and visually impaired musicians. He is also actively involved in the British Paraorchestra founded by Charles Hazelwood. They performed at the Closing Ceremony of the Paralympic Games 2012 with Coldplay.



## **Timothy Walker (guitar)**



Timothy Walker is acclaimed internationally as a brilliant virtuoso of the highest rank. He has played in over 50 countries. His repertoire ranges from folk-inspired to classical and the most complex of modern scores.

Timothy began playing at the age of twelve, and was invited to study in Spain with the great maestro, Narciso Yepes. In addition to his solo career, he is recognised as one of the foremost guitarists in the world of chamber music, and has encouraged composers to use the instrument more in ensemble works. A number of his own compositions and arrangements have been published and recorded.

He has played with the London Simfonietta, BBC Symphony Orchestra, The Royal Opera Covent Garden, the Nash Ensemble, the Lindsay Quartet and many other leading ensembles.

Alongside recitals, Radio and TV, he has recorded with some of the world's finest singers and instrumentalists including Robert Tear, Philip Langridge and Sarah Walker and has performed in duo with John Williams.

Timothy has given masterclasses on five continents and was a distinguished professor at the Royal Academy of Music. He has made well over thirty recordings and had a long association with Sir Peter Maxwell Davies, (former Master of the Queen's Music), performing in Davies' group The Fires of London and latterly, recording all of the guitar works.

Kim, by Rudyard Kipling (1865-1936), first appeared serialized in two London literary magazines (McClure's and Cassell's) in 1900. It was published in 1901 in London by Macmillan and in New York by Doubleday, Page and Company. It is widely regarded as one of Kipling's best works and is listed in Modern Library's "100 best English-language novels of the 20th century."

## **Bhasker Patel (narrator)**

Bhasker Patel is best known for his current role, which he has played for eight years, as Rishi Sharma in the British prime-time soap drama, *Emmerdale*.

With over 40 years in the Arts & Entertainment industry, Bhasker has acted in numerous feature films such as Oliver Stone's, *Snowden*, *Being Human* with Robin Williams, Bond movies *Octopussy* and *Golden Eye*, *Indiana Jones and the Temple of Doom*, *Thunderbirds* and many more. On TV he has been seen in, among other appearances, *Only Fools and Horses*, *Holby City*, *Casualty* and *Jewel in the Crown*. He has also taken many theatrical roles in performances at the National Theatre, Royal Court Theatre, Bristol Old Vic and the Young Vic in London.



Bhasker is an active participant in a number of charities including being a Patron of *When you wish upon a star* and *The Zuri Project* which supports volunteering opportunities in African countries and provides scholarships for African nationals. He also enjoys helping to raise funds playing in celebrity cricket teams with fellow actors.

**"Every time I listen to *The Roaring Whirl* it brings so much joy and evokes the emotions I felt as we performed together. I'd love to experience it all over again – in an instant!" - Bhasker Patel**



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"The traditional forms of European and Indian music meet and mingle to create something new. The six sections of the work take us through the colour, heat, light and energy of a day in the life of the Punjab, but, above all, they give a profound and joyful experience of humanity."

Christopher Hughes Smith [Connect Magazine]

"Indian roar from a crowd is so inspired: the weaving of melody, rhythm and timbre into an exotic fabric make the most of individual talents, including their gift for apt improvisation."

Peter Palmer [Nottingham Post]

*The Roaring Whirl* was recorded at the church of St Anne and St Agnes, London on 6th and 7th June, 1992

Engineered and produced by Simon Weir and Campbell Hughes  
(The Classical Recording Company)

Photographs of Sarah Rodgers and Geraldine Allen by Sheila Burnett

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All music published by Impulse Edition

(part of Impulse Music Consultants LLP)

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