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Nada-Avaz: Sounds of India and Persia
A Concert for Global Understanding

featuring
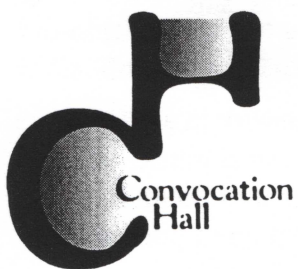**Amelia Maciszewski, sitar**
Amir Amiri, Persian santoor
Uday Ramdas, tabla
Tanya Kalmanovitch, violin

Saturday, November 17, 2001
at 8:00 pm

CDR:

Convocation Hall   **Arts Building**
                       University of Alberta

Department of Music
University of Alberta

The Musicians

Sitarist and ethnomusicologist **Amelia Maciszewski** has dedicated half her life to the study and practice of India's music and culture. She has trained under several eminent masters: sitar professor Suresh Misra, sarode maestro Aashish Khan, and vocal diva Girija Devi. She is a graduate of Nobel Laureat Rabindranath Tagore's university, Santiniketan, in India. She has performed in three continents and has received civic awards for her performance outreach in the U.S. She is a Killam Postdoctoral Fellow at U of A's Music Department, where she is co-directing the Indian Music Ensemble and pursuing research and publication about women musicians in India. In addition, she is continuing community outreach as a performer and instructor.

Tabla virtuoso and instructor **Uday Ramdas**, originally from Pune, India, has recently made Edmonton his second home. He is a disciple of the late distinguished tabla maestro Ustad Allah Rakha and his son, Ustad Zakir Hussein. In addition to his accomplishments in classical Indian tabla, he is also a composer who has directed and collaborated with a number of top-notch world and popular musicians in India, Europe, and North America.

Amir Amiri is a highly accomplished player of santoor, the Persian hammered dulcimer (also an important instrument in North India). A resident of Calgary since 1996, Iranian-born Amiri has been playing this multi-stringed instrument since the age of four. He has had the opportunity to study Persian classical, Hindustani, and South Asian Sufi music under masters such as Kalle, Kiyani, Nusrat Fateh Ali Khan, and Ravi Shankar. He is a sought-after musician and composer in the Calgary music and dance community.

Tanya Kalmanovitch is a versatile violinist whose style exhibits both the finesse of her Western classical background and the pizzazz of her grounding in jazz. A graduate of the Julliard Conservatory of Music, she has been awarded a U of A fellowship for doctoral study in ethnomusicology. Her concert tours have taken her around North America and Europe.

For more information on upcoming events, please contact
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Program

This concert further carries out the work of ethnomusicologists as cultural bridge builders using music as a tool for intercultural understanding by presenting and celebrating two major musical systems of the world. The musico-cultural dialogue presented in this concert is not accidental. The Mughal Empire in the Indian subcontinent lasted for over three centuries (1526-1858), during which time Indian musicians of Hindustan (presently North India) encountered and absorbed elements of the music of the Persian cultural sphere—a legacy that endures even today. This cultural synthesis can also be seen in North India's art, architecture, languages, and overlay of Sufi mysticism. Hence the title for this concert. *Nada* is the Sanskrit word meaning the fundamental sound of the cosmos, from which musical sound derives. *Avaz* means sound, or voice, in Persian as well as in the North Indian language Urdu; it also refers to the central, improvised part of a performance of Persian music. For the artists performing tonight, *nada-avaz* signifies intercultural communication by means of two musical idioms that have already proven to be aesthetically compatible. This musical dialogue is our humble attempt at one kind of global understanding—reaching out to our sisters and brothers around the world through the medium of sound: *nada* and *avaz*.

References
1984
    Nettl, Bruno, "The Classical Music of Iran." In Robert Browning, ed., *Maqam: Music of the Islamic World and its Influences*, pp. 18-20. New York: Alternative Museum.

1998
Wade, Bonnie C., *Imaging Sound: An Ethnomusicological Studie of Music, Art, and Culture in Mughal India*. Chicago: The University of Chicago Press.

The performance will consist of three parts. In the first, Amir Amiri will play Persian classical music on santoor. In the second, sitarist Amelia Maciszewski will perform Hindustani (North Indian classical) music. Each performer will be accompanied by tabla virtuoso Uday Ramdas. Finally, the three artists, joined by violinist Tanya Kalmanovitch, will explore the possibilities of musical communication between the two musical idioms and acknowledge the people of Afghanistan (the musical-cultural crossroads between Persia and Hindustan) with their arrangement of an Afghan folk melody.

The Music

Persian music is melodic and most typically performed solo, but also often with drum accompaniment. Although much of the music is improvised, the improvisation is based on a repertoire known as *radif*, which one learns by apprenticing with a master. A *radif* is organized into twelve pieces set to *dastgah*-s (or, according to some, seven primary *dastgah*-s and five secondary *dastgah*-s or *avaz*-s), or melodic modes, each of which has particular motifs, microtones, and modulations.

Raga is the melodic framework in a performance of Indian classical music, be Hindustani or Karnatak (that of South India). A *raga* consists of a collection of pitches that have a particular order in their scalar ascent and descent, as well as characteristic phrases. *Tala* is the music's rhythmic cycle, consisting of a certain number of beats arranged in various combinations of accented and unaccented syllables. One learns to improvise Hindustani music within the parameters of a *raga* or *tala* by arduous training under a master in the structure, form, and patterned motivic gestures of each.

CDR: MMI.60A

1. Santoor solo - dastgah Mahour

2. Santoor and tabla

3. Sitar and tabla - raga Maru Bihag

CDR: MMI.60B

1. "Bridges" (Dastgah Isfahan/raga Vasant Mukhari) - santoor, sitar, violin, tabla

2. "Jam-e Narenji" (Afghan folk song) - santoor, sitar, violin, tabla