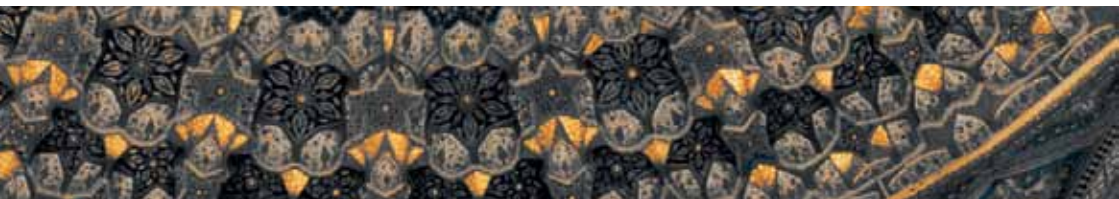




AGA KHAN MUSIC INITIATIVE
2016/17 PERFORMANCE PROGRAMMES







AGA KHAN TRUST FOR CULTURE

Music Initiative

These performance programmes are curated and produced by the Aga Khan Music Initiative, an interregional music and arts education program with worldwide performance, outreach, mentoring, and artistic production activities. The Initiative supports artists and artistic communities in the Middle East and North Africa, West Africa, Central Asia, and South Asia that seek to reassemble and further develop diverse expressions of a shared musical heritage in contemporary forms. Working with partners and collaborators around the world, its performance, outreach, and production activities offer a broad platform for contemporary, tradition-inspired music. In parallel, it develops new models for community-based arts education that revitalise cultural heritage as a source of livelihood for musicians while promoting pluralism.

The Music Initiative is a programme of the Aga Khan Trust for Culture. The Trust, in turn, serves as the cultural development agency of the Aga Khan Development Network, one of the world's largest private development networks, and the only one that prioritises cultural development on a par with economic and social development in all of its projects and commitments.

"THE OTHER CLASSICAL MUSICS"

In the walled cities and wide steppe of the lands of the Silk Route, lineages of master musicians stretching back centuries honed virtuosic vocal and instrumental repertoires rooted in local spiritual practices to create profound traditions of classical music.

Forcibly westernised and secularised during the twentieth century, these traditions are now being actively revitalised by a new generation of master performers.

In collaboration with the Aga Khan Music Initiative, a programme of the Aga Khan Trust for Culture, Wigmore Hall is delighted to present Master Musicians from the Silk Route in the first series of a new concert strand, The Other Classical Musics.

A pre-concert talk will be offered by ethnomusicologist Theodore Levin and director of the Aga Khan Music Initiative Fairouz Nishanova, who will present musicians from each evening's concert programme and discuss the concert's theme and contents.



10 MARCH ←

7.30PM THURSDAY

In the Footsteps of Babur:
Musical Encounters from
the Lands of the Mughals

14 JULY ←

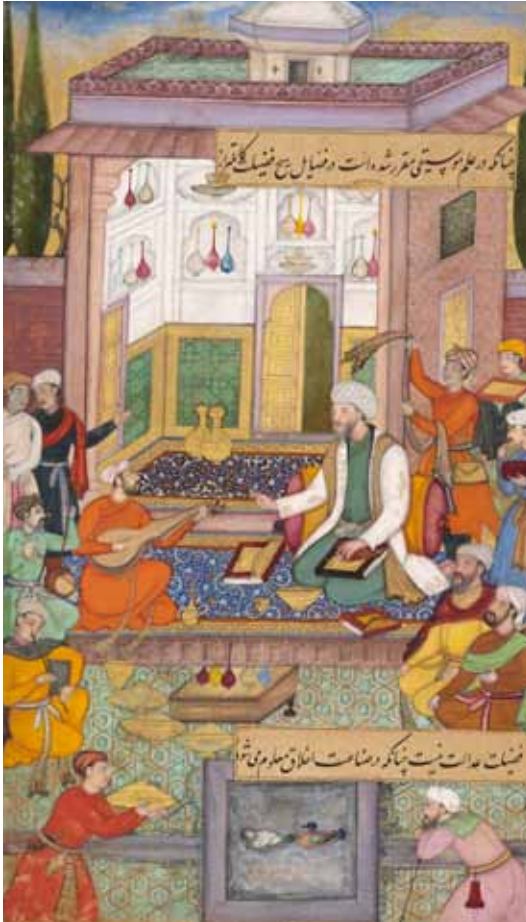
7.30PM THURSDAY

Classical Masters
of Azerbaijan and
Tajikistan

2 DECEMBER ←

7.30PM FRIDAY

Contemporary Music
from the Ends
of the Silk Route



IN THE FOOTSTEPS OF BABUR

Musical Encounters from the Lands of the Mughals

Homayun Sakhi Afghan *rubab*; **Rahul Sharma** *santur*;
Salar Nader *tabla* and *zerbaghali*; **Sirojiddin Juraev**
dutar and *tanbur*; **Mukhtor Muborakkadamov** *setar*

Five hundred years ago, a young nobleman named Zahiruddin Babur, who traced his ancestry both to Genghis Khan and Timur, set out from his small Central Asian kingdom to build an empire. Fusing cultural influences from Persia, Central Asia, and India, the Mughals created a brilliant intellectual and artistic efflorescence whose legacy remains strong today.



This concert presents musicians brought together by the Aga Khan Music Initiative who represent a modern-day incarnation of Mughal artistic synthesis. The first half of the concert consists of instrumental music and folk songs from Northern Afghanistan and Tajikistan while the second half presents music from the Hindustani raga tradition interpreted by Afghan *rubab* virtuoso Homayun Sakhi and Indian *santur* master Rahul Sharma.

CLASSICAL MASTERS OF AZERBAIJAN AND TAJIKISTAN

Alim Qasimov vocal and *daf*; Fargana Qasimova
vocal and *daf*; Rafael Asgarov *balaban*; Rauf Islamov
kamancha; Zaki Valiyev *tar*; Javidan Nabiyev *naghara*;
Sirojiddin Juraev *dutar*, *tanbur* and *sato*



Linked by a millennium-old tradition of classical music that extends across the Muslim world from Casablanca to Kashgar, the celebrated Azerbaijani vocalists Alim and Fargana Qasimov, accompanied by their four-man ensemble, are paired with Tajik instrumentalist Sirojiddin Juraev, the leading *dutar* player of his generation, and an influential composer of new tradition-based music. The first half of the concert features composed and virtuosically improvised instrumental music rooted in the melodic modes of classical Azerbaijani *mugham* and Tajik *maqom*. In the second half, the Qasimov Ensemble performs a selection of songs from the repertoire of Azerbaijani *ashiqs* (bards) and an entire *mugham* suite whose soaring melodies are set to the sublime Sufi-inspired poetry of Fuzuli.

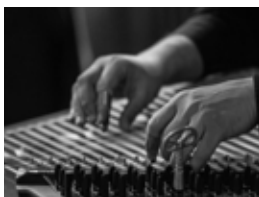




2016 COLLABORATION WITH WIGMORE HALL
"THE OTHER CLASSICAL MUSICS" WORLD MUSIC SERIES

CONTEMPORARY MUSIC FROM THE ENDS OF THE SILK ROUTE

Wu Man *pipa* Sanubar Tursun vocal and *dutar*
Basel Rajoub saxophones, *duclar* Andrea Piccioni
percussion Feras Charestan *qanun* Lynn Adib vocal



The trans-Eurasian trade routes collectively known as the Silk Road, or Silk Route, served as conduits not only of commerce but of cultural exchange, including music, musicians, and musical instruments. Ancient friezes, frescoes, and sculpture show instruments resembling lutes, flutes, and zithers that exist today in a variety of local forms across Eurasia—evidence both of their antiquity and of the broad diffusion of music and migration of musicians along the historical Silk Route.

In this rare artistic encounter, the eastern and western ends of the Silk Route are musically joined as Chinese *pipa* maestro Wu Man, Uyghur singer-songwriter Sanubar Tursun, and Syrian composer-saxophonist Basel Rajoub and his ensemble perform both separately and together a repertoire of new compositions, improvisations and contemporary arrangements inspired by tradition.

2016 AKMI CLASSICS

AGA KHAN MUSIC INITIATIVE-CURATED PERFORMANCE PROGRAMMES

ALIM QASIMOV ENSEMBLE

Spiritual Sounds of Azerbaijan

Alim Qasimov vocal, *daf*; **Fargana Qasimova** vocal, *daf*
Rauf Islamov *kamancha*; **Zaki Valiyev** *tar*
Rafael Asgarov *balaban*; **Javidan Nabiye** *naghara*



Alim Qasimov and his daughter Fargana exemplify the explosive artistic energy that results when a powerful musical model ignites the spark of young talent. Fargana Qasimova's talent gravitated toward the music she heard from her father: Azerbaijani classical music, known as *mugham*, and the repertoire of bardic songs sung by *ashiqs*, modern-day troubadours and singer-songwriters. The Qasimovs are accompanied by a quartet of young musicians whose talent was shaped both by formal music education and immersion in Azerbaijani oral tradition.

FARGANA QASIMOVA ENSEMBLE

Fargana Qasimova vocal, *daf*; **Rauf Islamov** *kamancha*
Zaki Valiyev *tar*; **Rafael Asgarov** *balaban*
Javidan Nabiye *naghara*



For Fargana Qasimova, the passionate lyrics of Azerbaijani *mugham* and spirited songs of the bardic *ashiq* tradition provided the soundscape of her childhood. Now a consummate vocalist in her own right, Fargana has developed her own distinctive style that builds on the formidable artistic legacy bequeathed to her by her father, the renowned musician Alim Qasimov. Accompanied by the same quartet of young musicians as her father, Fargana offers a brilliant example of tradition-based music performed with a contemporary sensibility.

THE BADAKSHSHAN ENSEMBLE

Traditions of Badakhshan

Aqnazar Alovatov vocal, *rubab*; **Soheba Davlatshoeva** vocal and dance; **Shodikhon Mabatkulov** *daf*; **Olucha Muallibshoev** vocal, *tanbur*; **Mukhtor Muborakkadamov** *setar*; **Gulomsho Safarov** *tanbur*



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 Ismaili Muslims. The Badakhshan Ensemble showcases Pamiri traditions, which combine robust vocals, sinuous dance, and mystical rhythms performed on frame drums and long-necked lutes. Song texts are drawn from the Sufi-inspired poetry of Rumi, Hafez, and Nasir Khusraw, the great *pir*, or saint, of the Badakhshani Ismailis.

THE ART OF THE AFGHAN RUBAB

Homayun Sakhi *rubab*; **Salar Rahul** *tabla*; **Abbos Kosimov** *doira* and *qayraq*



Afghan *rubab* virtuoso Homayun Sakhi teams up with percussionists Salar Nader on *tabla* and Abbas Kosimov on *doira* (Central Asian frame drum) for a performance devoted to the traditional Kabuli style of Indian raga, of which Homayun Sakhi is the greatest living exponent. Throughout this ebullient performance, Nader and Kosimov render “answers” to Sakhi’s “questions” (*sawal-jawab*) by transferring the rhythmic patterns of his *rubab* to their respective drums. In the fiery *drut* section of raga, Sakhi is part musician and part magician, extracting from his *rubab* a swirl of melodic colors and rhythms which provide ample evidence that in the hands of a master, the resources of tradition are all but inexhaustible.

2016 AKMI MASTERS

AGA KHAN MUSIC INITIATIVE-CURATED PERFORMANCE PROGRAMMES

WU MAN, SANUBAR TURSUN

and Master Musicians from the Silk Route

Wu Man *pipa*; **Sanubar Tursun** vocal, *dutar*;
Hesenjan Tursun *satar*, *ghijek*; **Mijit Yunus** vocal, *dutar*



“What would it sound like if I played Uyghur classical *muqam* and Ili folk songs on my *pipa*, and if the *pipa* were mixed with instruments like the *satar*, *tambur*, and *dutar*?”

This question had long intrigued *pipa* virtuoso Wu Man. To answer it, she launched a collaboration with the magnificent Sanubar Tursun, a popular Uyghur singer-songwriter and *dutar* player from a distinguished musical family. Sanubar in turn brought her brothers—both master performers on long-necked lutes—into the collaboration, along with other Uyghur musicians. The results of their work are on display in this programme, which includes newly arranged traditional songs, improvisations, and instrumental pieces that rejoin the historically kindred worlds of Uyghur and Chinese music.

TRIO DA KALI

Tradition-inspired Contemporary Malian Griot Music

Lassana Diabaté 22-key *balafon*; **Hawa Kassé Mady Diabaté** vocal; **Mamadou Kouyaté** bass *ngoni*



Trio Da Kali unites three outstanding musicians from the Mande culture of Mali, each of whom comes from a distinguished lineage of griots (hereditary musical artisans, oral historians, and genealogists). Longtime collaborators, the artists formed Trio Da Kali with the aim of bringing to light neglected repertoires and performance styles of the griots. In so doing, Trio Da Kali gives a fresh, contemporary twist to their musical art, breathing new life into an ancient and sublime musical tradition. Lassana Diabaté and Mamadou Kouyaté are among West Africa’s most dazzling instrumentalists, while Hawa Kassé Mady Diabaté’s soaring voice has been compared by some to the American gospel singer Mahalia Jackson.

BASSÉKOU KOUYATÉ & GARANA ROOTS

Bassekou Kouyaté *ngoni*; **Madou Kouyaté** bass *ngoni*;
Oumou Kouyaté vocals; **Zoumana Tereta** *soku* (horsehair
fiddle) and vocal; **Moctar Kouyaté** *calebash* (percussion)



Bassékou Kouyaté, from Mali, is a master player of the *ngoni*, one of West Africa's oldest instruments. **Bassékou** is a griot, or hereditary musician, and has taken the *ngoni*, with its skin sound table and long fretless neck, to audiences around the world. With four acclaimed solo albums and numerous collaborations, **Bassékou** is one of Africa's most charismatic and brilliant performers, known for his bluesy-rock sound that fuses the music of his native Segou, in central Mali, with popular African-American styles. But no matter how far he travels, **Bassékou** remains firmly in touch with his roots – in his home village, Garana, where he grew up, and where most of his family still live and practice music passed along through oral tradition. This roots music is the inspiration behind **Bassékou's** new project, *Garana Roots*.

BASEL RAJOUB & SORIANA PROJECT

Contemporary Music from the Orient

Basel Rajoub saxophones, *duclar*; **Kenan Adnawi** *oud*;
Andrea Piccioni percussion; **Feras Charestan** *qanun*;
Lynn Adib vocals



Soriana translates as "Our Syria." This adventurous programme brings together eminent performer-composer-improvisers from Syria and the West who create contemporary music inspired by the rich cultural heritage of the Middle East. Performed on Middle Eastern and Western instruments, the programme showcases a rising generation of cosmopolitan Arab musicians. It celebrates the artists' cultural heritage, paying homage to the land that gave them the gift of musical knowledge carried throughout many journeys as it soothes wounds and inspires creation, envelops in warmth and stability, and feeds the imagination as well as the soul.

KRONOS QUARTET COLLABORATIONS

AGA KHAN MUSIC INITIATIVE-CURATED PERFORMANCE PROGRAMMES

KRONOS QUARTET



David Harrington

violin

John Sherba

violin

Hank Dutt

viola

Sunny Yang

cello

Kronos's adventurous, eclectic repertoire encompasses works by 20th-century masters (Bartók, Shostakovich, Webern), contemporary composers (Sofia Gubaidulina, Arvo Pärt, Alfred Schnittke), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk), and artists from even farther afield (rock guitar hero Jimi Hendrix, Indian vocal master Pandit Pran Nath, and avant-garde saxophonist John Zorn). Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers, that have included Americans Terry Riley, Philip Glass, and Steve Reich; Azerbaijan's Franghiz Ali-Zadeh; Poland's Henryk Górecki, and Argentina's Osvaldo Golijov. Additional collaborators from around the world have included the legendary Bollywood "playback singer" Asha Bhosle; the renowned American soprano Dawn Upshaw; Mexican rockers Café Tacuba; the Romanian gypsy band Taraf de Haïdouks; and the unbridled British cabaret trio, the Tiger Lillies.

In 2008, the Aga Khan Music Initiative and the San Francisco-based Kronos Quartet inaugurated a pioneering musical collaboration that brings the quartet together with leading musicians from AKMI countries to compose, arrange, and perform new music rooted in regional traditions.



HOMAYUN SAKHI TRIO

The first AKMI-Kronos collaboration features Hodayun Sakhi's "Rangin Kaman" ("Rainbow" in Persian), a composition for Afghan *rubab*, *tabla*, frame drum and string quartet. The string quartet parts, which Sakhi composed on a Casio synthesizer, were arranged for Kronos by Stephen Prutsman, a long-time Kronos collaborator.



ALIM QASIMOV ENSEMBLE

This collaboration melds the vocals of Azerbaijani singers Alim and Fargana Qasimov with instrumental music performed by the Kronos Quartet and a quartet of Azerbaijani instruments: *tar*, *kamancha*, *balaban*, and *naghara*. The programme consists of Azerbaijani songs arranged first by Alim Qasimov and subsequently by Jacob Garchik, who created the string quartet parts.



TRIO DA KALI

Kronos Quartet's collaboration with Trio Da Kali, which was presented at the 2015 Montreux Jazz Festival, features sinuous new arrangements of griot songs that blend the timbres of Western strings with virtuosically performed polyphony on the *balafon* and *ngoni*—all in support of the luxuriant vocals of Malian singer Hawa Kassé Mady Diabaté.

QYRQ QYZ

In the wind-scoured steppe of Central Asia, nomadic Turkic clans rise to defend themselves against invaders from the east. Leading the defense is Gulaim, a charismatic teenage girl who gathers around her a group of forty young female warriors—Amazons of the steppe. Vanquishing the invaders, the forty girls secure their clans' freedom and build a society founded on justice and compassion. "Qyrq Qyz" (Forty Girls) is inspired by their legendary story, which lives on as an oral epic still performed by traditional bards in Central Asia.

In Uzbek filmmaker Saodat Ismailova's adaptation of the epic, "Qyrq Qyz" becomes a multimedia work in which live performance by female epic reciters and instrumentalists is set against multiscreen video projection with a musical score by the celebrated Tashkent-based composer Dmitri Yanov-Yanovsky that weaves back and forth from film soundtrack to live performance.

"Qyrq Qyz" offers an ideal vehicle for educational residencies focusing on women's musical traditions in the Muslim world, epic and oral poetry, and the integration of traditional and contemporary artistic languages.





2016/17 AKMI PROGRAMME IN CREATION
AKMI-CURATED PERFORMANCE PROGRAMMES

NEW MUSIC FROM KYRGYZSTAN



Artists are drawn from the most talented graduates of the Aga Khan Music Initiative's professional training programme



In the post-Soviet era, historically nomadic Kyrgyzstan has emerged as a culturally dynamic nation where a rising generation of talented artists draw on the rich traditions of Kyrgyz material, expressive, and spiritual culture as a source for contemporary artistic creation. This programme presents an ensemble of young Kyrgyz musicians whose participation in the Aga Khan Music Initiative's decade-old "master-apprentice" music training programme transformed them into performer-arranger-composers of a vibrant new body of tradition-based contemporary works. Melding the overtone-rich timbres of *komuz* (three-stringed lute), *kyl-kiyak* (two-stringed fiddle with horsehair strings), metal and wooden jaw harps, wooden flutes, and other Kyrgyz instruments, these sonically distinctive works suggest a promising way forward for Central Asia's nomadic artistic traditions.





AGA KHAN TRUST FOR CULTURE

Music Initiative

