



AGA KHAN TRUST FOR CULTURE



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CULTURAL DIVERSITY, CONSERVATION AND DEVELOPMENT

Central Asian Music at the Fez Festival

The three ensembles from Central Asia featured at this year's festival each represent a distinct element of the region's rich and diverse musical heritage. In the afternoon concert, Ensemble Tengir-Too surveys the expressive culture of the nomadic Kyrgyz, whose instrumental music, songs, and much-celebrated epic tradition reflect a legacy of intimate contact with both the natural and supernatural world. Among Central Asian nomads, spirituality is expressed as much in ancient pre-Islamic forms – shamanism, animism, wisdom and morality tales – as in Muslim monotheism. Offerings to spirits, blessings, praise-songs, and rituals of healing and purification are core elements of nomadic expressive culture.

In the evening concert, the Badakhshan Ensemble will perform spiritual songs from the Shia Isma'ili community of Badakhshan, the mountainous region of southern Tajikistan. These songs express love or longing not for other humans, but for the other world, and for the Divine. In Central Asia, such music is often called "philosophical," and takes on a lyrical character. In Badakhshan, the sacred and the profane intermingle in the rhythms of daily life. Popular songs may have a religious or mystical flavour, while Sufi songs often achieve wide popularity.

From Dushanbe, the capital of Tajikistan, nine performers from the Academy of Maqām perform a complete song cycle from the Tajik classical repertory known as Shashmaqām. Shashmaqām is linked most strongly with Samarkand and Bukhara, historically multicultural cities where performers and audiences have included Tajiks, Uzbeks, and Central Asian (Bukharan) Jews. With its Sufi-inspired texts, lyrical melodies, and austere instrumental accompaniment, Shashmaqām comprises music of great refinement and profound beauty that spans the entire gamut of traditional social life, from prayer to dance. With support from the Aga Khan Music Initiative in Central Asia, Abdurashidov launched the Academy in 2003, and recruited students through a nationwide competition. The Academy of Maqām's rediscovery and reanimation of older, more authentic performance styles of Shashmaqām instils new life in one of the great musical traditions of the Islamic world, and confirms the important place of Shashmaqām in any musical map of Eurasia.

The Aga Khan Music Initiative in Central Asia

Music and musicians have long played a vital role in the cultures of Central Eurasia and the Middle East. Music traditionally served not only as entertainment, but as a way to reinforce social and moral values, and musicians provided models of exemplary leadership. Whether bringing listeners closer to God, sustaining cultural memory through epic tales, or strengthening the bonds of community through festivity and celebration, musicians have been central to social life. In 2000, recognition of this important role led His Highness the Aga Khan to establish the Aga Khan Music Initiative in Central Asia (AKMICA). The Music Initiative pursues its long-term goals both in its region of activity and worldwide. In Central Asia, these goals are to:

- Revitalise important musical repertoires by helping tradition-bearers pass on their knowledge and craft.
- Build sustainable cultural institutions that can be maintained by local organisations and communities.
- Commission and support artists creating new approaches to the performance of Central Asian music.

Worldwide, the Music Initiative strives to:

- Increase knowledge about Central Asia's music and culture, particularly among students.
- Cultivate collaborations among musicians from different parts of Central Eurasia and beyond.

Cultural Diversity, Conservation and Development

Presentation by the Aga Khan Trust for Culture
at
Fez Festival of World Sacred Music and Fez Colloquium

“Cultural Diversity and Development”
6 June 2005

Fez Festival of World Sacred Music
Festival de Fès des Musiques Sacrées du Monde

Paths of Hope
“Les Chemins de l’Espoir”

3 – 11 June 2005

Aga Khan Trust for Culture

The Aga Khan Trust for Culture (AKTC) is the cultural agency of the Aga Khan Development Network. It was formally established in 1988 in Geneva as a private philanthropic foundation to integrate and co-ordinate the various initiatives of His Highness the Aga Khan regarding the improvement of cultural life – and in particular of the built environment, which is the most complex and tangible expression of cultural development – in societies where Muslims have a significant presence.

AKTC encompasses three programmes:

The Aga Khan Award for Architecture, established in 1977 and a precursor of the Trust, is the world's largest prize for architecture. Presented every three years, it not only rewards individual architects for exemplary contemporary work, but also singles out projects that propose innovative and replicable solutions to problems of social development.

The Historic Cities Support Programme, established in 1992, deals with conservation of historic buildings and public spaces in the Muslim world in ways that can spur social, economic, and cultural development. Its activities include restoration of landmark buildings and upgrading of housing and public open spaces, as well as community-driven social development initiatives (see below).

The Education and Culture Programme consists of five major units: the Aga Khan Program for Islamic Architecture at Harvard and the Massachusetts Institute of Technology, established in 1979; Archnet (www.archnet.org), a web-based virtual archive; the Aga Khan Music Initiative in Central Asia, which is concerned with the revitalisation of traditional music; the Aga Khan Humanities Project, which promotes pluralism of ideas, cultures, and people by supporting the development and implementation of innovative humanities curricula; and the Museum Projects, which deal with the conceptualisation, design and realisation of museum projects initiated by the Trust.

Historic Cities Support Programme

The Historic Cities Support Programme (HCSP) undertakes conservation, restoration and adaptive re-use of significant monuments in Islamic countries (or countries with significant Muslim population) in the context of wider area development projects which aim at integrated and holistic rehabilitation of selected urban districts or developing rural areas. Together with conservation, HCSP projects focus on the operation and maintenance aspects of completed restoration projects, to keep historic buildings alive and ensure their sustainability. Moreover, the Programme engages in the revitalisation of the traditional urban fabric around landmark buildings, including housing, social facilities and public open spaces. Through collateral activities, HCSP contributes to the improvement of socio-economic living conditions in the project area and beyond, mobilises local awareness and participation, and assists in local capacity- and institution-building.

So far, the Programme continues to be active in Northern Pakistan (Hunza and Baltistan), Cairo, Zanzibar, Samarkand, Delhi, Mostar, Aleppo and other sites in Syria, as well as in Kabul, Herat and Mopti. In most of these places, HCSP activities encompass several interrelated projects in various thematic domains.

- In the historic city of Cairo, HCSP has transformed a vast barren site into a 30-hectare urban park. The US\$ 30 million project was designed as an agent for economic development, and has become a case study for creative solutions to a spectrum of challenges facing historic cities, including ecological rehabilitation. The project includes the excavation and extensive restoration of the 12th Century Ayyubid city wall and the

rehabilitation of important monuments and landmark buildings in the adjacent Darb al-Ahmar district. It also encompasses an extensive social development programme, including apprenticeship arrangements, housing rehabilitation, micro-credit and health care facilities.

- In Zanzibar, the Programme completed the restoration of empty landmark buildings on the waterfront and has drawn up a conservation master plan for the Old Stone Town, a major World Heritage Site. An important component of the project has been to train local artisans in skills including carving and stonework, which had largely been forgotten.
- In the Northern Areas of Pakistan, projects for the restoration and re-use of historic forts and palaces initiated in conjunction with the rehabilitation and upgrading of traditional settlements in the Hunza and Baltistan valleys, as well as the promotion of traditional crafts and building techniques, have helped transform poor communities into relatively prosperous ones.
- In Samarkand, HCSP assisted in preparing a new master plan for the Timurid city, including urban design proposals for the revitalisation of both the historical and modern city centres.
- In Mostar (Bosnia), projects have concentrated on the rehabilitation of historical neighbourhoods adjacent to the famous Old Bridge and the restoration of a number of key monuments destroyed during the civil war.
- In Kabul, HCSP is leading a project to rehabilitate the Babur Garden, which contains the tomb of the sixteenth-century emperor Babur, as well as neighbourhood residential dwellings and public sanitation facilities. HCSP has also restored the mausoleum of the eighteenth-century Timur Shah, while improving the surrounding areas between the river and the old markets. Moreover, it is engaged in the rehabilitation of a historical residential district of Kabul as a pilot project for the upgrading of other areas in the old city.
- In Syria, HCSP has provided technical assistance and training for the conservation and management of the city of Aleppo and the citadels of Masyaf and Saleh ed-Din. It is also engaged in an area conservation project enhancing the surroundings of the Aleppo citadel. Further projects in Damascus are under study.

In most cases, HCSP establishes local service companies as partners in implementation and prepares them for autonomous operation as self-sustaining community organizations, thus contributing to local skills enhancement and institutional capacity building.

HCSP projects benefit from contributions provided by a variety of funding agencies, including the World Bank, the Getty Grant Program, the World Monuments Fund, the Ford Foundation, and the Swiss, Swedish, Norwegian and German bilateral aid organisations, as well as others.

The Aga Khan Trust for Culture is one of nine agencies in the Aga Khan Development Network (AKDN), a group of private, international, non-denominational agencies working to improve living conditions and opportunities for people in specific regions of the developing world. Founded and guided by His Highness the Aga Khan, the Network's organisations have individual mandates that range from the fields of health and education to architecture, rural development and the promotion of private-sector enterprise. Together they collaborate in working towards a common goal – to build institutions and programmes that can respond to the challenges of social, economic and cultural change on an ongoing basis. Other agencies in the Aga Khan Development Network include:

The Aga Khan Agency for Microfinance works to expand access for the poor to a wider range of financial services, including micro-insurance, small housing loans, savings, education and health accounts. It

operates a variety of programmes, from village lending cooperatives to self-standing microfinance banks, in Afghanistan, Burkina Faso, Egypt, India, Kenya, Kyrgyz Republic, Madagascar, Mozambique, Pakistan, Syria and Tajikistan.

The Aga Khan Foundation, which seeks solutions to long-term problems of poverty, hunger, illiteracy, social exclusion and ill health, with special emphasis on the needs of rural communities in mountainous, coastal and other resource-poor areas. Its main areas of focus are rural development, health, education and the strengthening of civil society.

Aga Khan Education Services aims to diminish obstacles to educational access, quality and achievement. It operates more than 300 schools and advanced educational programmes at the pre-school, primary, secondary and higher secondary levels in Bangladesh, India, Kenya, Kyrgyz Republic, Pakistan, Tajikistan, Tanzania and Uganda. It emphasises student-centred teaching methods, field-based teacher training and school improvement programmes.

Aga Khan Health Services provides primary and curative health care in Afghanistan, India, Kenya, Pakistan, Tajikistan and Tanzania through 325 health centres, dispensaries, hospitals, diagnostic centres and community health outlets. Annually, AKHS provides primary health care to one million beneficiaries and handles 1.2 million patient visits. AKHS also works with governments and other institutions to improve national health systems.

Aga Khan Planning and Building Services assists communities with village planning, natural hazard mitigation, environmental sanitation, water supply systems and improved design and construction of both housing and public buildings.

The Aga Khan University is a major centre for education, training and research. Chartered as Pakistan's first private international university in 1983, AKU has made significant contributions on a range of development challenges. It has teaching sites in Afghanistan, Kenya, Pakistan, Syria, Tanzania, Uganda and the United Kingdom. Following the establishment of the Faculty of Health Sciences (1983) and the Institute for Educational Development (1993), AKU is now in the process of establishing a Faculty of Arts and Sciences.

The University of Central Asia, chartered in 2000, is located on three campuses: in Khorog, Tajikistan; Tekeli, Kazakhstan; and Naryn, Kyrgyz Republic. UCA's mission is to foster economic and social development in the mountain regions of Central Asia. It will offer a Master of Arts degree in mountain development; a Bachelor of Arts programme based on the liberal arts and sciences; and non-degree continuing education courses.

The Aga Khan Fund for Economic Development is the only for-profit agency in the Network. Often acting in collaboration with local and international partners, AKFED takes bold but calculated steps to invest in fragile and complex environments. It mobilises investment for the construction, rehabilitation or expansion of infrastructure, sets up sustainable financial institutions and builds economically viable enterprises that provide essential goods and services.



MUSIC FROM CENTRAL ASIA

Presented by the Aga Khan Music Initiative in Central Asia
A Programme of the Aga Khan Trust for Culture

Fez Festival of World Sacred Music

6 June, 2005

Part I

Mountain Music from Kyrgyzstan

performed by

Ensemble Tengir-Too

Part II

Sacred Music, Song, and Dance of Tajikistan

performed by

The Badakhshan Ensemble
and
The Academy of Maqām

Programme Notes

Part I

Mountain Music from Kyrgyzstan

Performed by Ensemble Tengir-Too

Nurlanbek Nyshanov, artistic director; wooden and metal jew's harps,

sybyzgy, choor, chopo choor

Gulbara Baigashkaeva, *komuz* and jew's harp

Kenjekül Kubatova, vocal and *komuz*

Zainidin Imanaliev, vocal and *komuz*

Rysbek Jumabaev, *manaschi* (*Manas* epic reciter)

Azamat Otunchiev, *qyl qiyak*

Tengir-Too is a new ensemble that plays old music. The group takes its name from the mountain range that towers over the high alpine passes linking Kyrgyzstan and China, and is better known by its Chinese name, Tien Shan: "Celestial Mountains." Kyrgyz music is rooted in the sensibility of nomads who inhabit a spectacular landscape of mountains, lakes, and pristine grasslands, where the elemental energies of wind, water, and echo, the ubiquity of birds and animals, and the legendary feats of heroes have inspired a remarkable art and technology of sound-making. Many Kyrgyz venerate sites of spiritual power, called *mazars*, marked by distinctive natural phenomena: a spring or cave, a unique geological formation, or a botanical oddity, such as a grove of trees amid a landscape of barren steppe. These sites often correspond to the burial place of a saint, thus physically linking veneration of saints with offerings to spirits.

The spiritual power of *mazars* has served as a vital locus of inspiration for Rysbek Jumabaev, a reciter of the Kyrgyz heroic epic, *Manas*. Through visits to *mazars*, Jumabaev seeks contact with the spirit of Manas, the hero of the poem. The extroverted, bel canto vocal style performed by Kenjekül Kubatova also illustrates a connection to the particularities of place – an acoustical celebration of the alpine landscapes where singers cultivated powerful voices to entertain large numbers of guests at outdoor festivities. Singer-songwriters, called *akyn*, have been not only musicians, but poets, entertainers, and philosophers. The ability to improvise song texts was highly prized, and oral poetry contests, called *aitysh*, were a central part of traditional Kyrgyz life.

Instrumental genres also play a large role in Kyrgyz music. At the heart of these genres is the music known in Kyrgyz, a Turkic language, as *küü*. Whatever their subject, *küüs* rely on instrumental means to represent or tell a story – "programme music," in Western terms. Performers of *küü* often use gesture as a means of reinforcing the music's narrative dimension, and in some cases, provide a verbal synopsis of a *küü*'s plot before performing it. Some *küüs* display a virtuosic performance technique, while others depict complex emotions or inner states through subtle expressive means. Indeed, the literal meaning of *küü* is "mood," "state," or "temperament." *Küü* also provides the root of the word for "tuning" (*küülöö*), suggesting the power of different musical tunings or modes to affect the human soul and psyche.

During the Soviet era, much traditional Kyrgyz music was lost or adapted to European musical ideals. Orchestras of reconstructed folk instruments replaced solo performers, and the introduction of music notation undermined orality, with its deep-rooted tradition of transmission from master to disciple. Following the break-up of the Soviet Union, in 1991, musicians throughout Central Asia began to find their way back to older traditions. The best of them strove not simply to reproduce tradition, but to innovate within it. Nurlanbek Nyshanov, the artistic director of Tengir-Too, exemplifies such traditional innovators. His life in music was shaped both by his childhood in Naryn, a mountainous region in northern Kyrgyzstan, and by his experience as a student

in the music education system created in Central Asia during the Soviet era. A graduate of Kyrgyzstan's State Institute of Arts (now the National Conservatory), Nyshanov draws on his compositional skills to craft for small ensembles striking arrangements of repertoires typically performed by solo players and singers. Unlike Soviet-era folk orchestras and consorts, however, Tengir-Too performs on traditional Kyrgyz instruments and works within the boundaries of conventional Kyrgyz musical forms, textures, and genres. "I want to uncover the whole timbral palette of Kyrgyz traditional instruments," said Nyshanov about his work with Tengir-Too. "So many nuances, so many colours! The best way to hear and 'see' them is when they come together in an ensemble, where they can reveal themselves more completely."

Selected Song Texts

Küidüm chok (I Burn, I Smoulder like Charcoal)

Composer: Atai Ogombaev (1900-1949)

Text: Atai Ogombaev

Soloist: Zainidin Imanaliev

An autobiographical song in which Atai Ogombaev, a famous Kyrgyz bard, recounts his youthful romance with the daughter of a wealthy neighbour. To prevent the girl from marrying a poor musician, her family secretly gave her in marriage to a boy from a distant settlement. Atai composed this song after a fruitless two-year search for his beloved. The performer, Zainidin Imanaliev, exemplifies the qualities of a traditional *akyn* who is at once master instrumentalist, singer, poet, and entertainer.

*I burn, I smoulder like charcoal
I think I'm burning, but there is no smoke
On the upper part of my heart
There is no spot that is whole*

*In the high mountain pass Kan Jayloo
A cold breeze blows when snow falls
My dark-eyed one in the wide collar
I burn; if you know the price of my love, come yourself*

*Like a blossoming white poplar
You walk, showing off a white dress
I have no choice; I cannot be with you
I wander around like a lost young camel*

Kyilyp turam (I'm Sad to Say Goodbye)

Composer: Kanyngül Dosmanbetova (1935-1978)

Text: Omor Sultanov (b. 1935)

Soloist: Kenjekül Kubatova

A nostalgic song from the early 1960s, when many Kyrgyz moved from rural mountain regions to the city. Not only the text, but the high-decibel vocal style, recalls the pastoral life left behind. "This style comes from the mountains," Nurlanbek Nyshanov emphasizes, "and it's thought to be very old. Singers sang at huge weddings – without microphones, of course – and the stronger the voice, the better."

*Driving a herd of horses at dawn
I slowly rode my horse along the shallow gully
The cool air of the jayloo (summer pasturage)
Met me with a tender and discreet hug.
The native aroma of flowers and their beauty intoxicate me.*

*Cholo-Tör and Ashuu-Tör (names of pasturages)
I dearly longed for you.
Picking your iridescent flowers
I fixed them on my collar.
If you sing, share with me
The song's echo reflected from cliffs.*

Episode from the Manas: Kökötöydün Ashy (Kökötöy's Memorial Feast)

Manas is the central hero of the epic that bears his name. In myriad versions of as many as 500,000 lines, the poem narrates his life story, recounting his legendary birth to aged parents and his early military feats, when Manas liberated the Kyrgyz from the yoke of their principal foe, the Kalmyks (Mongols). The poem continues with Manas's marriage to the warlike Kanykei, describes how he united the Kyrgyz clans, and ends with his death after a great raid against the Chinese.

The *Manas* is traditionally performed without musical accompaniment. Reciters, called *manaschi*, alternate between a rapid declamatory style for narrating factual information, and a strongly rhythmic recitative for depicting dialogue and direct quotation. The present performance, in which musical accompaniment embellishes storytelling, represents an innovation on tradition. It began when Nurlanbek Nyshanov saw *manaschi* Rysbek Jumabaev on Kyrgyz television and invited him to collaborate in an experimental performance, in which Ensemble Tengir-Too created atmospheric music around Jumabaev's recitation. The present piece, composed and arranged by Nyshanov, emerged from this collaboration.

Memorial celebrations for dead heroes, featuring horse races, games, and feasting, were important not only in Inner Asian nomadic culture, but in Western antiquity – for example, the funeral feast for Patroklos, described in book 23 of the *Iliad*. At the memorial for Kökötöy, invited guests included not only the dead hero's friends, but his foes – here the Kalmyks and the Chinese.

Part II

Sacred Music, Song, and Dance of Tajikistan

Traditions of Badakhshan

Performed by The Badakhshan Ensemble

Aqnazar Alavatov, vocals, *rubab*

Sahiba Davlatshaeva, vocals and dance

Shodikhan Mabatkulov, *daf*

Olucha Muallibshoev, vocals, *tanbur*

Mukhtor Muborakkadamov, *setar*

Gulomsho Safarov, *tanbur*

The Art of Shashmaqām: Maqām-i Segāh

Performed by the Academy of Maqām

Abduvali Abdurashidov, artistic director and *sato*

Ozoda Ashurova, vocal

Jamshed Ergashev, vocal

Kamoliddin Hamdamov, *tanbur* and vocal

Khurshed Ibragimov, vocal

Nargis Islamova, dance

Murad Jumaev, *dayra* and vocal

Sirajiddin Jurayev, *dutar*

Nasiba Omonbayeva, vocal

Zumrat Samijonova, vocal

Traditions of Badakhshan

In the southeast of Tajikistan, where the majestic Pamir Mountains reach heights only slightly lower than those of the Himalayas, local traditions of devotional song, mystical music, and dance have flourished among mountain-dwelling Pamiri peoples, many of whom are Shia Isma'ili Muslims. Like their sister Pamiri Muslim communities, the Isma'ilis, whose hereditary spiritual leader, or Imam, is His Highness the Aga Khan, have cultivated distinct cultural practices. Together with Badakhshan's rugged geography, these practices have nourished the preservation of many aspects of traditional culture.

Aqnazar Alavatov and the members of his ensemble live in and around Khorog – the regional capital and Badakhshan's largest city, with a population of around 40,000 – where they earn their livelihood as professional musicians. Their repertory includes *maddāh* – devotional songs that can embody the spiritual power known as *baraka*, laments with spare instrumental accompaniment called *falak*, and traditional popular songs, called *khalqi*. For Badakhshanis, music and dance are intimately linked, and Sahiba, an outstanding dancer as well as one of Badakhshan's finest female vocalists, illustrates the rich symbolism of Pamiri dance. Aqnazar is particularly known for singing the lyrics of Rumi, the great thirteenth-century Sufi poet, whose verse is admired among Muslims of many cultures and which provided the inspiration for the Mevlevi ("Whirling") Dervishes.

Selected Song Texts:

Maddāh

Aqnazar Alavatov, vocal and Pamiri *tanbur*

Text: Jalalladin Rumi (compiled from various poems)

*The world is like a door that opens in two directions
Every day there are different people in that place
I said, "I'm going to see the world"
I saw that the theatre of the world was playing*

*Eh, the one who drowns in the world, don't be far away
Beloved ones around you, don't be far away
I am the people, I am a house, I am a hunting blind, I am a lure
I'm smart and I'm foolish, don't be far away*

*I'm a treasure, I'm a horror, I'm four, I'm five
Day and night I'm a melody, don't be far away, don't be far away
I'm the sun that pours sugar, I'm the pride of Tabriz,
I'm a bloody sabre, don't be far away, don't be far away.*

Falak

Sahiba Davlatshaeva, vocal and Pamiri *rubab*

Text: Loiq Sherali

*They say that for man the world is small
It links together uncultured heads
For friendship, the world opens a big place
But for hate, the world is small*

*I sit in a high place and remember you
I come to your hall and call you
I call you, and if you don't answer
I'll lead my life looking at you.*

*Eh, friend, come to the border of my land
My door is always open to you
If you want to leave, take me with you
If you want to stay, I'll always be with you*

*Eh, my little heart, Lailo
My pretty heart, Lailo
You don't know anything, my sweet one
About my little heart*

Khalqi

Sahiba Davlatshaeva, vocal

On a stone I will sit – I wait for you, you will come from Badakhshan

With a setar in your hands, you will come, drunk and fallen

The setar in your hands is adorned with pearls

Why are you late when your beloved is awaiting?

The Art of Shashmaqām: Maqām-i Segāh

Maqām-i Segāh is one of the six maqāms, or suites, which constitute the systematically organized repertory of Central Asian classical music known as Shashmaqām (“six maqāms”). In the Shashmaqām, instrumental pieces, lyrical song, contemplative poetry, and dance are all bound together in a vast, yet integrated artistic conception of great refinement and profound beauty. The roots of Shashmaqām are linked most strongly with Samarkand and Bukhara – historically multicultural cities where performers and audiences have included Tajiks, Uzbeks, and Central Asian (Bukharan) Jews. Shashmaqām performers were typically bilingual in Uzbek – a Turkic language – and Tajik, an Eastern dialect of Persian, and sang poetic texts in both languages.

The concept of the suite is surely one of great antiquity. Suites consisting of instrumental and vocal music organized by melodic mode and meter are characteristic of classical or court music that spans the core Muslim world, from Casablanca to Kashgar. The Shashmaqām includes some 250 individual pieces divided into six constituent suites. Each suite is named after one of the traditional melodic modes of Central Asian music: *buzruk*, *rāst*, *nawā*, *dugāh*, *segāh*, *irāq*. These melodic modes – each characterized by typical melodic motifs, intervals, and initial and final pitches – provide the basis for the pieces in the six suites.

Shashmaqām singers traditionally drew on poetic texts that were well known to their listeners. Indeed, the lyrical expressiveness of the maqām is first and foremost a means of conveying the sublime beauty and allegorical power of spiritual poetry. These texts belong to Islamic poets such as Hafiz, Jamī, Nawā-ī, Hilālī, Amirī, Bedil, Mashrab, and others who wrote in Persian and in a literary form of Turkic known as Chagatay. The texts, composed in classical forms such as *ghazal*, *mukhammas*, *mustazād*, and *rubaī*, are redolent with symbols drawn from Sufism, the mystical trend in Islam. The most salient of these symbols is the figure of the beloved, which, while described in human form, alludes metaphorically and mystically to the invisible presence of the divine.

Many of the poetic texts sung by Abduvali Abdurashidov and his Academy of Maqām belong to Hafiz, the great fourteenth-century Persian poet from Shiraz. The rich allegory, multiple levels of allusion, and sophisticated use of double entendre make Hafiz notoriously difficult to translate. The translations provided below make no attempt to mirror the meters or rhyme scheme of the Persian, but rather, strive to remain as close as possible to the language of the original text.

The founding vision of the Academy of Maqām belongs to Abduvali Abdurashidov, a Tajik musician and scholar who has brought new vitality to the performance of Maqām through a critical and historical study of its music and poetry. Located in Dushanbe, the capital of Tajikistan, Abdurashidov’s academy models itself on an older ideal of Islamic learning in which the study of music is inseparable from the study of poetry, prosody, metaphysics, ethics, and aesthetics. With support from the Aga Khan Music Initiative in Central Asia, Abdurashidov launched the Academy in 2003, and recruited students through a nationwide competition. The performers who join Abduvali Abdurashidov in this recording are all advanced students in the Academy of Maqām.

Selected Shashmaqām Song Texts (Hafiz)

*Wine-bearer, brighten our cup with the light of wine
Songstress, say what we accomplished that was longed for in this world!*

*O, he who knows not our eternal enjoyment of wine!
In the wine cup we saw reflected the face of the beloved!*

*Eternal is the one in whose heart lives love
Our eternal existence is written in the Book of the World*

*How long will these shapely beauties continue to put on airs
Once our beloved with the graceful step appears in the splendour of the cypress tree*

*Oh wind, if you pass through the friendly blossoms
Don't fail to give our message to the beloved*

*It's good to be intoxicated in the eyes of our beloved beauty
For that reason, we trusted intoxication's rein over us*

*The stamp of sadness is on my heart, like a tulip longing for a cypress tree
Oh, bird of fortune, when, at last, will we tame you?*

*Hafiz, scatter the seeds of tears from your eyes
May the bird of fate be lured by that bait.*

*If a Turkish girl from Shiraz conquered my heart
For her single mole I'd give her Samarkand and Bukhara*

*Wine-bearer, give me the dregs of the wine that you can't find in heaven
Where Ruknabad's waters flow not, and the garden pathways of Musalla are empty*

*Woe! These havoc-stirring coquettish beauties
Stole patience from my heart, like Turks plundering booty*

*The beauty of the beloved is free from want of our deficient love
A beautiful face needs neither paint nor lotion, birthmarks nor streaks*

*From the radiant face of Yusuf, I understood
That even Zulaikha was lured from behind the curtain of chastity*

*Listen to the advice, dear one, for fortunate youth
Value the teaching of a knowing elder more than their own lives*

*Better that you tell stories of musicians and wine than search for the secrets of the world
Because no one has solved or will solve the essence of this enigma*

*You wrote a ghazal that's like a jewelled necklace, Hafiz,
So that from your poetry the sky will shake the firmament.*

INSTRUMENT GLOSSARY



F E Z
2 0 0 5



Choor



Chopo choor



Daf



Dayra



Dutar

Musical Instrument Glossary

Choor

End-blown flute made from reed or wood with four or five holes. Under various names and in various sizes, such end-blown flutes are widespread among Inner Asian pastoralists, e.g., *tsuur* (Mongolian), *chuur* (Tuvan), *sybyzghy* (Kazakh), and *kurai* (Bashkir).

Chopo choor

Clay ocarina with 3-6 holes found in southern Kyrgyzstan and most commonly played by children. There is evidence that horse herders used ocarinas as signalling instruments in thick forests, where they would often graze their horses at night.

Daf

Frame drum, typically held between the knees, used to accompany popular and religious music in Badakhshan.

Dayra

Frame drum with jingles, commonly played by both men and women among sedentary populations in Central Asia. In Shashmaqām, articulates the characteristic metric cycle (*usul*) of each instrumental and vocal genre.

Dutar

Designates different kinds of two-stringed long-necked fretted lutes among Uzbeks, Tajiks, Turkmens, Qaraqalpaks, Uyghurs, and other groups. Used as accompanying instrument in contemporary performances of Shashmaqām.

Jygach ooz komuz and temir komuz (wooden and metal jew's harps)

Jew's harps, called by a variety of local names, belong to the traditional instrumentarium of pastoralists throughout Inner Asia. While the specifics of instrument construction and performance styles vary, jew's harps in Inner Asia are made either from wood or metal, representing an early and sophisticated use of metallurgy by nomadic peoples. A magical or spiritual dimension has been attached to jew's harps in many cultures.



Jew's Harp



Komuz



Qyl Qiyak



Rubab



Sybyzgy



Sato



Tanbur

Komuz

The main folk instrument of the Kyrgyz – a three-stringed, fretless long-necked lute typically made from apricot wood, nut wood, or juniper. Playing techniques include plucking, strumming, and striking strings with the fingernails as well as the use of stylised hand and arm gestures that add an additional narrative component to the *komuz's* typically programmatic repertory.

Kyl Kiyak

Kyrgyz variant of an upright bowl fiddle with two horse hair strings. The deck is usually made from camel or cow hide, and the body is carved from a single piece of wood, typically apricot. In the past, the instrument had a strong connection to both shamanism and the recitation of oral poetry.

Rubab

Fretless lute, always with sympathetic strings, played in southern Tajikistan and Afghanistan.

Sybyzgy

Among the Kyrgyz, a side-blown flute traditionally played by shepherds and horse herders, made from apricot wood or the wood of mountain bushes.

Sato

Bowed tanbur, or long-necked lute, now rare, played by performers of Tajik-Uzbek classical music.

Setar

Long-necked lute with three sets of melody strings and a variable number of sympathetic strings.

Tanbur

Long-necked plucked lute with raised frets used in Uzbek-Tajik and Uyghur classical music traditions. The fundamental accompanying instrument for vocal performances of *Shashmaqam*.



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