

Fellow's Presentation- MAKAIAS

Topic: ***INDIA IN CREATIVE WORKS OF CENTRAL ASIAN COMPOSERS***

Presenter: **Dr. Dilorom Karomat, Fellow, MAKAIAS**

External Expert: **Dr. Amlan Dasgupta**

Date: **14.09.2012**

Time: **3 pm**

Venue: **Azad Bhavan, Salt Lake**

Rapporteur: **Arpita Basu, Researcher, MAKAIAS**

Dilorom Karomat's presentation was based on the composite character of interrelations between the Indian and Central Asian cultural traditions. She observed that for centuries the Central Asian region had been at the crossroad of civilizations, a land 'in between' West and East. She commented that music had always played the first role in cultural exchange, since it does not have the limitations of other forms of communication. In this presentation Dr. Karomat focused on several compositions of Central Asian musicians. According to her, the image of India wasn't so exotic for Central Asian people as it was for Europeans or Russians. She highlighted that in the second half of the 19th century Russian and the European classical music found their way into Turkestan's (Central Asian) cultural life through several ways. Dilorom observed the establishment of National Composers school of European/Western musical orientation in Central Asia only by the mid-20th century. The presentation emphasized the tendencies of neoclassicism in the music of Central Asian composers. The heightened interest in Indian music appeared in Soviet Union from the middle of 50s of 20th century, caused by concrete historical events through cultural exchange programmes. During this particular time was composed the first work dedicated to India. In this connection she mentioned the contribution of Alexey Kozlovskij of Uzbekistan, the first Central Asian composer. Soviet Central Asian composers realize the image of India in different musical genres, like music for stage performances, ballet, cantata, chamber instrumental music, romances, songs and music for films. Similarities between

rhythm and melodies of Maqam and Raga's were analyzed. Karomot depicted that the valley of Kashmir had a special place in compositions of Central Asian and particularly of composers of Uzbekistan. Finally, by way of example she mentioned few works like "Amulet of love" by M.Ashrafi (1969, based on B.Gargi's drama "Sohni Mohival"; music for this ballet got J. Nehru's award), "The legend of Kashmir" by G. Mushel, "Indian poem" by U. Musaev; symphonic orchestra-suite on R. Tagore's drama "Postoffice" (1960th) by I.Akbarov ; "Indian poem" by A.Kozlovskiy ; music to dramatic play "Daughter of Gang" by S. Yudakov (based on R.Tagore's "Nawka Dubi") ; song on the words of S.Surkov "Hindi-Rusi bhai-bhai" by S.Yudakov etc.

Discussion Session

The external expert Dr. Amlan Dasgupta congratulated the presenter on her comprehensive presentation and then made certain extremely valuable comments. Dr. Dasgupta congratulated the presenter for highlighting the emergence of a new kind of composite sound which is extremely subtle and where a particular kind of music is incorporated with some unmusical sound. He praised her for emphasizing on the stages of development of music which are valuable in itself, only not for any political or historical reason. She had introduced the Central Asian composers to us. In this regard, he added that there are two different categories of musical composition. One is politically indulged and other is indigenous musical knowledge. She also had drawn our attention to the kinds of instruments used, development of instrumental music and constant exchange of musical instruments and their usage technique between Indian and Central Asian music composers. Dr. Dasgupta also cited the example of the influence of Central Asian music composers on the North Indian Classical Music. He mentioned that there is a kind of natural affinity between Indian and Central Indian Music. He added that Central Asian Music is a hybrid form of music which constantly appears to change. He had advised her to find out the history of Central Asian music and the interrelation between Indian and Central Asian music in the historical literary sources. He also suggested that she look at the large background of Russian Indology, Sanskrit literature, Buddhist Studies and the Tibetan studies to find out the root. He ended by encouraging her to trace out the detailed history of music delegation which took place during the 50's of previous century. Finally he thanked her for her informative presentation.

Comments and observations from the floor highlighted the following issues:

- The difference of music composition during Soviet and post-Soviet era.
- It was observed that during post-Soviet era the image of India became more philosophical to the Central Asian composers.
- The influence of Sufi tradition.
- Discussion was carried on the type of exchange during Soviet and post- Soviet era: earlier was more political and later turned towards culture.
- It was observed that after independence there is more influence of Indian Classical music than in the Soviet period which was influenced by the Indian Movies.
- Questions were raised on the names of the *Ragas* and the detailed information about 1954 Concert.
- It was observed that after independence Tajik composers got a chance to hear Indian Classical music in place of folk music of different Indian states and went through the books on the aesthetics of Indian Classical music.