



AGA KHAN TRUST FOR CULTURE

Music Initiative in Central Asia



The Aga Khan Music Initiative in Central Asia (AKMICA) is a programme of the Aga Khan Trust for Culture (AKTC). The Trust promotes the cultural mission of the Aga Khan Development Network (AKDN) and focuses on the physical, social, cultural and economic revitalisation of communities in the Muslim world. The Trust's programmes also include the Aga Khan Historic Cities Programme, the Aga Khan Award for Architecture, the on-line resource ArchNet, the Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology, and the Museum Projects.

Cover: Detail of the finispiece from the Diwan of Sultan Ibrahim Mirza, Qazvin, Iran, 1852, Aga Khan Museum Collections.

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AGA KHAN MUSIC INITIATIVE IN CENTRAL ASIA

The Aga Khan Music Initiative in Central Asia (AKMICA) was created by His Highness the Aga Khan in 2000 to support the efforts of Central Asian musicians and communities to sustain, further develop and transmit musical traditions that are a vital part of their cultural heritage.

Among the traditional arts of Central Asia, music occupies a unique place, for it has been at once a means of expressing social identity, preserving spiritual practices and beliefs, cultivating the performance of poetry and transmitting history, philosophy and ethics.

This venerable social tradition of music was severely ruptured during the twentieth century, when society and culture in Central Asia were forcibly reshaped under the influence of Soviet modernisation. Following the breakup of the Soviet Union, patronage of music and other arts languished as the new nations of Central Asia struggled to achieve social and economic stability. Yet much of Central Asia's rich and diverse musical legacy survived, albeit in forms that were altered or incomplete. Today, this legacy is being actively recovered and revitalised. In an era of rapid social change, music is recognised within the region as an invaluable resource for educating Central Asians about their history and traditions as well as for exploring new forms of artistic creativity, both locally and transnationally. The Music Initiative's strategy is to contribute to the revitalisation and continuing evolution of music in Central Asia by identifying and supporting outstanding musical talent, cultivating new approaches to musical performance and pedagogy, documenting and disseminating the work of leading exponents of Central Asian music, and stimulating interest in the region's music worldwide. Through this multifaceted approach, the Music Initiative aims to help musicians address a principal artistic challenge of the present time: nourishing global connections while retaining a link to art that's rooted in place and tradition.

The Music Initiative's first major undertaking was a multi-year collaboration with the Silk Road Project, the international arts initiative founded and directed by cellist Yo-Yo Ma. Collaborative activities introduced distinguished musicians from Central Asia to audiences in the West and also brought Western musicians to Central Asia. Highlights included a concert tour of Kazakhstan, Kyrgyzstan and Tajikistan featuring Yo-Yo Ma and the Silk Road Ensemble, and a multi-media production in the atrium of the British Library devoted to

“ I firmly believe that peace will be possible only when the pluralistic nature of human society is recognised, seen as a source of strength rather than weakness, and used as a basis for the formulation of policies and structures at all levels of governance. ”

His Highness the Aga Khan

Illustration from the Akhlaq-i Nasiri of Tusi: “Musical entertainment at a scholar’s house”, Lahore, c.1595, opaque watercolour, gold and ink on paper. Aga Khan Museum Collections.



the Kyrgyz epic poem *Manas*. The largest collaborative event also involved a partnership with the Smithsonian Institution through which the Music Initiative provided curatorial expertise and support for a major representation

of Central Asian musicians and artisans at the Smithsonian Folklife Festival “The Silk Road: Connecting Cultures, Creating Trust”. The ten-day festival took place on the National Mall in Washington, D.C., in summer 2002 and attracted 1.3 million visitors. The partnership with the Smithsonian continues today in the form of a ten-volume CD-DVD anthology, *Music of Central Asia*, co-produced by the Music Initiative and released worldwide by Smithsonian Folkways Recordings.

Collaboration with the Silk Road Project served as a catalyst for developing the Music Initiative’s own community-based activities in Central Asia. These activities focus on three programme areas: Supporting Tradition-Bearers, Documentation and Dissemination, and International Performance and Outreach. As the Music Initiative continues to evolve toward new forms of collaboration with a range of educational and cultural organisations both in Central Asia and outside the region, its goals and strategies remain rooted in its core mission: helping assure the transmission of musical skills, knowledge and experience from one generation to the next, raising the prestige of traditional music and musicians in their own communities, and stimulating innovative collaborations between musicians from Central Asia and beyond the region.



Legendary *mugham* singer Alim Qasimov teaching his daughter Fargana (above). Young students at AKMICA centres in Kyrgyzstan and Tajikistan (right).





SUPPORTING TRADITION-BEARERS



The launch of the Tradition-Bearers Programme came at a critical moment for Central Asian music, when, demoralised by economic hardship and lack of interest and recognition from the public, many traditional musicians had abandoned their careers as performers and teachers. The Music Initiative identified master-musicians, or *ustâds*, committed to the survival of their cultural heritage, who were not only consummate performers and talented educators, but who also demonstrated innovation and entrepreneurship in their approach to sustaining musical traditions. The Tradition-Bearers Programme presently operates projects in Afghanistan, Kazakhstan, Kyrgyzstan and Tajikistan. Small grants have also been awarded to projects in Uzbekistan. Master musicians work both in self-initiated music centres and schools, and within guild-like networks that encourage collegiality and communication among independent master teachers. These organisations accomplish their mission by developing new materials and methodologies for teaching traditional music, involving students in ethnographic documentation of local traditions, establishing workshops for building high-quality musical instruments and stimulating appreciation of authentic traditional music among audiences in Central Asia.

The various pedagogic methods of the centres extend along a continuum that ranges from intensive training of an elite group of advanced performers to cultivating future audiences by teaching the elementary grammar of traditional music. Differences in the age range of students, the focus of the curriculum and the educational goals of each centre reflect the different ways in which they have implemented the Music Initiative's mission to preserve and reanimate traditional music, and assure its transmission to the next generation of performers and audiences.

To date, more than 3,000 students and master musicians have directly benefited from the Tradition-Bearers Programme through support of *ustâd-shâgird* centres and teacher-training seminars. The Programme's considerable visibility in Central Asia stems not from its size, which is modest, but from the model it offers of how to preserve and further develop intangible cultural heritage in the conditions of a free cultural marketplace.

Sustaining traditions by supporting tradition-bearers involves far more than aiding individual musicians. The vitality of any musical tradition is closely linked to the broader social and economic context in which it exists. For talented performers, the key desired outcome is to feel appreciated by and connected to the communities of listeners on which their profession's economic viability relies. Reanimating musical traditions that have suffered rupture, repression or censorship requires a comprehensive approach to cultural advocacy that addresses the following issues:

- Training and pedagogy: assuring the quality of teachers and curriculum materials, and providing democratic access to educational opportunities for students.
- Taste and aesthetics: encouraging appreciation for a tradition's highest achievements.
- Mediation and commerce: developing markets, audiences and distribution networks for cultural production (recordings, videos, concert tours and Internet websites).
- Cultural identity and globalisation: advocating for music rooted in a sense of place while nourishing worldwide connections.



Students in the *Ustat-Shakirt* (master-apprentice) Programme in Issyq-Qul, Kyrgyzstan, and the *Murager* (Heritage) Programme at Kökil College in Almaty, Kazakhstan.

GEOGRAPHIC DISTRIBUTION OF THE CENTRES

Each of the schools and centres within the Tradition-Bearers network pursues its goals in ways that reflect not only its educational mission, but also its demographic and social context.



- | | | | |
|---|------------------------|----|-------------|
| 1 | Kabul | 8 | Osh |
| 2 | Herat | 9 | Dushanbe |
| 3 | Almaty | 10 | Khojend |
| 4 | Qyzylorda | 11 | Isfara |
| 5 | Bishkek | 12 | Istaravshan |
| 6 | Issyq-Qul | 13 | Penjikent |
| 7 | Kochkor (Naryn Region) | | |



Music school (above) and an instrument-making workshop (right) in Kabul, Afghanistan. Reviving the art of fine instrument-building is a priority for the Music Initiative.



AFGHANISTAN

USTÂD-SHÂGIRD MUSIC TRAINING PROGRAMME IN KABUL AND HERAT



Launched in late 2003, the *Ustâd-Shâgird* Music Training Programme embodies the links that have been forged by the Aga Khan Trust for Culture between the preservation of intangible and tangible cultural heritage. In Kabul, the Historic Cities Programme is engaged in the conservation of a sixteenth-century garden

laid out by Mughal emperor Babur, and rehabilitation of historic quarters of the old city, including Kuche Gharabat. Long associated with the teaching and performance of Kabuli art music, Kuche Gharabat fell victim to the political instability that overcame Kabul after 1979, when many musicians fled into exile (mostly to Peshawar and Quetta). In 1992-93, those families that remained in Kuche Gharabat were driven out of their homes by inter-factional fighting, which devastated this and other neighbourhoods in the old city.

When musicians began returning to Afghanistan, the Music Initiative engaged six masters to offer instruction on the premises of the Aga Khan Trust for Culture in Kabul. In 2006, another group of *ustâds* began teaching students in historic premises restored for this purpose in the centre of the old city of Herat, in western Afghanistan. The *ustâds* provide instruction to groups of around 20 students in two-hour sessions three times a week. All students are selected on the basis of merit, and have to pass regular tests to retain their place in the course. While initial enrolment in the Training Programme was all-male, efforts have been made to identify female students, and four young women are now enrolled in different courses. It is hoped that female graduates of the Programme will, in time, contribute to the continuation of a rich tradition of music-making by and for women in Afghanistan.

KAZAKHSTAN

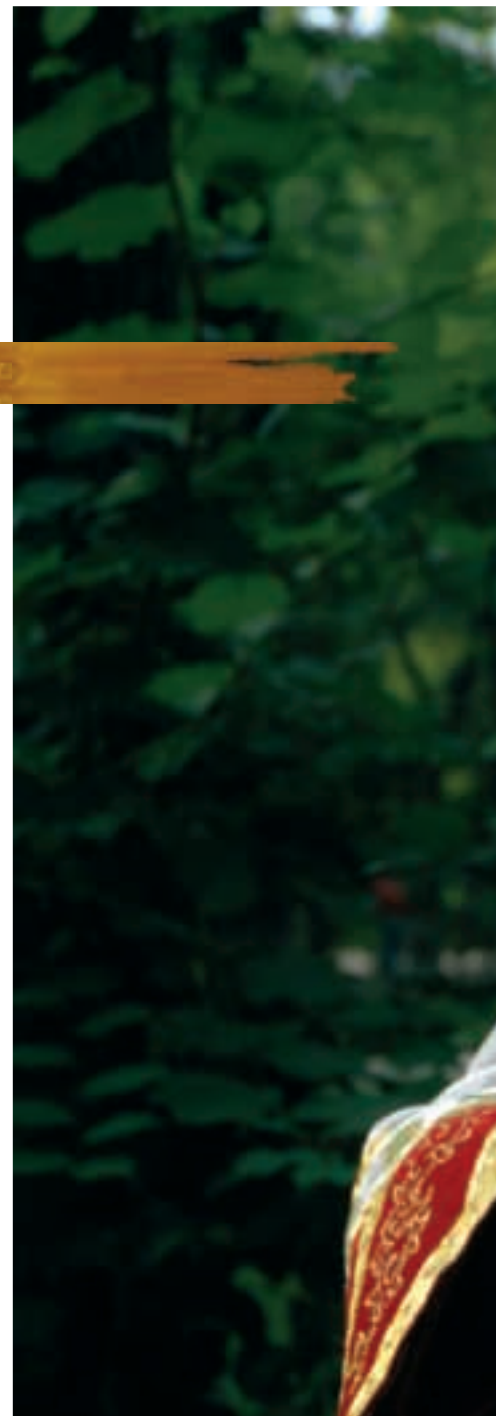
KÖKIL MUSIC COLLEGE IN ALMATY AND GUILD OF EPIC RECITERS IN QYZYLORDA



In Almaty, Abdulhamit Raimbergenov, founder and director of Kökil Music College, is working to expand his innovative approach to teaching Kazakh traditional music to children through the *Murager* (Heritage) Programme that he conceived and developed with support from the Music Initiative. Students participating in the Programme are not specially selected for musical talent, and most do not intend

to become professional musicians. Instead, Raimbergenov's goal is to build educated audiences for the next generation of traditional musicians under the assumption that their music will not survive unless it is performed within a social milieu that supports it. The Music Initiative has provided hundreds of musical instruments to students in the Programme, and supported the development of electronic textbooks and video training guides that can be used nationwide. Kazakhstan's ministries of Education and Culture officially recognised *Murager* in 2004. "Parents and teachers are demanding more classes", said Abdulhamit Raimbergenov recently. "The average number of students in a class is 25-30, but the more students in a class, the better the results seem to be". Future development of *Murager* will include an elite training section for musically talented students who hope to become professional performers.

The performance of epic poetry by bards, known as *zhyrau*, has long been cultivated among the semi-nomadic herders of central and western Kazakhstan. In the Qyzylorda Region of central Kazakhstan, the Music Initiative has supported ethnographic research trips, audio and video documentation, and a master-apprentice teaching programme focusing on *zhyraulik* – the art of performing oral epic. Support was initially provided through the Turan Centre, affiliated with Qyzylorda University, and is currently provided directly to a guild of *zhyraus* whose most notable figure is Bidas Rustembekov, a leading Kazakh bard, and the descendant of a distinguished lineage of *zhyraus*.





Ulzhan Baibussynova, a master teacher at the Kökil Music College in Almaty (above) and a music rehearsal in Qyzylorda, Kazakhstan (left).

KYRGYZSTAN

CENTRE *USTAT-SHAKIRT* IN BISHKEK, KOCHKOR,
ISSYQ-QUL (SEMENOVKA AND KARAKOL) AND OSH



Centre *Ustat-Shakirt* is unique among the tradition-bearer initiatives in that its teachers and students are geographically dispersed rather than concentrated in a single community. The Centre currently operates active programmes in four of Kyrgyzstan's seven regions, and plans to expand to the three remaining regions of Talas, Batken and Jalalabad. Following a traditional model, students travel to their teacher's domicile and become members of the household, living together, practicing music and helping with chores. At present, the Centre's roster includes 23 teachers and seventy students who are studying the *komuz* (three-stringed lute), the *qyl-qiyak* (bowl fiddle), metal and wooden jaw harps, wind instruments (*choor*, *chopo choor*, *sybyzgy*), instrument-making and music history. Students, many of them from families of modest means, receive a stipend of around US\$20 per month. In the Centre's musical instrument workshop, master luthiers train apprentices in the crafting of high-quality instruments, with a focus on applying innovative techniques to building traditional instruments. These instruments are furnished to teachers and students in the master-apprentice programme.

In 2007, the Centre partnered with the Swiss Development Office and the Kyrgyz Ministry of Culture in a groundbreaking project to equip music schools nationwide with newly fabricated traditional instruments. Some of these instruments had not been made for decades, and the craft of building them was restored by teachers involved in the *ustat-shakirt* training programme.

Teachers affiliated with Centre *Ustat-Shakirt* have been particularly active in the Music Initiative's International Performance and Outreach Programme. The pride and artistic stimulation that result from presenting their traditions to an international audience are reflected in the enthusiasm with which these teachers have embraced their pedagogic work. The Music Initiative regularly invites advanced students to participate in concert tours, providing an added incentive to excel.



Master teacher Nurak Abdurakhmanov (below), and members of Ensemble Tengir-Too (right), the resident performing group of Centre *Ustat-Shakirt*.





Students of the Academy of Maqâm,
Dushanbe, Tajikistan.

Academy students actively participate in the Performance and Outreach Programme; their recording of *Maqâm-i Râst*, one of the song cycles that comprise the Shashmaqam, is featured in the *Music of Central Asia* CD-DVD series.



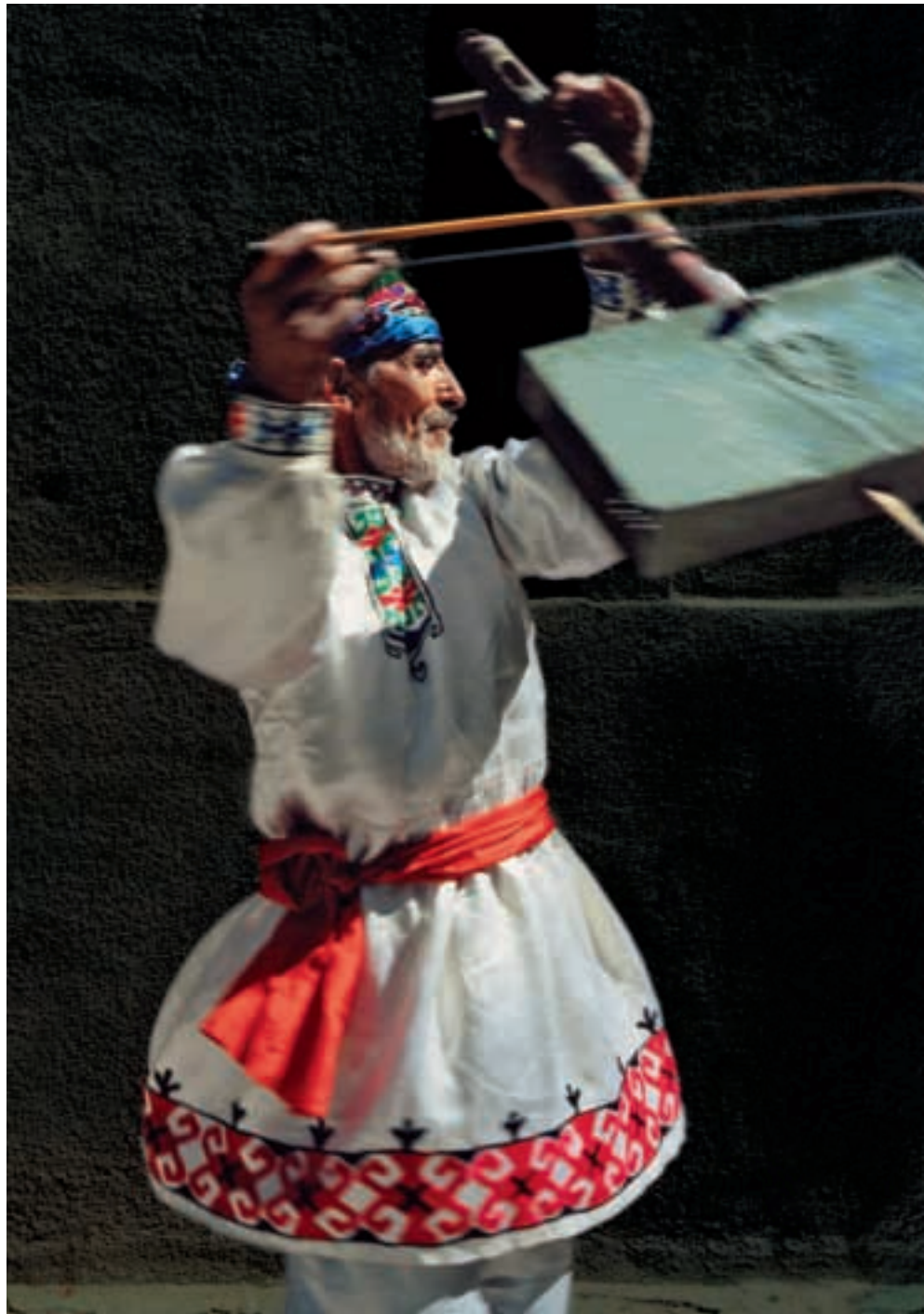
TAJIKISTAN

ACADEMY OF MAQÂM IN DUSHANBE AND KHUNAR CENTRE IN NORTHERN TAJIKISTAN

The Academy of Maqâm was founded in 2003 by Abduvali Abdurashidov, a leading music scholar and celebrated performer of Tajik-Uzbek classical music (Shashmaqâm). The Academy offers comprehensive training to qualified students in historical, theoretical and practical elements of Shashmaqâm. Students are enrolled in an intensive, four-year course of study, while those who have completed this programme remain professionally involved in performing and teaching Tajik classical music. The Academy's curriculum includes fifteen different subjects ranging from vocal technique, performance on musical instruments and music theory to the history of world religions, analysis of classical poetry and Persian language. Students in the Academy are active participants in the Music Initiative's International Performance and Outreach Programme, and their recording of *Maqâm-i Râst*, one of the six song cycles that comprise the Shashmaqâm, is featured in the CD-DVD anthology released through the Music Initiative's Documentation and Dissemination Programme. The Academy's achievements have also been supported by the President and the leadership of Tajikistan, and the Academy frequently has opportunities to present the art of Shashmaqâm both within the country and abroad.

With its grant from the Music Initiative, Khunar Centre sponsors *ustâd-shâgird* programmes in four cities of northern Tajikistan: Khojend, Isfara, Istaravshan and Penjikent. In contrast to the Academy of Maqâm, whose focus is on advanced students, Khunar Centre accepts children from eleven to sixteen years of age. In 2007, the Centre accepted some 200 students. In addition to offering lessons with its 65 teachers, Khunar Centre sponsors frequent concerts, prepares cassettes and CDs for its students and publishes music method books. An opportunity to teach young people has had a significant impact on the social life of communities and teachers, many of whom are pensioners living on a limited income. "We're giving a second life to older musicians", said Khunar Centre's director, Sultonali Khudoberdiev. "A lot of listeners, both young and old, are interested in our programmes". Future projects for Khunar Centre include creating a musical instrument workshop to train luthiers, and expanding the *ustâd-shâgird* programme to other towns in northern Tajikistan.






Badakhshani musician Jonboz Dushanbiev (above), as depicted on the cover of the CD-DVD, *Badakhshan Ensemble: Song and Dance from the Pamir Mountains*.



DOCUMENTATION AND DISSEMINATION



The principal activity of the Music Initiative's Documentation and Dissemination Programme is its partnership with the Smithsonian Institution's Center for Folklife and Cultural Heritage for the production of *Music of Central Asia*, a ten-volume CD and DVD anthology of Central Asian musical traditions aimed at both specialist and non-specialist audiences worldwide. The partnership with the Smithsonian grew from the Music Initiative's collaboration on the 2002 Smithsonian Folklife Festival, which featured over 400 musicians and artisans from 25 countries in an ebullient celebration of the Silk Road and its cultural legacy. The Music Initiative also collaborated with Smithsonian Folkways Recordings on the production of a double CD linked to the festival, *The Silk Road: A Musical Caravan*, which served as a prototype for the present CD-DVD anthology.

Music of Central Asia focuses on musicians who represent both a mastery of their own tradition and a spirit of innovation expressed through new approaches to performance style, repertory and technique. An example of such a traditionalist-innovator is the Kyrgyz musician Nurlanbek Nyshanov, leader of Ensemble Tengir-Too, which is featured on volume one of *Music of Central Asia* (*Tengir-Too: Mountain Music from Kyrgyzstan*).

Nurlanbek Nyshanov's 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 striking arrangements for small ensembles 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. The group has attracted an enthusiastic following both in the West and in Kyrgyzstan's competitive free-market music economy, and is making steady progress at sustaining a livelihood from concert performances at home.

To date, six volumes of *Music of Central Asia* have been released:

1. *Tengir-Too: Mountain Music from Kyrgyzstan*
2. *Invisible Face of the Beloved: Classical Music of the Tajiks and Uzbeks*

Volumes 1-6 of the CD-DVD anthology *Music of Central Asia*, co-produced by the Aga Khan Trust for Culture and the Smithsonian Institution.





Musicians of Ensemble Tengir-Too during a recording session in Bishkek, Kyrgyzstan.

3. *Homayun Sakhi: The Art of the Afghan Rubab*
4. *Bardic Divas: Women's Voices in Central Asia*
5. *Badakhshan Ensemble: Song and Dance from the Pamir Mountains*
6. *Alim and Fargana Qasimov: Spiritual Music of Azerbaijan*

The DVDs that are an integral part of each release do not simply document musical performance, but explore the lives of the featured musicians and the source of their inspiration and musical ideas.

Almost all musicians featured in the series also participate in the International Performance and Outreach and Supporting Tradition-Bearers Programmes. In future years, the Initiative plans to reformat all CD-DVD releases for distribution in Central Asia, either on CD or cassette, and make their contents available on a dedicated website that will include educational tools and on-line training guides.

ARCHIVING, PUBLICATION AND CURRICULUM DEVELOPMENT

The Music Initiative's future plans include collaborating with the University of Central Asia to create a state-of-the-art research archive devoted to Central Asian music. This archive, physically located in Central Asia, will become accessible via the Internet as its holdings are digitised. The Music Initiative will also collaborate with the University of Central Asia to launch a publication series comprising critical editions of important musical repertoires and historical treatises, as well as current ethnographic and interpretive studies. A website that supports educational outreach activities connected to the International Performance and Outreach Programme will include curriculum materials and teacher guides for use in secondary schools in the West. A separate collaborative curriculum initiative is underway to produce a university-level course on Central Asian music and expressive culture suitable for implementation throughout Central Asia itself.



Performers in AKMICA's International Performance and Outreach Programme include (clockwise from top left) Shodi Mabatqulov, Soheba Davlatshoeva, Homayun Sakhi and Zainidin Imanaliev.



INTERNATIONAL PERFORMANCE AND OUTREACH



The Performance and Outreach Programme presents Central Asian musical traditions to audiences worldwide, helping to build relationships between musicians from Central Asia and a global network of music-presenting institutions. Since its inception in 2002, the International Performance and Outreach Programme has produced numerous concerts in Europe, the United States, Africa and selected countries in Asia. Before the Music Initiative began its work, concerts of music from Central Asia were rare in Europe and North America. Typically restricted to small venues frequented by audiences whose focus was specifically “world music”, the choice of musicians tended to be haphazard, and the quality of the concerts uneven.

This Programme works to professionalise the presentation of Central Asian music by using its curatorial expertise to select outstanding performers, develop innovative concert productions and organise worldwide concert tours that include numerous educational outreach activities: workshops and master classes, university lecture-demonstrations and residencies, children’s programmes and community events, museum presentations and documentary film screenings.

Performance venues are chosen with the aim of reaching new audiences of diverse profiles and age groups, and concert programmes are designed to provide a cultural context for the music that is performed. Short documentary films projected in concert venues introduce audiences to the featured musicians, and to the communities in which they live and work. Supertitles with translations of song lyrics, live video feeds displaying close-up images of the musicians and their instruments, and video scenography projected on large panels at the rear of the stage are among the visual aids that have enhanced recent concerts.

For arts presenters, the Performance and Outreach Programme offers an opportunity to enrich and diversify their music programming, and to broaden their audience base. For the Music Initiative, collaborating with established arts presenters helps to acquaint international audiences with the music of Central Asia, and to promote respect for the musicians and traditions they represent within Central Asia itself by presenting some of the region's finest musicians in prestigious concert venues around the world. Moreover, each concert tour seeds new connections among the musicians themselves.



An example of such a tour was “Via Kaboul: Central Asia without Borders”, which began with a sold-out concert at the London Coliseum, home of the English National Opera, co-produced by the Opera and the Music Initiative. During the two-week-tour artists from Afghanistan, Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan all became enthusiastic participants in a process of spontaneous inter-regional cultural exchange. Their late-night jam sessions and conversations not only helped stimulate new artistic visions, but inspired the musicians to delve more deeply into their own traditions.

Bukharan dancer Muhiniso Mujitova joins the performance of the Academy of Maqâm.

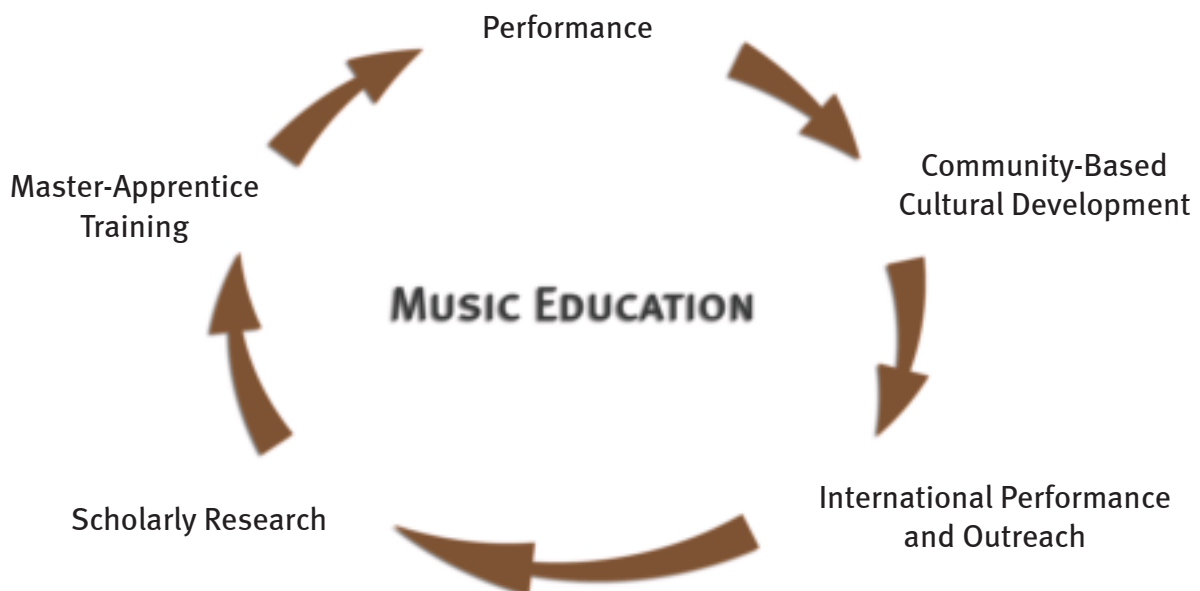
The next priority for the Performance and Outreach Programme is to develop an infrastructure for regional touring within Central Asia itself. To create an active and self-sustaining concert touring mechanism, the Music Initiative plans to collaborate with local governments and NGOs as well as with its own network of music schools, and with other agencies of the Aga Khan Development Network.

The Academy of Maqâm perform at the London Coliseum, home of the English National Opera.



MUSIC EDUCATION: AN INTEGRATED APPROACH

The Music Initiative’s mission of assuring the transmission of musical traditions that link Central Asians to their history and cultural heritage is integrally connected to the broader cultural revitalisation and educational mission of the Aga Khan Trust for Culture, and through the Trust, to the social and economic development mission of the Aga Khan Development Network (AKDN). Education is at the core of all the Music Initiative’s programmes and has served as the main focus of its investments to date. The Initiative’s development goals focus on pursuing its educational objectives through a network of collaborations with institutional partners both inside and outside the AKDN whose mission, resources and expertise complement its own. In forging these collaborations, the Music Initiative remains committed to the integrated approach to cultural development work that has made its programmes effective.





Students and teachers from AKMICA-supported schools and centres at the conclusion of a week-long summer musical symposium at Lake Issyq-Qul, Kyrgyzstan.

Through their participation in the closely linked activities shown in the preceding diagram, musicians in the Music Initiative network gain recognition and prestige in their home communities, secure their own economic well-being and provide viable models of a life in music for students. At the same time, Western audiences are exposed to some of the finest contemporary representatives of Central Asian musical arts.

His Highness the Aga Khan has stated that “development is sustainable only if the beneficiaries become, in a gradual manner, the masters of the process”. In the domain of music, development hinges on building respect for both old cultural knowledge and new. Creating a dynamic interchange between the two, stimulating curiosity and experimentation, nourishing visionary talent and encouraging transnational exchange – all of these invigorate the arts and confirm their vital place in the contemporary cultures of Central Asia.

AGA KHAN DEVELOPMENT NETWORK

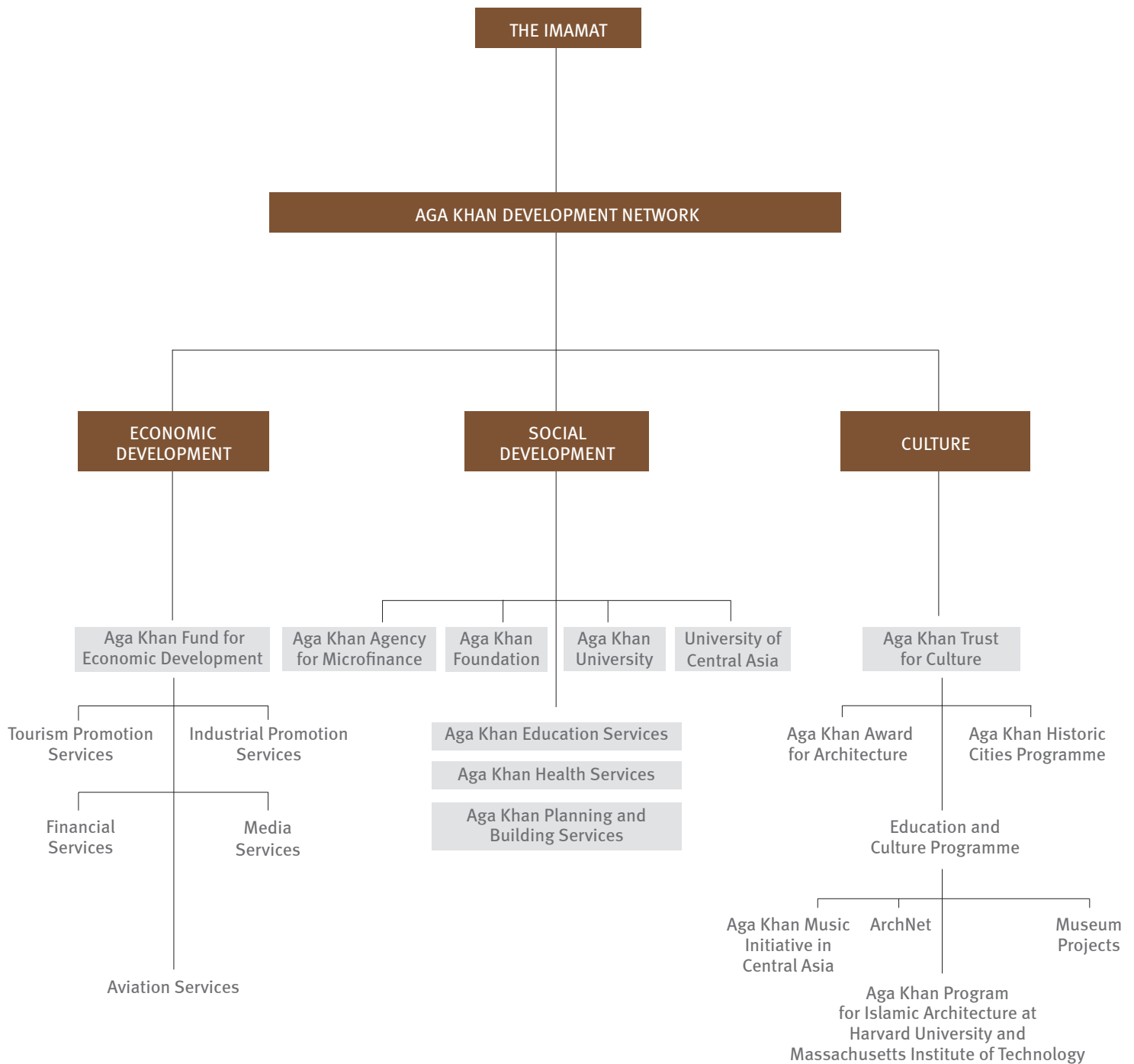


The Aga Khan Development Network is a group of private, non-denominational, international development agencies created by His Highness the Aga Khan, the 49th hereditary Imam of the Shia Ismaili Muslims. It is a contemporary endeavour of the Ismaili Imamat to realise the social conscience of Islam through institutional action. The agencies address problems experienced by all citizens, irrespective of race, ethnicity, gender or religion. Together they collaborate in working towards a common goal – to build programmes and institutions that improve the welfare and prospects of people in countries of the developing world, particularly in Asia and Africa.

The Aga Khan Fund for Economic Development (AKFED) works to strengthen the private sector through investments in industrial production, infrastructure, tourism development, financial services, aviation and media. AKFED also takes bold but calculated steps to invest in environments that are fragile and complex. It has assisted in the rehabilitation of economies after civil conflict or internal turmoil in environments as varied as Afghanistan, Bangladesh, Mozambique, Tajikistan and Uganda.

Operating in both rural and urban settings, the programmes, institutions and banks of the Aga Khan Agency for Microfinance (AKAM) have helped millions of underprivileged people expand their incomes, improve their quality of life and become self-reliant. The Aga Khan Foundation (AKF) focuses on rural development, health, education, environment and the strengthening of civil society. Aga Khan Education Services (AKES) operates more than 300 schools and educational programmes. Aga Khan Health Services (AKHS) operates over 200 health centres, dispensaries, hospitals, diagnostic centres and community health outlets. Aga Khan Planning and Building Services (AKPBS) works to improve design and construction, village planning, natural hazard mitigation, environmental sanitation and water supply systems.

The Aga Khan University (AKU), with branches and institutes in East Africa and the UK, is a major centre for education, training and research in the health sciences and teacher education. The University of Central Asia (UCA), chartered in 2000, is located on three campuses: in Khorog, Tajikistan; Tekeli, Kazakhstan; and Naryn, Kyrgyzstan. UCA's mission is to serve, both indirectly and directly, the largest possible number of people in the mountain regions of Central Asia.



www.akdn.org

CONTACT INFORMATION



Aga Khan Development Network Switzerland

1-3 Avenue de la Paix
1202 Geneva, Switzerland
Tel: +41 22 909 7200
Fax: +41 22 909 7292
Email: aktc@akdn.org
Website: www.akdn.org

Aga Khan Cultural Services – Afghanistan

Aga Khan Music Initiative in Central Asia – Kabul
Qala Moeen Afzal Khan
Gozargah Street, District 3
Kabul, Afghanistan
Tel: +93 700 281 308
Email: sidiqimirwaiss@yahoo.com

Aga Khan Music Initiative in Central Asia – Herat

Gozare Rokhband, Gozare Karbasi,
Khaneh Karbasi
District 7, Herat, Afghanistan
Tel: +93 700 435 770
Email: owais_tokhi@yahoo.com

Aga Khan Music Initiative in Central Asia – Kazakhstan

Kökil Music College
34 Gogol Street
Almaty, Kazakhstan
Tel: +7 32723 00 584
Fax: +7 32723 06 763
Email: o_sanat@mail.ru

Aga Khan Music Initiative in Central Asia – Kyrgyzstan

Centre Ustat-Shakirt
9 Manas av., Bishkek
720017, Kyrgyz Republic
Tel: +996 3123 18626
Fax: +996 3123 13481
Email: ustat@elcat.kg
Website: www.ustatshakirt.org

Aga Khan Music Initiative in Central Asia – Tajikistan

Academy of Maqâm & Music School
7 Dostoyevskogo Street
Dushanbe, Tajikistan
Tel: +992 37224 7058
Fax: +992 91870 3210
Email: navo@mail.ru


Khunar Music Centre

144 Firdawsi Street
735700 Khojend, Tajikistan
Tel: +992 34224 0810
Fax: +992 34224 0212
Email: humarman@mail.ru

Booking information & artist management

Zamzama Productions
156 Boulevard Magenta
75010 Paris, France
Tel: + 33 1 44 63 00 34
Fax: + 33 1 42 46 22 94
Email : info@zamzama.net
Website: www.zamzama.net

PARTNERSHIPS AND COLLABORATIONS (2000-2007)



The British Library
Columbia University Arts Initiative
English National Opera
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Festival of World Sacred Music, Fez
Fondazione Parma Capitale della Musica
The Institute of Ismaili Studies
The Ismaili Centre, London
Metropolitan Museum of Art
Ministry of Culture, Republic of Kazakhstan
Ministry of Culture, Republic of Kyrgyzstan
Ministry of Culture, Republic of Tajikistan
Musée des Arts Asiatiques, Nice
Smithsonian Institution Center for Folklife and Cultural Heritage
Smithsonian Folkways Recordings
Studio Mondomix
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Texas A&M University
Théâtre de la Ville
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The Silk Road Project, Inc.
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University of Central Asia
WOMEX (World Music Expo)
World Music Institute
Zamzama Productions



CONTRIBUTORS

Photographers and Illustrators:

Sabine Châtel
Nathalie Héricourt
Jolyon Leslie
Gary Otte
PIDZ
Sebastian Schutyser
Kate Vincent

Text:

Theodore Levin
Fairouz R. Nishanova

Design and Layout:

Khadija Buhadi

Printing:

Imprimeries Réunies Lausanne SA

Shodiana Ensemble (Uzbekistan)

performing at the Ile de France Festival,
Château de Villarceaux, September 2006
(right).

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