

AGA KHAN DEVELOPMENT NETWORK

AALAM-E-KHUSRAU

2013



REPORT SUBMITTED TO

**MINISTRY OF CULTURE,
GOVERNMENT OF INDIA**

UNDER
CULTURAL GRANTS SCHEME (CFGs)

October 2013

JASHN-E-KHUSRAU : 2013

As part of **AALAM E KHUSRAU** programme, the second cultural festival called **Jashn E Khusräu** was organized during February - March 2013. This multi-venue festival consisted of peerless concerts, exhibitions, films, seminars, and heritage walks celebrating the life and works of Hazrat Amir Khusrau 'Dehlvi' in the pluralistic milieu of India's diverse histories, cultures, and arts.



EXECUTIVE SUMMARY

Hazrat Amir Khusrau Dehlvi was without doubt the greatest of the 14th century sufi poets and his contribution to 'Hindustani' culture of the Indian sub continent is profound. In fact he is venerated even as far as Turkmenistan and Iran. Hazrat Amir Khusrau Dehlvi (1253-1325) is popularly cherished for his contribution to qawwali tradition and vernacular Hindavi compositions.

The Aalam e Khusrau programme under the ongoing Urban Renewal Project that Aga Khan Trust

(AKTC) for Culture is undertaking at Humayun's Tomb, Hazrat Nizamuddin Basti and Sunder Nursery area, has made significant effort to document, disseminate, and revive the music and teachings of Hazrat Amir Khusrau Dehlvi.

The second festival under the Aalam e Khusrau programme was organized through February – March 2013 to present the legacy of Amir Khusrau on Folk and Classical music through performances, academic discussions, exhibits, films and heritage walks. The multi venue festival was spread across Hazrat Nizamuddin Basti, India Habitat Centre and Sunder Nursery. The National Museum and National Archives of India collaborated to host special exhibits on the innovations and contributions of Amir Khusrau with objects from their collection.

In February 2012, AKTC had submitted a grant proposal under the Cultural Functions Grant Scheme (CFGS) for 50 lakhs. We were sanctioned Rs.05 lakhs. Our enhancement request in October 2012 to the already sanctioned amount did not meet any favourable response.

The total expenditure incurred towards the festival was approximately 75, 00,000. The breakup of budget heads is as below.

Ministry of Culture: Rs. 5,00,000/-

Ford Foundation: Rs. 45,00,000/-

Aga Khan Foundation: Rs. 25,00,000/-

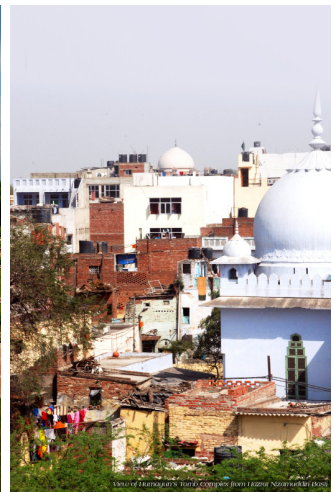
The audited utilization certificate for the grant under CFGS for Rs.5,00,000/- is attached separately with this report.

PROJECT DESCRIPTION

The Aga Khan Trust for Culture (AKTC) led the Urban Renewal project in the Humayun's Tomb – Nizamuddin Basti conservation area of Delhi. It is a not-for-profit Public Private Partnership (PPP) that commenced following the signature of a ten year Memorandum of Understanding in July, 2007. It took place between the Archaeological Survey of India, the Municipal Corporation of Delhi, Central Public Works Department, Aga Khan Foundation and the Aga Khan Trust for Culture. The Project combines conservation and urban environmental rehabilitation works with a series of community based socio economic development initiatives designed to improve the quality of life and environment for the community.

The project area includes the World Heritage Site of Humayun's Tomb complex and its buffer zone, which comprises of a seventy acre Government Sundar Nursery and the densely inhabited Hazrat Nizamuddin Basti. With over 100 monuments the project area is amongst the densest ensembles of medieval Islamic buildings anywhere in India. The local community of the Nizamuddin Basti boasts of a seven hundred years of living culture based on pluralistic Sufi traditions, which are centered in and around the Dargah of Hazrat Nizamuddin Auliya, a 14th century Sufi saint who lived here and was buried here. Hazrat Nizamuddin Auliya remains most revered with millions of people from all over the world, making a pilgrimage to the saint's tomb. A critical element of this programme is the cultural revitalization of the area through its linkages with the 13th century poet and musician, Hazrat Amir Khusrau.

(Right) The project area comprises of three presently segregated areas of Humayun's Tomb, Sundar Nursery, and Hazrat Nizamuddin Basti



Aalam-e-Khusrau (universe of Amir Khusrau) Programme is seen as an integral part of the cultural revival component, which commenced in 2010 with the support from Ford Foundation.

The programme has been documenting the multifarious contribution of the legendary Amir Khusrau in the field of poetry and music – from the popular Qawwali and folk music genres to Hindustani classical music and contemporary interpretations. Through archiving, research and documentation, public performances, discussions and seminars, fellowship and scholarship programme, it is bringing forth a deeper and richer understanding of the legacy and relevance of Amir Khusrau in this day and age. Given his contribution to the making of a syncretic and pluralistic Hindustani culture, the Aalam-e-Khusrau programme is doing substantial work which will stand the test of time as a lasting contribution in the field of culture.

The various components of the Aalam e Khusrau programme are briefly discussed below:

1. NASHIST-E-KHUSRAU (Discussions)

A series of gatherings of scholars, musicians, writers, poets, khuddam (custodians of Dargah) and select members of the community continues to gather to discuss the work and contribution of Amir Khusrau in the aforementioned fields. Through this medium of moderated discussions, the aim is to produce a body of focussed discourses which would be useful for a wide array of users. Between March 2010 and February 2012, 5 nashists have been organized featuring eminent poets like Gulzar Dehelavi and Mateen Amrohvi, scholars like Prof. Purushottam Agrawal, Prof. Mujeeb Rizvi, Prof. Syed Shahid Mahdi, Sohail Hashmi, Prof. Krishna Bisht, S. Kalidas Iyer, Vidya Rao and musicians like Ustad Aslam Khan and Ustad Saeed Zafar Khan.

2. KHAZANA-E-KHUSRAU

(Research, Archiving & Documentation)

Assuming the larger geographical area of Amir Khusrau's influence in Rajasthan, Punjab, Kashmir, Uttar Pradesh and Bihar, the documentation unit of the project has been identifying and recording oral histories and performed repertoires of Amir Khusrau. Apart from Qawwali, the performed repertoire of Khusrau has been collected from the classical, folk and other contemporary genres. The archive has also been working actively towards acquiring copies of manuscripts, illustrations, academic works and other tangible items pertaining to the legacy of Khusrau. A total of six fieldtrips have been conducted in the aforementioned states seeking out classical performers like Ustad Banne Khan, Ustad Ghulam Muhammad Saaznawaz, Pandit Yashpaul, Pandit B. S. Narang, Saira Begum, folk performers like Asghar Khan Langa, Meherdin Langa, Chanan Manganiar, Luna Manganiar and Munnalal Yadav and ghazal performers like Salim Khan and Begum Muneer Khatoun.

3. SHAGIRD-E-KHUSRAU (Scholarship Programme)

The scholarship programme of this project has been working towards identifying and supporting young musicians in their quest to acquire various aspects of the performed traditions of Amir Khusrau. This aspect will encourage cross-genre education placing young qawwal under classical musicians and young classical musicians under senior qawwal. The scholarship programme include teachers Ustad Jammal Ahmad, Ustad Wasifuddin Dagar, Guru Murli Prasad pairing with disciple Shahroz from Rampur, Niazi brothers from Delhi, Gulshan Ara from Hazaribagh respectively.

4. WAZIFA-E-KHUSRAU (Fellowship Programme)

The fellowship programme is an attempt to create a serious avenue of scholarship in the area of Amir Khusrau studies. Three fellowships were instituted for the period of a year and the monographs which have been produced will be compiled together and published in due course. Prof. Akhlaq Ahmad, Dr. Shahbaz Amil and Dr. Irshad Naiyyer have made submissions covering fields such as cultural history, hindavi poetry and manuscripts in archives and museums of India covering Aligarh, Rampur, Patna. Through these fellowships the young scholars could carry out research on such much needed unexplored area.



Jashn E Khusrau

Promotion And Dissemination The Legacy Of Amir Khusrau Through Performances

JASHN-E-KHUSRAU 2010

The first festival held in 2010, celebrated the mystical poetry of Amir Khusrau as performed in the musical genre of *qawwali*. Rendered in the shrine of his beloved pir Hazrat Nizamuddin Auliya, the poetry has been kept alive for over 750 years by the *qawwali* singers in the shrines of the Chishtiya silsila. The 10-day festival, organized in collaboration with the India International Centre, put together an exclusive assembly of selected khanaqahi *qawwal* with different dargah affiliations in India as well as Pakistan. Each presented a distinctive style and repertoire, which resulted in singularly unique performances.

The proceedings of Jashn-e-Khusrau 2010 have been compiled into a book titled *Jashn-e-Khusrau: A Collection* which has been brought out along with a set of 3 music CDs exemplifying the vast repertoire of khanaqahi *qawwali*. The book has been published and marketed by Roli Books. The book is divided into two sections. The first section presents, three essays with an introduction articulating the history, tradition, and literature of khanaqahi *qawwal* as attributed to Amir Khusrau. The second section compiles Amir Khusrau's poetry, as sung by the *qawwals*, in calligraphy and with transliterations and translations.

The publication was released at the hands of the chief guest Kumari Selja, Hon'ble Minister of Culture and Minister of Housing & Urban Poverty Alleviation in the presence of other dignitaries on 19 February 2012.

JASHN-E-KHUSRAU 2013

This second festival celebrating the legacy of Hazrat Amir Khusrau focused on the folk and classical genres which was organized in collaboration with India Habitat Centre, Delhi Tourism and Transportation Development Corporation, National Museum, National Archives of India with grant from Ministry of Culture and with Ford Foundation being the chief sponsor of the festival.

The event was scheduled from 15th February through 27th March 2013. The performances were held consecutively for 10 days (15 -24 February 2013) while the exhibitions continued to be held throughout March 2013 across different venues.

This multi venue festival included concerts, exhibitions, films, seminars and heritage walks celebrating the life and works of Amir Khusrau '*Dehlvi*', in the pluralistic milieu of India's diverse histories, cultures and arts.

CONCERTS AND RECITALS

Jashn e Khusrau 2013 mainly focused on the vernacular and classical Hindustani musical contributions/attribution of Amir Khusrau, which till today remain a part of our oral heritage. The musicians presented are true carriers of these traditions and the repertoire included in the series of concerts and recitals have stayed in their families from the beginning of their memories.

CLASSICAL: The festival started with a performance by Ustad Nasiruddin Saami of Karachi, Pakistan, a leading exponent of the Dilli gharana of Khayal gayaki. He presented *aprachalit* ragas attributed to Amir Khusrau and rendered some rare compositions such as *qalbana*, *hawa* and *basit*.

01. 15th February, Friday, 6:30 PM

Performance: USTAD NASIRUDDIN SAAMI with the accompanists

Chief Guest: Smt. Chandresh Kumari Katoch,
Hon'ble Minister of Culture, Government of India

Venue: The Amphitheatre, India Habitat Centre

Vocal: Ustad Murad Ali Khan

Tabla: Pt . Subash Nirvan

Harmonium: Rauf Sahi

Track 1: Raag Muzir of Hzt Amir Khusrau

Track 2: Rakho Gun Naahi, Gun Nahi Rakho Ab Nizam



The next classical performance was by Vidushi Kankana Banerjee, who has been groomed by Ustad Amir Khan of Indore gharana. She rendered ragas Yaman Kalyan, Poorvi, Jog, Darbari and Bhairavi presenting a mix of bandishes and taranas.

02. 17th February, Sunday, 7:00 PM

Performance: VIDUSHI KANKANA BANERJEE, Learnt from Ustad Amir Khan Saheb for 13 long years.

Chief Guest: Mr Jawhar Sircar, CEO Prasar Bharti

Presided over the classical vocal performance

Venue: Stein Auditorium, India Habitat Centre

Saranggi : Murad Ali Khan

Tabla : Pandit Subash Nirvan

Tanpura : Naman & Amit

Track 1 : *Nami Danam Chi Manzil Bood Shab Jaye Ki Man Budam (Naat)*

Track 2 : Nizamuddin Auliya Zarzari Baksh Peer

(Raag Yaman, Drut Teen Taal - Bandish)

Track 3 : *Mora Jobna Navelra Bhayo Hai Gulal Kaise Kar Dene Baksh Mori Maal*

Track 4 : *Mein Nizam Sang Naina Lada Ayi Re*

Track 5 : *Yare Man Biya Biya – Dere Ta Na Ta Deem (Farsi Ghazal and Tarana, Raag Darbari)*

Track 6: *Doha*

Khusro Rain Suhag Ki Jagi Pee Ke Sang

Rainy Chadi Rasool Ki So Rang Maula Ke Hath

Gori Sove Sej Par Mukh Par Dare Kesh



This was followed by the performance of Ustad Rashid Khan, a doyen of Gwalior gharana. At 105, he probably remains the oldest performing artist in the world. He sang a couple of rare ragas attributed to Amir Khusrau and rendered some Persian bandishes and rare taranas.

03. 19th February, Tuesday, 6:30 PM

Performance: USTAD ABDUL RASHID KHAN

Chief Guest: Shri Shigeru Aoyagi, Director and representative of UNESCO to India

presided over the classical vocal performance

Venue: The Amphitheatre, India Habitat Centre

Vocal : Disciple: Arun Bhattacharya, Shubomoy Bhattachatya

Tabla : Bilal Khan

Harmonium: Mohammad Hafeez Khan

Track 1 : Ae Sultan Nizamuddin Auliya

Track 2 : Aaj Re Badhawa Maai Shah Nizamuddin Ke Ghar

Track 3 : Ta Na Dir Dir Ta Noom Ta Da Ni (Tarana)

Track 4 : Jai Jai Nizamuddin Jag Taaran

Track 5 : Garjat Badar Chauk Padhi Mein Apne Nizam Ke Bal Bal Jaaiye

Track 6 : Ta Noom Ta Dare Na Shiraj Dani (Tarana)

Track 7 : Shub Ghadi Shubh Din Lagan Dharyo

Track 8 : Jhanan Jhanan Baahe Manderwa Aaj Damru Sab Been Mridang

Track 9 : Meharwa Ras Boondan Barse Khwajgaan Ke Darbaaran Mein

Track 10 : Ae Mohammad Arabi Sal Lal Laho Aley Wasellum

Track 11 : He Hiyya Dir Dir Ta Na Na Na (Qalbana)



Ustad Mashkoor Ali Khan performed traditional bandishes in ragas such as *Poorvi*, *Shahana* and *Bahar* which are attributed to Amir Khusrau. He is the son and disciple of Ustad Shakoor Khan. He is the direct descendant of Ustad Abdul Wahid Khan, the founders of Kirana gharana.

04. 23rd February, 6:30 PM

Performance: USTAD MASHKOOR ALI KHAN

Chief Guest: Justice Rajinder Sachar, former chief justice Delhi High Court

Presided over the classical vocal performance

Venue: Chaunsath Khamba, Hazrat Nizamuddin Basti.

Track 1 : *Nizamuddin Shaan e Auliya Khusro Aan Pare Charnan Mein & Tarana Ta Di Ya Na Tere Na, Raag Purvi*

Track 2 : *O De Ta Na De Re Na Ta Di Ya Na Dere, Raag Purvi (Tarana)*

Track 3 : *Ashq Rez Aamdast Abr-e-Bahar Sakiya Gul Barejo Bada Byar, (Raag Hamir Bilaval)*

Track 4 : *Badarva Aayo Suhailra Khusro Gavo*

Track 5 : *Dara Dil Dara Dil Ta Da Re Dani Naz Dra Re Dani (Tarana)*

Track 6 : *Manderva Baje Piya Ghar Naahi*

Track 7 : *Toum Tara Teem Tana (Tarana)*

Track 8 : *Jane Man Jane Man Janane Man. (Tarana)*



Ustad Shahid Pervez Khan performed ragas such as Shahana and varieties of Bahar as a befitting tribute to Amir Khusrau. Trained by his father Ustad Aziz Khan, he is amongst the leading sitar players in the world and a representative of the Etawah gharana.

05. 22nd February, 6:30 PM

Performance: USTAD SHAHID PERVEZ KHAN

Chief Guest: Mr Wajahat Habibullah, Chairperson, National Commission on Minorities Presided over the sitar recital

Venue: Chaunsath Khamba, Hazrat Nizamuddin Basti.

In total Ustad Sahhid Parvez played seven instrumental ragas such as Shahana and varieties of Bahar.

Tahira Syed, trained in classical music by Ustad Akhtar Hussain and in ghazal gayaki by her illustrious mother Begum Malika Pukhraj, rendered a selection of classical Persian ghazals besides a few hindavi kalaams of Amir Khusrau.

06. 21st February, Thursday, 6:30 PM

Performance: TAHIRA SYED Ghazal Recital

Chief Guest: Shri Salman Khurshid, Hon'ble Minister External Affairs, Government of India Presided over the ghazal performance

Venue: Sunder Nursery

Track 1 : *Apni Chab Banai Ke*

Track 2 : *Ae Ri Sakhi Mora Tan Man Maila Kaise Suhagan Banu*

Track 3 : *Re Sakal Ban Phool Rahi Sarson Angana More Tesu Phole*

Track 4 : *Bandhan Khulne Se Pehle Ka Ishra*



Masnavi recital by Ustad Jameel Ahmad in traditional compositions attracted much attention. Jameel Ahmad learnt music from Ustad Chhote Wazir Khan and his father Ustad Kallan Khan. His interest in Persian and Urdu poetry lent his gayaki with a gravity of understanding, which is rarely found today.

07. 8th March, 6:30 PM

Performance: USTAD JAMEEL AHMAD Masnavi Recital & Qawwali

Venue: National Museum, Janpath

- Track 1 :** *Paash Cho Kun See Falakh Raah Guzar*
(Farsi Masnavi Qiran-us-Sadain)
- Track 2 :** *Man Quntoh Maula Fa Al Yun Maula (Qual)*
- Track 3 :** *Ambuva Tale Dola Rakh De Meherva Aayi Sawan Ki Bahar Re*
- Track 4 :** *Silke Sukhn-e-Ra Ki Dar Afsha Keenam*
(Farsi Masnavi Qiran-us-Sadain)
- Track 5 :** *Nadi Kinare Mein Khari (Doha) & Bahut Din Beete Saiyyan Ko Dekhe*
- Track 6 :** *Kahun Kaise Sakhi Mohe Laaj Lage*
- Track 7 :** *Ganj-e-Shakar Ke Laal Nizamuddin*
- Track 8 :** *Chaap Tilak Sub Cheene Re*
- Track 9 :** *More Angna Moinuddin Aayo Re*
- Track 10 :** *Khusro Rein Suhag Ki, Laali Mere Laal Ki, Raini Chdi Rassol Ki*
(Dohe) & *Aaj Rung Hai Ae Maa Rung Hai Ri*



Performance by Ustad Shujaat Hussain Khan was the concluding performance of the festival with rare raga saazgiri and contemporary interpretations of select Hindavi Kalaams as a tribute to Amir Khusrau being performed at the forecourt of historic Chausath Khamba. Son of legendary Ustad Vilayat Khan, Shujaat Khan belongs to the Imdakhani gharana of sitar and is known the world over.

08. 24th February, 6:30 PM

Performance: USTAD SHUJAAT HUSAIN KHAN

Chief Guest: Smt. Shiela Dikshit, Hon'ble Chief Minister, Delhi

Presided over a sitar and vocals

Venue: Chaunsath Khamba, Hazrat Nizamuddin Basti.

Track 1 : *Sitar Instrumental Raag Saazgiri*

(Rag Yeman + Poorvi + Puriya Bhairav)

Track 2 : *Tu Hi Hamara Tu Hi Sahara Jag Se Mein Jeeta Tujh Hi Se Haara*

(Raag Yeman)

Track 3 : *Sitar Instrumental: (14 ½ Matra Ki Drut Ki Gat)*

Track 4 : *Maula Mere Maula Palkon Se Gir Na Jayen Kyon Darte Hein Khwab*

Maula Phir Bhi Tamanna Koi Karte Hein Khwab Maula (Dadra, Taal - Keherva)

Track 5 : *Mein Toh Piya Se Naina Laga aayi*

Re Gar Naari Gawanri Kahe So Kahe

Track 6 : *Purnoor-e-Bashar Kahiye Ya Noor-e-Khuda Kahiye (Taal - Keherva)*

Track 7 : *Man Quto Maula Fa Ali Un Maula & Tarana Hum Tom Ta Na Na Na Ta*

Track 8 : *Samajh Samajh Kar Hum Bhi Toh Ruthe*

Track 9 : *Ae Ri Sakhi More Piya (Kwaja) Ghar aaye and Chaap Tilak Sub
Cheene Re Mose Naina Milaike.*



FOLK AND VERNACULAR

Hindavi is believed to be Amir Khusrau's favourite language. He has written many *Hindavi* verses and supposed to have distributed them among his friends, qawwals and musicians. But Amir Khusrau never prepared *diwan* of his *Hindavi* poetry leading to ongoing debates within communities of scholars about their authenticity. Nonetheless, his vernacular compositions remain in the collective memory of musicians and general populace as part of the oral tradition and they continue to be performed till date in sama and household mehfils.

This segment of the concert demonstrated had all women performers from three different regions of India. The programme started with Rehana and Parveen Mirza, who belong to a traditional family of musicians from Jaipur and excel in geet and ghazal gayaki. They presented sawan, bidai and geets attributed to Amir Khusrau. This was followed by Saira Begum's performance with mehendi, sawan and thumris attributed to Amir Khusrau. She belongs to a traditional family of musicians from Bhabua, Bihar who settled in Benares and acquired the gayaki of the rich cultural region. The last performer for the evening was Gulshan Ara from Hazaribagh, Bihar. She rendered basant, mandha and geets attributed to Amir Khusrau.

09. 16th February, Saturday, 7:00 PM

Perfomance: REHANA MIRZA & PARVEEN MIRZA

Ms. Kavita N. Ramdas, Ford Foundation (India, Nepal and Sri Lanka)

presided over the vocal and classical performance

Venue: Stein Auditorium, India Habitat Centre

Tabla : Intezar Hussain

Harmonium : Radhe Shyam Shukla

Dholak : Gopal Singh Sufi



Track 1 : *Mein Wari Nabi Ji Aaj Badava Sajan Ghar BaaJe*

Track 2 : *Aise Dinan Barkha Ritu Aayi Ghar Naahi Hamre Shyam Re*

Track 3 : *More Jhumat Aven Nand Ke Laal Galiyen Mein Najaria Lag Jaieyeh*

Track 4 : *More Bane Ke Mehdi Racha Dey Sakhi*

09. 16th February, Saturday, 7:30 PM

Perfomance: SAIRA BEGUM

Venue: Stein Auditorium, India Habitat Centre

Harmonium : Mehtab Khan

Tabla : Nand Kishore Mishra

Flute: Atul Shanker

Track 1 : *Jo Mein Janti Bisrat Hein Saiyyan Ghugata Mein Aag Laga Deti*
(Virah Geet)

Track 2 : *Man Kahe Ko Ban Ban Jaiye Hein Re*

Track 3 : *Naina More Tumhri Raah Taqat Hein Aiyon Aiyon Kab Tum Balam*

09. 16th February, Saturday, 8:00 PM

Perfomance: GULSHAN AARA

Venue: Stein Auditorium, India Habitat Centre

Tanpura : Gholak and Madhuri

Tabla : Pt Subash Nirwan

Saranggi : Junaid Khan

Harmonium: Murli Dhar Prasad

Track 1 : *Aaj Mori Laaj Rakho More Peer Tum Malik Sartaz*

Track 2 : *Gondho Ri Maalan Phlon Ka Sehra Aaj Badhava Sajan Ghar BaaJe*

Track 3 : *Hazrat Khwaja Sang Kheliyeh Dhamal Khwaja Piya More Angna Aaya*



The regional flavor to the festival was added with the performance by Ustad Ghulam Muhammad Saaznawaz on kashmiri sufiana. Having learnt the classical music of Kashmir from his father Ramzan Joo and uncle Sidh Joo, he is the undisputed master of the santur and Persian kalaam sung in the Kashmiri Sufiana style. He presented unsung Persian kalaam of Amir Khusrau in Kashmiri style.

10. 18th February, Monday, 6:30 PM

Perfomance: USTAD GHULAM MOHAMMAD SAAZNAWAZ

Chief Guest: Dr Karan Singh, Hon'ble Member of Parliament (Rajya Sabha), Government of India

Presided over the Kashmiri sufi performance

Venue: The Amphitheatre, India Habitat Centre

Track 1 : *Eene Seeme Supudam Yaarum Kuzaast – Do Yek Taal ie. Teen Taal, 8 Matra, Maqam Kalyan, ie. Kochak Maqam*

Track 2 : *Abr Me Bourad O Man Me Shavam Az Yaar Juda, 6 Taal*

Track 3 : *Kafir-e-Ishqam Musalmani Mara Darqar Nest Har Rage Man taar Gashta Hazate Junner Nest, Maqmi Raast, 6 Taal*



CONTEMPORARY:

In the agenda of Jashn e Khusrau 2013, the place – maqam – of Amir Khusrau in the local contemporary music scene is seen as an important niche to explore and include. The making of regional identity within the contemporary western music style has led the young musicians of South Asia to search within their own traditions for inspirations. As a result Sufiana, and thus Amir Khusrau, have been largely influential and an important point of reference for many. The idea to present contemporary interpretations of Khusrau's kalaam's generated an enthusiastic response from the chosen groups to perform, Mekaal Hasan band from Pakistan, who worked on eight kalaams exclusively for their concert at this festival.

Formed in 2001, Mekaal Hasan band's music is a contemporary fusion between the popular rhythm of the west and traditional nuances of the east. The band leader Mekaal Hasan has received formal training in western music from Berkelee School of music, Boston, USA and the lead vocalist Javed Bashir, son of Bashir Ahmad Qawwal has been trained in Hindustani classical vocal music by Ustad Mubarak Ali Khan. Their performance was well received by all age groups.

11. 20th February, Wednesday, 6:30 PM

Performance: MEKAAL HASAN BAND, PAKISTAN

Chief Guest: Shri Ashok Khurana, Director General, CPWD

Inaugurated the amphitheatre and

Presided over the contemporary fusion performance

Venue: Sunder Nursery

Track 1 : *Dilam Dar Ashiqi Avara Shud Avaratar Bada*

Track 2 : *Khabram Rasida Imshab Ki Nigar Khwahi Amad*

Track 3 : *Baz Ba Dard Judai Chun Kunam Baz Ba Hizr Ashnayi Chun Kunam*

Track 4 : *Chashm-e-Mast-e-Ajab-e-Zulf-e-Daraj-e Ajabi*

Track 5 : *Zihal-e-Miskin Makun Tagaful Dorae Nainan Banae Batiyan*

Track 6 : *Dil-e-Daram Ze Hijran Parah Parah Jigar Hum Gashta Panah*

Track 7 : *Nami Danam Che Manzil Bud Shab Jaye Ke Man Budam*



HERITAGE WALK:

Heritage walks led by experts for a specified pre registered group was conducted with a definite purpose i.e to introduce people and visitors who are interested in the shrines of the Chsiti sufis with anecdotes associated with the sufis, in terms of the kinds of life the sufis led, their popularity among the people and the strength and the reach of their message of love and tolerance.

There were two different walks designed which were conducted by noted historian, Sohail Hashmi and Pirzada Farid Ahmad Nizami. Sohail Hashmi conducted the walk for Chistiya Dargahs of Delhi, which traced the lineage of the Chistiya Silsilah with the respective shrines starting from Dargah Hazrat Nasiruddin Roshan Chirag Dehlvi, in Chirag Delhi, Dargah of Hazrat Qutubuddin Bakhtiyar Kaki in Mehrauli and finally at Dargah of Hazrat Nizamuddin Auliya, Nizamuddin. The walk was repeated for three days and the duration of each walk lasted around five hours which was covered by bus and foot.

The second walk which followed the same concept was organized exclusively around the Dargah of Hazrat Nizamuddin Auliya at Nizamuddin. This walk was led by Pirzada Farid Ahmad Nizami. The walk focused on the legends and anecdotes revolving around life of the Sufi Saint Hazrat Nizamuddin Auliya and his relation & influence on Amir Khusrau. The walk covered all the main shrines in the Dargah including the thirteenth century Baoli.



FILM SCREENINGS:

"The Lamp in the Niche" is a two part documentary directed by Girish Karnad and scripted by Shama Zaidi on Sufi heritage in India. It traces the origins and development of Sufism and its intricate and intimate relationship with and influence on Bhakti. The film demonstrates with how Sufi pir selects a village or town to settle in and then for the rest of his life, caters to the spiritual, social and emotional needs of the local population. This often made him a venerated and influential figure in the society, and at times more powerful than the medieval rulers who both feared him and sought his support. The script writer of the film Shama Zaidi introduced the film to the audience and facilitated the discussion after the screening.

"Heritage of Amir Khusrau", explores the poetic and musical heritage of India's fourteenth century sufi poet Amir Khusrau Dehlavi. It reveals at how the legend of Amir Khusrau evolved over centuries, not only through his Persian poetry that is known mostly to scholars and historians, but also through his Hindavi songs, couplets and music compositions that have been kept alive and preserved by musicians and others in North India. The film uses the voices of several well-known musicians, scholars and art practitioners from India and Pakistan.

The film was introduced by the film director Yousuf Saeed and the screening was followed by a discussion with the director.



EXHIBITIONS:

Exhibitions in collaboration with other cultural institutions have been an integral part of the festival. The exhibition entitled “The World of Hazrat Amir Khusrau Dehlvi” at the National Museum and National Archives of India, displayed manuscripts and objects related to the period of Amir Khusrau in their collection. These exhibitions presented a rich and diverse range of Amir Khusrau’s work in the extended context of their content. It addressed the many facets of Indian history, culture, science and art.

These exhibitions, besides collectively showcasing the manuscripts for the first time, provided a more comprehensive understanding of the time of Amir Khusrau; the beginning of art and culture of the medieval era and their continuity into present day India.

The exhibitions were set out in thematic sections – each section displaying the respective manuscripts which highlight the theme. The broad themes were life and works, music, language, astronomy and Sufism.

The exhibition at National Museum titled ‘The World of Khusrau’ was inaugurated by Hon’ble Minister of Culture, Smt Chandresh Kumari Katoch where the exhibitions were in display for a month. At National Archives of India, the exhibition titled ‘Life and the works of Khusrau’ was inaugurated by Secretary, Ministry of Culture, Ms. Sangita Goirala, which too continued for a month. Besides these two exhibitions another exhibition titled ‘Amir Khusrau: Poet, historian and mystic’ was installed at India Habitat centre, in conjunction with the ongoing festival at multiple venues.



FEEDBACK ON EXHIBITIONS



"Great show! We need events like this in different parts of India. Let's create a movement to celebrate Urban Renewal and our cultural spaces."

Manish Kumar

"A very informative exhibition. Through the panels, the entire gamut of Life & Works of Amir Khusrau is understood and appreciated."

Dipali Khanna



"Stirringlly succinct, superbly etched!"

Prof. Sydney R.Rebeiro

SYMPOSIUMS AND LECTURES:

Lectures were conducted as a way to facilitate a discussion amongst a distinguished panel which primarily consisted of research scholars, musicologists and academicians on the contributions of Amir Khusrau.

AKTC had given fellowships to three scholars to undertake research on three different topics covering diverse aspects of Amir Khusrau's legacy. The final research was presented by all three fellows and the topics inverson topics 'historical value of Amir Khusrau's works', 'Hindavi Poetry and its resources of Amir Khusrau' and 'annotated catalogue of the manuscripts of Amir Khusrau'.

Amir khusrau acknowledges Hindavi as his favorite language. It is known that he had written a number of hindavi verses and had distributed them amongst qawwals and musicians but never put them together in a diwan, leading to the debate among the scholars about its authenticity. The lecture on Amir Khusrau's Hindavi Kalaam by Prof Gopi Chand Narang addressed this aspect of his musical genius.

Masnavi is the narration of any historical event or fiction in poetic form. One of the literary innovations credited to Amir Khusrau is his recent historical events and his own contemporaries instead of stories and legendary characters from the past. Prof Chander Shekhar's talk on Masnavis of Khusrau dealt with various masnavis that is ascribed to Amir Khusrau.



Amir Khusrau has been an iconic figure in the cultural history of medieval India. But in central Asia, where his Lachin father belonged, composers still compose music based on Amir Khusrau's ghazals and masnavis and researchers continue to publish their books about his contribution to poetry and music. The conquest by the Mongols under Chengiz Khan led many intellectuals to migrate to India. They brought their culture and values which gradually got assimilated with Indian culture and civilization. Amir Khusrau represents one of such personages with multi cultural or pluralistic identity.

This aspect was dealt in detail by scholar Dr.Dilorom Karomat with the topic Amir Khusrau's experiments with Persian Maqams.

The symposium on Comparative perspective Amir Khusrau, Amir Hasan Sijzi, Nizami Ganzavi and Abdul Qadir Bedil and Cultural Pluralism in the works of Amir Khusrau ushered, a platform for experts like Dr.Sunil Sharma, Prof Sharief Hussain Qaesmi, Prof Akhlaq Ahan, Prof Amlan Das Gupta, S.Kalidas Iyer and Prof Iqtidar Hussain Siddiqui to delve deep into each other's perspective.



Aalam-e-Khusrau is a multi-faceted programme with several projects from documentation to outreach events which are aimed at exposing the genius of Amir Khusrau, the greatest Indian poet of the thirteenth century from Sultanate Dehli, continues to survive in present times in the form of manuscripts, scholarly debates, oral narratives and musical traditions. At the same time, the project's objectives are to develop diverse platforms for the works of Amir Khusrau to be assimilated as the cultural heritage of the region, in general, and Hazrat Nizamuddin Basti in particular.

Aalam-e-Khusrau was initiated in 2010 by Aga Khan Trust for Culture with a three year grant from Ford Foundation. The programme over the last three years has come to be recognized by the authorities and the populace concerned as seminal in many ways.

Minister of Culture, Kumari Selja, at the release of the Jashn-e-Khusrau: A Collection, as mentioned above, summarized the importance of the programme as ...

“ not only to Delhi but to all of the nation. It (Aalam-e-Khusrau) provides a window to the world of our history and culture...we need to save our culture for ourselves, our future, and for the rest of world to cherish... What we are today is because of our past history and culture... We need to take Khusrau out to the world and this (Aalam-e-Khusrau programme) exemplifies that effort.”



OUTCOMES

- Provided a dynamic link between the contributions of Khusrau and continuing Hindustani traditions by instigating debates and discussions.
- Opened different subjects of his contributions for further assimilation in contemporary context through its research and documentation and publication.
- Disseminated the genius of Khusrau to the world, beyond the ephemeral nature of cultural events, through published catalogues, monographs, books, website.
- Connected Khusrau with the people and culture of the place with its multi-faceted cultural events within the community.

With such results Aalam-e-Khusrau, has been, and continues to promote cultural awareness and generate an indigenous connection between art, tradition, trade and place towards making of a cultural identity and a spirit of the 'local'. While efforts are still on to strengthen the already taken initiatives, the ultimate goal is to set up a permanent Khusrau archive and research centre within Hazrat Nizamuddin Basti, putting together the collections, records, proceedings all at one place.

NEWS ARTICLES JASHN-E- KHURAU

THE TIMES OF INDIA, NEW DELHI
THURSDAY, FEBRUARY 14, 2013

TIMES CITY

7

Fest to celebrate Khusrau's legacy gets voices from Pak

Two-Week Jashn-E-Khusrau Festival To Feature Soirees, Seminars, Film Screenings, Heritage Walks And Exhibitions

TIMES NEWS NETWORK

New Delhi: A unique festival paying tribute to poet Hazrat Amir Khusrau Dehlavi, Nizamuddin Auliya's favourite disciple, will be held in the city for two weeks starting February 16. Sixteen artists from Pakistan will be part of Jashn-e-Khusrau 2013—to be simultaneously held at IHC, Chausath Khambha and Sundar Nursery—that will feature soirees, seminars, film screenings, heritage walks and never-seen-before exhibits.

It will be inaugurated by union culture minister Chandresh Kumar Katooch at India Habitat Centre on Friday with an opening performance by the Pakistan-

based Ustad Nasiruddin Saami.

Aga Khan Trust for Culture will host the annual festival with co-funding from Ford Foundation as part of AKTC's Urban Renewal Project in the Humayun's Tomb-Nizamuddin area. The ministry of culture this time has nominated qawwali traditions created by Khusrau to the Intangible World Heritage list.

Visitors may take part in seminars, film screenings and lectures on the Khusrau legacy at IHC where Rehana and Parween Mirza, Saira Begum and Gulshan Ara will perform on February 16, Vidushi Kankana Banerjee on February 17 and Ustad Ghulam Muhammad Saaz Nawaz,



NOTES FROM THE SOUL: A qawwali performance at Chausath Khambha in a previous edition of the festival

of Kashmiri Sufiana renowned, on February 18. Classical singer Ustad Abdul Rash-

id Khan will perform at IHC on February 19. Film screenings will include Girish Kar-

nad's *The Lamp in the Niche*. Other events include a Khusrau-inspired contempo-

Peerless Poet

Amir Khusrau was the favourite disciple of Nizamuddin Auliya. His Hindavi poetry and qawwalis are well known

He contributed to Hindustani music by composing several ragas and inventing instruments like the tabla

Jashn-e-Khusrau 2013 focuses on the Sufi poet's musical contributions as part of oral history

Two-week festival will include performances, seminars, film screenings, heritage walks and exhibitions

Qawwali traditions created by him have been nominated for Intangible World Heritage list

rary fusion by the Pakistani Mekal Hazan Band as the inaugural event of the new Garden Amphitheatre in CPWD Sundar Nursery. Tahira Syed, also from Pakistan, will recite ghazals on February 21 in presence of Salman Khurshid, union external affairs minister.

Starting February 22, an exhibition at National Museum will showcase artifacts, paintings and musical instruments associated with Khusrau's legacy.

Also on February 22, a star recital by Ustad Shahid Perwez Khan will take place near Khusrau's dargah in Nizamuddin Basti in the forecourts of the 16th century Chausath Khambha. Ustad Mashkoor Ali Khan will sing

at Chausath Khambha on February 23. The final performance of the festival is on February 24 at Chausath Khambha by Ustad Shujaat Hussain Khan. It will be attended by chief minister Sheila Dikshit.

Starting March 1, an exhibition at National Archives will feature rare manuscripts of Khusrau from its own collection as well from Rampur Raza Library and Khuda Baksh Library. "The exhibition will introduce the contributions of and attributions to Khusrau to provide a more comprehensive understanding of the multi-faceted genius and the continuity of his legacy into the present day," festival curator Shaked Hossain said.

THE VALLEY RECALLS

The Capital saw Persian poetry and Kashmir Sufiana music at the Jashn-e-Khusrau festival

SUANSHU KHURANA

THE 100-stringed santoor, also known as the Shat Tantri Veena in Sanskrit, took the audience for an all-inclusive excursion to Kashmir—the place where the instrument comes from. On Monday evening, it paired with Ustad Ghulam Muhammad Saaz Nawaz's voice and Amir Khusrau's poetry, to cast a spell on the audience at the India Habitat Centre. Part of the Jashn-e-Khusrau festival organised by Aga Khan Trust for Culture, Saaz Nawaz and his team presented Persian poetry and its Sufiyana *andaaz*.

"This music is integral to the rich cultural and musical heritage of Kashmir. But there are not many practitioners of the art form anymore. So to sing this kind of *mosiqui* for over two hours in Delhi, a place



Ustad Ghulam Muhammad Saaz Nawaz with his troupe

where people enjoy forms such as qawwali more, is quite unique," said Saaz Nawaz. He learnt Sufi poetry from his father, Ustad Ramzaan Zu, a practitioner of this style. Saaz Nawaz's perfect diction made him popular in Kashmir many years ago.

Accompanied by his son Mush-taq Ahmad and his grandson Rafiq, along with Kaiser Mushtaq on the tabla and Shabbir Ahmad, Saaz Nawaz's voice may have been strained in high octaves, but what

was unquashed was his spirit as he began *Aye Rukhe-e-Zeba*, a composition in Saitala (a raga) and 12-beat time cycle, where he spoke of god as his beloved and his all pervading love for him—talking to him using various metaphors. This was preceded by *Ishq Aamad O-Dil* and *Zeh-e-Roshan*, two other mellow tracks. Most tracks that belong to the genre of Kashmiri Sufiyana style ran in a straight, a more well-proportioned way and ended with a

similar riff (something like a *tihai* in Indian classical music) reminiscent of a ghazal. Six compositions melted one into the another, like a stream, with very little scope for improvisation. Most of the poetry was in Persian with touches of Kashmiri.

The Sufiyana *mosiqui* from Kashmir belongs to a bygone era and came to Kashmir via Iran around the turn of the 15th century. But it dwindled with time. "The older generation, who kept this form alive, have passed away. So there are not many people left who are involved in promoting this," said Rafiq.

About the recent controversy with Kashmir-based, all-girl rock band Pragaash, Rafiq said, "I heard somebody say that the Quran does not allow girls to sing. That is outrageous. I know it is a different kind of music that we are talking about, but music knows no gender or religion. Music is all about the soul."

Saaz Nawaz concluded with *Kafir-e-Ishqam*, which translates as "I don't need to be a Hindu or a Muslim. I have become a fanatic in your (god's) love". "This is the message we want to spread," said Saaz Nawaz.



‘When young people want to carve out a regional identity, they go to Khusrau’

Two exhibitions on Amir Khusrau
debate the pluralist philosopher

DEVYANI ONIAL

POET, SCHOLAR, SUFI, statesman, musician and a man of science, Amir Khusrau Dehlvi was, as Shakeel Hossain says, a Renaissance Man. “What Mozart was to Austria or da Vinci was to Italy, Khusrau was to India,” says Hossain, curator of two exhibitions on Amir Khusrau in Delhi.

The idea, says Hossain, is to show the context in which the 13th-14th century poet lived, and elaborate on the subjects of his work and link it to contemporary culture. While much of his

writings may be in Persian, the culture that informs it is Indian. So, for instance, in one of his writings, he mentions India as a paradise where Adam was banished to. “It was the beginning of the Indo-Islamic culture what today we call Hindustani,” says Hossain, a consultant with the Aga Khan Trust for Culture and curator for Jash-e-Khusrau, the month-long festival that hosted seminars, musical performances and exhibits on the poet.

“Life and Works of Khusrau”, the exhibition at the National Archives displays digital copies sourced from various museums to piece together the story of Khusrau — the devout Sufi, the poet who served sultans and the icon of plurality who spoke about the importance of Sanskrit and talked about learning from Hindus at a time when the rulers were Muslims.

“He was having a dialogue with the Persianate world. It was a time when destruction of the Muslim world



Khusrau and Nizamuddin Auliya

by Chengiz Khan brought the best of those regions to India with whom he interacted,” says Hossain. The exhibition cites such interactions in Khusrau’s work. It also sheds light on lesser known interests of his: astrology and astronomy.

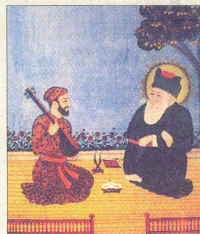
A short walk away from the National Archives, the National Museum is displaying its Khusrau collection for the first time. “The World of Khusrau” displays seven manuscripts — *Ijaz-i-Khusrau*, *Qiran-us-Sa’dain* and the *Khamas* (quintet poems) of Khusrau.

From *Majnun-o-Layla* to *Shirin-o-Khusrau* (Prince Khusrau and not the poet), the manuscripts give a peep into the versatility of Khusrau, who wrote the *khamas* in response to the *khamas* of the great Persian poet, Nizami. “While Nizami took 27 years to write his *khamas*, Khusrau took three,” says Hossain.

KNOW THE POET

LIFE AND WORKS OF KHUSRAU, National Archives, Janpath: Laid out in various sections with illustrations from his manuscripts and visuals from contemporary sources. One section deals with his understanding of scientific thoughts on astronomy and astrology, another explores his spiritual evocations, while a third has his dedications to his sultans and patrons. Digital copies, sourced from various museums across the world.

■ On till March 27, 10 am to 5 pm, Sat-Sun closed



THE WORLD OF KHUSRAU, National Museum, Janpath: Exhibition has seven illustrated manuscripts of Khusrau from the collection of the National Museum that have been displayed for the first time. Also on display are miniature paintings, musical instruments and other objects to illustrate the works and times of Khusrau.

■ On till March 24, 10 am to 5 pm, Monday closed

In times when Sufism is a term much in circulation, it is perhaps better fitting to revisit one of its greatest exponents, one whose legacy survives in the bustling lanes of Nizamuddin, in the rousing qawwalis and in the strains of his poetry. “When young people want to carve out a regional identity, they go to Khusrau,” says Hossain. The exhibitions are a good place to meet him.

3 पंजाब केसरी

दिल्ली/जयपुर

शुक्रवार

1 मार्च, 2013

दिल्ली की ऐतिहासिक विषयों को दर्शाता 'खुसरो का संसार'



अमीर खुसरो को हिंदी का पहला शायर माना जाता है। बहुमुखी प्रतिभा के धनी अमीर खुसरो के पिता अफगानी पिता एवं माता भारतीय थी और वह एक सूफी कवि के रूप में जाने जाते हैं। भारतीय संगीत के विकास और खास कर भारत में सूफी संगीत के विकास में उनका महत्वपूर्ण योगदान रहा है। कहा जाता है कि तबले का आविष्कार उन्होंने ही किया था। उन्हें गंगा-जमुनी तहजीब के एक बड़े प्रतीक के रूप में देखा जाता रहा है। मुकरियों के उस्ताद खुसरो के छंदों में जहां हास-परिहास मिलता है, वहीं आलोचना के स्वर भी दिखाई देते हैं। संस्कृति, विज्ञान और कला के क्षेत्र में अतुलनीय योगदान देने वाले अमीर खुसरो के जीवन पर आधारित प्रदर्शनी इन दिनों दिल्ली में चल रही है। केंद्रीय संस्कृति मंत्री चंद्रशेखर कुमारी कटोच ने ‘खुसरो का संसार’ नामक इस प्रदर्शनी का उद्घाटन किया। प्रदर्शनी में राष्ट्रीय संग्रहालय नई दिल्ली के संग्रह से प्राप्त 22 कला वस्तुएं, 2 लघुचित्र पेंटिंग, 6 बाद्य यंत्र, 7 सजावटी कला कृतियों को प्रदर्शित किया गया है। यह प्रदर्शनी भारतीय विरासत, इतिहास और संस्कृति में अमीर खुसरो के बहुआयामी योगदान का भी अच्छा प्रदर्शन किया गया है। उन्होंने दो महान सभ्यताओं का मिलन देखा था और उन्होंने इसका अपनी साहित्यिक कृतियों में खूबसूरती से उपयोग किया है। दर्शक इस प्रदर्शनी का आनंद 24 मार्च तक उठा सकते हैं। ●

The life and times of exponent Amir Khusrau at IHC

Nivedita Khandekar

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NEW DELHI: He is possibly the most iconic of Delhiites to have left an imprint on the music scene across the Indian subcontinent. Ab'ul Hasan Yamin-ud-Din Khusrau, better known as Amir Khusrau Dehlavi, was an exponent of Hindustani music.

But did you know that Khusrau — a devout of 13/14th century Sufi saint Nizamuddin Auliya — also believed to have invented the Qawwali as we know it today, is the creator of several ragas and singing style/patterns including tarana, khayal?

A visit to an exhibition, which will continue till February 24 at the India Habitat Centre, can tell you not just more about his contribution to Indian music and history but also the salient features of an urban renewal project at Nizamuddin basti by the Aga Khan Trust for Culture (AKTC), being held as part of Jashn-e-Khusrau.

The panels showcase vari-



■ An exhibition on the contribution of Amir Khusrau Dehlavi to Indian music in progress at Nizamuddin basti. JASJEET PLAHA/HT PHOTO

ous facets of Khusrau, telling about his creations of several music instruments, including duff, tambur, dholak and kingra, and styles of singing.

Laxmi Narayanand, a retired government officer, said: "I had studied history, but it was generally about kings and never about people such as Khusrau. No history books give such details

and I think every Delhiite should know about him."

The panels on urban renewal showcases how AKTC has improved quality of life using culture as a catalyst for development. The programmes involve developing usable community spaces, model conservation practices and creating a healthy neighbourhood.

HIS MASTER'S VOICE

Ustad Abdul Rashid Khan, the grand old man of Gwalior gharana, who at 105 is one of the oldest performing musicians in the world, spun his magic in the Capital on Tuesday

PHOTOS: DINAM ANAND



SUANSHU KHURANA

WHEN the doyen of Gwalior gharana, Ustad Abdul Rashid Khan, opened his performance on the fifth day of Jashn-e-Khusrau at India Habitat Centre, Lodhi Road, with Nizamuddin Sultan — a composition in the meditative and melodious Rageshree — amid interrupted bouts of cough and breathlessness, one assumed it

would be a short recital. But then at 105, Khan can still surprise you.

"As long as I can manage to sing and evoke *allah* with my notes, nothing matters. I am singing in Agra later this month," said Khan in an interview before the concert. He sits in a wheelchair, his hands gnarled with age, but his memory is still sharp and his enthusiasm unflagging. Earlier this year, he was awarded the Padma Shri, which makes him the



Ustad Abdul Rashid Khan during his performance at Jashn-e-Khusrau (far left); at the tuning session before the concert

oldest awardee in the history of the Indian civilian honours.

Our conversation veers around the golden era of music and the life and times of the famed Gwalior gharana, one of the oldest gharanas that traces its lineage to Tansen. There he is, a young boy of 12 in Salon, Rae Bareilly, with the secrets and mysteries of his gharana being imparted to him by his father, Chhote Yusuf Khan. "Those were different times, when a student learnt at the feet of his guru and had to sing one note for years before proceeding on to the next one. *Hamari khaal ulhed di thi jab agra sur bina kahe gaya tha* (I was beaten black and blue when I sang the next note without permission)," says Khan.

His guru did not let him perform for the next 22 years.

"When my guru thought I was ready, he allowed me to sing at the family *peer's* (sage's) *dar-gaah*," he added. He held his first public performance in Rae Bareilly when he was 40. Khan later moved to Kolkata and now teaches at ITC Sangeet Academy there. Gone are the days when he could sit and practice for more than 14 hours. Khan says that his teaching has become his *riyaz* now. "I teach for at least four-five hours and that serves as the day's *riyaz*," says Khan, whose *hookah* never leaves his bedside.

At his concert on Tuesday, after the first composition, the notes flowed, and Khan drew his

audience into the delightful world of poignant ragas punctuated with an assortment of lyrics from Amir Khusrau's oeuvre. Khan met the *swaras* gently at first. The notes wafted through the air and then melted into a hypnotic drone. It was after the courtesies in the *alaap* that Khan went on to sing faster *gats* by way of *taranaas* and *taans*. Amid numerous microphone adjustments, sips of tea and doses of *supari*, his voice moved comfortably in the lowest and the highest octaves. Even in the ones that we did not know existed. As he showcased a host of *sapaat* (staccato) *taans* in *lai la Nizamuddin Jagawarn*, a composition in Hindavi (another language Khusrau wrote in, apart from Persian and Urdu), he surprised his own students, who found it hard to replicate it while supporting him.

Khan mostly sings the *dhrupad ang* in his *gayaki* (vocal style) — a form of rendering a raga under a rigid composition and rhythm structure — but on Tuesday, he regaled those present with *thumri ang* in *Meharva ras boondan barse* and a *naagsh* in raga Mishra Desh — a raga unmatched in its sweetness. Khan was supported by Shubhomoy Bhattacharya on vocals, his grandson Bilal on the tabla and his younger brother Ustad Hafeez Khan on the harmonium.

The rich texture of Khan's voice in other compositions such as *Shubh ghadi*, *shubh din* and *Garjar barsat* showcased his prowess in various types of Hindustani vocal classical styles. As the audience asked for an encore, Khan began with a *kalbana* — a set of syllables put to tune — invented by Khusrau, that got the audience on its feet to give the maestro a standing ovation.

Her Mother's Voice

Tahira Syed brings alive the music of her mother, Malika Pukhraj

SUANSHU KHURANA

SOME of the earliest images of illustrious ghazal singer Malika Pukhraj show a petite woman with a furrowed face and dark glasses singing poet Hafeez Jalandhri's *Abhi toh main jawaan hoon* on Doordarshan in the late '70s. As ironical as the song sounded then, there were no antics; the staccato and a sort of haunting quality set in immediately. And Pukhraj's voice slid into the hearts of the people, who had missed their *bulbul ki awaaz* (Pukhraj moved to Lahore after the Partition).

On Thursday, the Capital heard the same composition as the final song on the sixth day of AKTC's festival "Jashn-e-Khusrau" in Tahira Syed's voice. Syed is Pukhraj's daughter and the similarities are uncanny. "I

hear that a lot," says Syed, who had accompanied her ailing mother in the Doordarshan days too, but at the time, everyone was absorbed by Pukhraj. Before Syed broke into one of her mother's most popular tracks on the audience *farmaish*, she sang Khusrau's Urdu and Hindavi poetry set to some interesting tunes. Held adjacent to Humayun's tomb at Sunder Nursery or Azim Bagh as it was known in the Mughal times, the new amphitheatre and the restored monuments served as an extraordinary backdrop to Syed's performance.

She sang a soft melody *Aeri sakhi mera tan man maila*, followed by *Pal bai jaana* in Pahari. Considering that Pahari is a melodic and charming raga, Syed's voice did not match up and went out off tune at places. She recovered well in *Ishqaz Paigam*, an

upbeat piece. Syed sat on a small stool, while her accompanists on the sarangi, dholak, flute and the tabla sat on the stage. In Hindustani music, humility is very important and this came across when Syed said, "It's a great honour as I am received warmly in India, a place where people enjoy good poetry". The idea of a stool on an already raised platform was, however, odd.

As for learning music at an early age, Syed said, "It was rigorous. No child wants to be stuck in a room with an Ustad. I found it annoying, but my mother was persistent. In those days, you did not say no to your parents."

Towards the end of the evening, Syed's voice reached a crescendo with *Nizamuddin Auliya ko koi samjhaye* and she rendered her mother's *Abhi to main kawaan hoon* to conclude the concert.



Tahira Syed performs at Jashn-e-Khusrau

SIMPLY DELHI Heritage

CULTURE GULLY

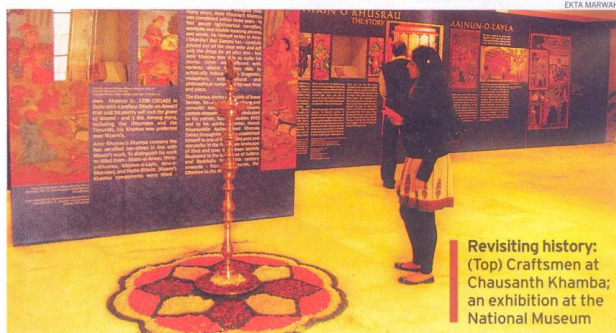
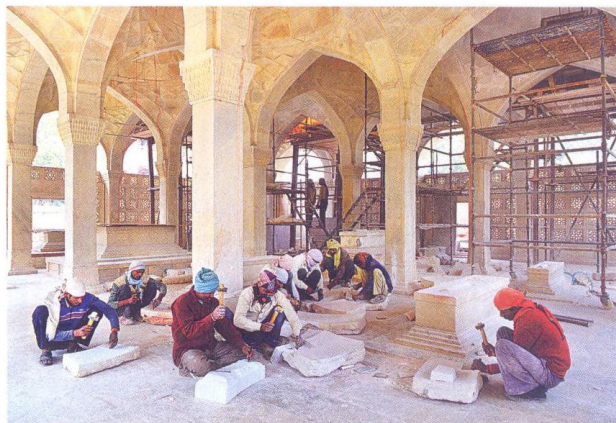
FROM MUSIC CONCERTS TO EXHIBITIONS, SIMPLY DELHI BRINGS YOU A LOWDOWN ON THE ONGOING JASHN-E-KHUSRAU FESTIVAL

BY EKTA MARWAHA

Standing outside Nizamuddin Police Station on a Saturday evening is not how you'd plan a weekend. Thankfully, this was the meeting point for a heritage walk that took us through the folklore-lined lanes of the Nizamuddin Basti. The one we went for was conducted during the Jashn-e-Khusrau festival. The basti, that radiates from the dargah of the Sufi saint Hazrat Nizamuddin Auliya, comes alive during the festival and welcomes the thousands who walk in and out to experience its unique aura. Organised by the Aga Khan Trust for Culture (AKTC), the festival included heritage walks, music concerts, film screenings, and continues through the month with exhibitions at the National Museum and the National Archives.

Our heritage walk was conducted by Pirzada Farid Ahmed Nizami, the Naib Sajjada Nashin of the dargah (son of the head preist). Our guide led the way through the narrow corridor lined with shops selling the offertory *chadars*, incense and rose petals (whose sweet smell dominates the corridor), to a little room located next to the dargah's main entrance. A narration of the legends of the Chishti Sufis, especially poet Amir Khusrau's devotion to Nizamuddin Auliya accompanies the tour of the dargah and the neighbourhood. The walks are conducted by appointment and the Trust, also runs a vocational training program and a career development centre at the basti, training local youth to take these walks.

The hour-long walk ends at the Chaunsath Khambha—the 17th Century marble-clad structure. Until a few years ago, this tomb and the forecourt were dilapidated, till the AKTC along with the Archaeological Survey of India (ASI) stepped in—the massive restoration project commenced in 2010 and is expected to be completed by 2016.



Revisiting history: (Top) Craftsmen at Chaunsath Khambha; an exhibition at the National Museum

SIMPLY DELHI had an exclusive walk through what is probably one of the most exhaustive conservation efforts undertaken in the city—each marble block from the 25 domes of Chaunsath Khambha have been carefully dismantled by master craftsmen. They are in the process of replacing rusted dowels and the damaged marble. New stainless steel dowels and marble pieces will then be put back in original position. The meter-deep cracks in the underlying masonry are also being repaired. Today, the forecourt is the venue for cultural performances during the annual Urs of Hazrat

Nizamuddin Auliya and Hazrat Amir Khusrau Dehlavi.

You can learn about the life and work of Amir Khusrau, at the two exhibitions at the National Museum and National Archives (ongoing till March 24 and 27, respectively). A must see are the original 14th Century manuscripts and copies, that include—*Siyar ul Auliya*, *Ijaz-e-Khusrawi* and *Qiran al-Sadain*. It is for the first time that this rare collection from the archives of the National Museum has been put on public display. Catch the festival's final performance by Ustad Jameel Ahmad at the National Museum on March 8.

HARDNEWS

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Mellifluous harmony



At 105, Ustad Abdul Rashid Khan, recently awarded the Padma Bhushan, is the oldest performer in Hindustani music

Sadiq Naqvi Delhi

It was a packed house at the amphitheatre of the India Habitat Centre in Delhi when the 105-year-old Ustad Abdul Rashid Khan, brought in a wheelchair onto the stage, sang his self-composed *bandish*. Despite the physical frailty, his voice mesmerised the audience. The performance was part of the Jashn-e-Khusrau festival, organised by Aga Khan Trust for Culture which has been involved in the conservation and restoration of several monuments around Nizamuddin including Humayun's Tomb and Chausath Khamba in Nizamuddin Basti. This urban renewal initiative links conservation of the built heritage with programmes to improve the quality of life for local communities. Many classical and Sufi singers including Tahera Syed from Pakistan converged for this two week-long festival.

"Baba, even at this age you manage to perform for two hours?" I asked him. "I performed for two-and-a-half hours," he corrected me. "Once I make up my mind, two or three hours of performance is not an issue. It is never a hard task."

A vocalist whose career spans almost seven decades (he was allowed to perform publicly only when he was nearly 40), the Ustad is the oldest performer in Hindustani music. He is a composer too, with more than 2,500 (perhaps more, as he says, he has lost count) *bandishes* that he has written under the pen name of 'Rasan Piya'. "I started very young, when I was seven," he recalls, his voice quavering. "My *talim* continued for 22 years." An exponent of the Gwalior *gharana*, he traces his lineage to Ustad Behram Khan, said to be among the founding fathers of the Dagarbani style of *dhruwad*. He received most of his *talim* from his uncle, Ustad Bade Yusuf Khan, and father, Chote Yusuf Khan.

"Those were different times," he says. "There was an altogether different relationship between the guru and his disciple. The disciple was allowed to leave only after he was considered worthy of doing something on his own, after his skills saw some level of accomplishment and perfection." Today, he laments, everyone wants to run on steroids, everyone wants a quickfix. "Now, when people come to an *ustad*, they think they should be able to learn in a day and be ready to perform the next day," he says. But a disciple should undergo eight to nine years of rigorous *riyaaz* and learning before he can expose himself to an audience. "There are not many such institutions and not many teachers who would take the pain of honing their students, trying to make them as good as themselves, perhaps even better. The Sangeet Research Academy is the only one," he says. As for his own students, the Ustad has lost count.

Legendary for his versatility, singing the *khayal*, *dhruwad*, *thumri* and *dadra* forms with equal ease, and an unmatched stamina and love for music, he still performs 10 times a month. "Last year, in Bhubaneswar, he did three shows in a day," says tabla player Bilal Khan, his grandson. "Once you cross 55, there is difficulty in singing. Wrestlers can't fight at 50. They open their *langot* (the traditional wrestling trunks). *Qudrat* keeps me going," says the Ustad.

One thing that upsets him is modern Bollywood music. "The music should be in *sur*. It should adhere to the tenets of *Sa Re Ga Ma*...whether it's classical or modern," he says. "Earlier, the filmmakers would ensure that the entire music of a film was based on a single *raga*. Now, they mix four or five *ragas*." It is his faith in Allah that is at the root of his success. "When I go onstage, I only remember Him," he says. "I don't get how some *mullahs* can say that music is anti-Islam. When you read the Quran, you do it in *qirat*. Isn't that also in *sur*?"

The recent Padma Bhushan is the latest of a host of awards over a long career. He doesn't complain that it has come a tad late. "It is their will. The government must have forgotten.

Listen to ghazals at a garden theatre amid Mughal legacy

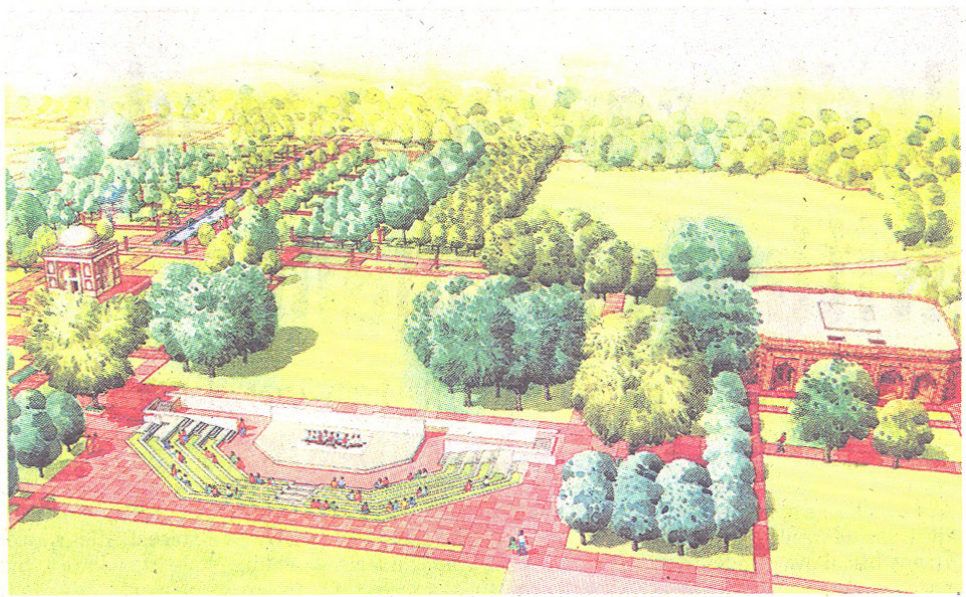
Smriti Kak Ramachandran

NEW DELHI: Lowered into the ground and flanked by monuments on either side, an amphitheatre with hand-chiselled stone steps and lattice work will soon set the stage for a cultural rendezvous within the precincts of Sunder Nursery here.

The amphitheatre will host its first recital this Wednesday when Pakistan's Mekal Hasan Band will perform during the ongoing "Jashne Khusrau", a cultural celebration of Amir Khusrau's poetry.

The amphitheatre has come up as part of Sunder Nursery re-development plan being undertaken by the Aga Khan Trust for Culture in partnership with the Central Public Works Department. It will be inaugurated by CPWD Director-General Ashok Khurana on Wednesday and will also host a ghazal recital by Tahira Syed, daughter of Begum Malika Pukhraj, on Thursday. Tahira will render select classical Persian ghazals of Amir Khusrau.

Known as "garden amphitheatre", the arena is designed to accommodate 800 people. "The idea was to provide a performance venue for the traditional musical legacy of the Nizamuddin area. The garden amphitheatre, with a seating space for 800 and built in the setting of Mughal monu-



AN ARTIST'S IMPRESSION: A painting by Himanish Das showing the new amphitheatre that has come up inside the Sunder Nursery in the Capital and will play host to cultural shows.

ments, can also be used for hosting flower shows, lectures for school students and seating for visitors once the Sunder Nursery opens to the public," says Aga Khan Trust project director Ratish Nanda. The amphitheatre has been built entirely of discarded stone and designed to maintain the aesthetics of the verdant nursery which houses as many as nine Mughal monuments. "The amphitheatre is sunken to ensure the visual in-

tegrity of the heritage buildings and its construction is of sandstone fragments left over from the conservation projects of the Trust," said Mr. Nanda.

Sunder Nursery, historically known as Azim Bagh or 'Great Garden', was established in 1913 by the British to grow plants for the new Capital. The nursery is currently being re-developed to create a space that derives "inspiration from the traditional Indi-

an concept of congruency between nature, garden and utility coupled with environmental conservation".

"In addition to the formal landscape in the setting of the Mughal era monuments, a micro-habitat zone is being created for flora that occupies Delhi's Ridge, river edge, plains and other specialised zones such as desert and marshy areas," added Mr. Nanda.

AGA KHAN TRUST FOR CULTURE

Jashn-e-Khusrau

A multi-venue festival of peerless **Concerts, Exhibitions, Films, Seminars, and Heritage Walks** celebrating the life and works of **Amir Khusrau Dehlvi** in the pluralistic milieu of India's diverse histories, cultures, and arts.

2013
15 FEB -
27 MAR

Concerts & Recitals

Friday, 15 February - 6:30 PM

Classical Vocal

Ustad Nasiruddin Saami (Pakistan)*
Amphitheatre, India Habitat Centre

Saturday, 16 February - 7:00 PM

Folk & Classical Vocal

Rehana & Parween Mirza
Saira Begum and Gulshan Ara
Stein Auditorium, India Habitat Centre

Sunday, 17 February - 7:00 PM

Classical Vocal

Vidushi Kankana Banerjee
Stein Auditorium, India Habitat Centre

Monday, 18 February - 6:30 PM

Kashmiri Sufiana

Ustad Ghulam Muhammad Saaznawaz
Amphitheatre, India Habitat Centre

Tuesday, 19 February - 6:30 PM

Classical Vocal

Ustad Abdul Rashid Khan
Amphitheatre, India Habitat Centre

Wednesday, 20 February - 6:30 PM

Contemporary Fusion

Mekaal Hasan Band (Pakistan)*
Amphitheatre, Sunder Nursery, Opp. Humayun's Tomb

Thursday, 21 February - 6:30 PM

Ghazal Recital

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Sunday, 24 February - 6:30 PM

Sitar & Vocal

Ustad Shujaat Husain Khan
Chaunsath Khamba, Hazrat Nizamuddin Basti

Friday, 8 March - 6:30 PM

Masnavi Recital & Qawwali

Ustad Jameel Ahmad
Auditorium, National Museum, Janpath

** Subject to Change*

In order of performance



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CENTRAL PUBLIC WORKS DEPARTMENT, NATIONAL MUSEUM, THE NATIONAL ARCHIVES OF INDIA

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Publicity Partner: **DELHI TOURISM AND TRANSPORTATION DEVELOPMENT CORPORATION**

Further Information:

www.nizamuddinrenewal.org

www.facebook.com/nizamuddinrenewal

Inquiry: info@nizamuddinrenewal.org

Heritage Walk

Sunday, 17 February - 8 AM to 11 AM

Heritage Walk
Chishtiya Dargahs of Delhi
Led by: **Sohail Hashmi**
Pre-registration required

Wednesday, 20 February - 3 PM to 4 PM

Heritage Walk
Sufism: Dargah Hazrat Nizamuddin Auliya
Introduction and Walk by **Pirzada Farid Ahmed Nizami**
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Visual Art Gallery Atrium, India Habitat Centre

22 February to 24 March

Exhibition - *The World of Khusrau: From the Collection of the National Museum*
Ajanta Gallery, National Museum, Janpath

01 March to 27 March

Exhibition - *Life & The Works of Khusrau: From the Collections of National Archives, Khuda Bakhsh Library, Rampur Raza Library and Aligarh Muslim University*
Exhibition Hall, National Archives, Janpath

Symposiums & Lectures

Saturday, 16 February

Symposium - *Wazifa-e-Khusrau*
(Aalam-e-Khusrau Research Fellows)
10:30 AM - Casurina, India Habitat Centre

Talk - *Amir Khusrau's Hindavi Kalaam*
Speaker: **Prof. Gopi Chand Narang**
5:00 PM - Casurina, India Habitat Centre

Sunday, 17 February

Talk - *Amir Khusrau's Experiments with Persian Maqams*
Speaker: **Dr. Dilorom Karomat**
11:30 AM - Casurina, India Habitat Centre

Saturday, 23 February

Symposium - *Amir Khusrau, Amir Hasan Sijzi, Nizami Ganjavi & Abdul-Qadir Bedil: Comparative Perspectives*
Speakers: **Dr. Sunil Sharma, Prof. Sharif Hussain Qasemi & Prof. Akhlaq Ahmad**
10:30 AM - Casurina, India Habitat Centre

Talk - *The Masnavis of Amir Khusrau*
Speaker: **Prof. Chander Shekhar**
2:30 PM - Casurina, India Habitat Centre

Sunday, 24 February

Symposium - *Cultural Pluralism in the Works of Amir Khusrau*
Speakers: **Prof. Amlan Das Gupta, S. Kalidas Iyer, Prof. Najma Perveen Ahmad & Prof. Iqtidar Husain Siddiqui**
10:30 AM - Casurina, India Habitat Centre

Film Screenings

Saturday, 16 February - 3:30 PM

Film - *The Lamp in the Niche* (Girish Karnad, 1989)
Introduction by **Shama Zehra Zaidi**
Casurina, India Habitat Centre

Sunday, 17 February - 3:30 PM

Film - *Heritage of Amir Khusrau* (Yousuf Saeed, 2012)
Introduction by **Yousuf Saeed**
Casurina, India Habitat Centre

PROJECT BACKGROUND

Jashn-e-Khusrau is an event of Aalam-e-Khusrau programme which seeks to document the multifarious contribution of this legendary figure – from the music genres to his writings on governance and culture. It was initiated in 2010 by Aga Khan Trust for Culture with a three year grant from Ford Foundation. As a pivotal component of Hazrat Nizamuddin Urban Renewal Initiative pioneered by Aga Khan Trust for Culture, it showcases the Aga Khan Trust for Culture efforts in the urban conservation of Hazrat Nizamuddin Basti and the monuments within and around it. The programme links the cultural and the social elements of the society with its built heritage and history in an integrated urban renewal program.

Developed & Produced by **AGA KHAN TRUST FOR CULTURE**

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Hazrat Nizamuddin Basti : 22 Feb to 24 Feb
National Museum, New Delhi : 22 Feb to 24 Mar
The National Archives of India : 1 Mar to 27 Mar

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Classical Vocal
Ustad Nasiruddin Saami (Pakistan)*
Amphitheatre, India Habitat Centre

Saturday, 16 February - 7:00 PM
Folk & Classical Vocal
Rehana & Parween Mirza
Saira Begum & Gulshan Ara
Stein Auditorium, India Habitat Centre

Sunday, 17 February - 7:00 PM
Classical Vocal
Vidushi Kankana Banerjee
Stein Auditorium, India Habitat Centre

Monday, 18 February - 6:30 PM
Kashmiri Sufiana
Ustad Ghulam Saaznawaz
Amphitheatre, India Habitat Centre

Tuesday, 19 February - 6:30 PM
Classical Vocal
Ustad Abdul Rashid Khan
Amphitheatre, India Habitat Centre

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Contemporary Fusion
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Classical Vocal
Ustad Mashkoor Ali Khan
Chaunsath Khamba, Hzt. Nizamuddin Basti

Sunday, 24 February - 6:30 PM
Sitar & Vocal
Ustad Shujaat Husain Khan
Chaunsath Khamba, Hzt. Nizamuddin Basti

Friday, 8 March - 6:30 PM
Masnavi Recital & Qawwali
Ustad Jameel Ahmad
Auditorium, National Museum, Janpath

* Subject to Change

In order of performance



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Festival Inauguration by
Smt. Chandresh Kumari Katoch
Hon'ble Minister of Culture

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Amir Khusrau: Poet, Historian & Mystic
Visual Art Gallery Atrium, India Habitat Centre

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Rehana & Parween Mirza, Saira Begum & Gulshan Ara
7:00 PM - Stein Auditorium, India Habitat Centre

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Heritage Walk - *Chishtiya Dargahs of Delhi*
Led by: **Sohail Hashmi** - 8 AM to 11 AM
(Pre-registration Required)

Amir Khusrau's Experiments with Persian Maqams
Talk by **Dr. Dilrom Karomat**
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Film - *Heritage of Amir Khusrau* (2012)
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3 PM to 4 PM - Introduction and Walk:
Pirzada Farid Ahmed Nizami
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Ustad Mashkoor Ali Khan
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Casurina, India Habitat Centre

Sitar & Vocal
Ustad Shujaat Husain Khan
6:30 PM - Chaunsath Khamba, Hazrat Nizamuddin Basti

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22 February to 24 March
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CONCERTS - THEMES AND PARTICIPANTS

Amir Khusrau Dehlvi (1253-1325) is popularly cherished for his contribution to *qawwali* tradition and vernacular Hindavi compositions. The exact contributions of Amir Khusrau in the realm of music are still being argued among the scholars and musicologists. Within the traditional musician families, however, Amir Khusrau is revered as an exponent of Hindustani music and attributed with the creations of many forms of musical compositions, including many ragas, and musical instruments like sitar and tabla. It is true, so far, that there is no evidence in the writings of Amir Khusrau, or of his contemporaries, of such innovations and inventions, but he has credited himself with detailed knowledge of music and that he himself is a very gifted musician.

Jashn-e-Khusrau 2013 focuses mainly on the vernacular and classical Hindustani musical contributions / attributions of Amir Khusrau which remain till today as part of our oral heritage. The musicians presented are true carriers of these traditions and the repertoire included in the series of concerts and recitals have stayed in their families from the beginnings of their memories.

CLASSICAL

Ustad Nasiruddin Saami - A leading exponent of the Dilli gharana of *khayal gayaki* from Karachi, Pakistan, he will present *aprahallit* ragas attributed to Amir Khusrau and render some rare compositions such as *qalbana*, *howa* & *basit*.

Vidushi Kankana Banerjee - She has been groomed by Ustad Amir Khan of the Indore gharana and has ably kept aloft the mission of her guru as well as his love for the Sufis. She will render ragas Yaman Kalyan, Poorvi, Jog, Darbari and Bhairavi presenting a mix of *bandishes* and *taranas*.

Ustad Abdul Rashid Khan - Probably the oldest performing artist in the world at 105, Ustad Abdul Rashid Khan is a doyen of the Gwalior gharana. He will sing a couple of *aprahallit* ragas attributed to Amir Khusrau and render some Persian *bandishes* and rare *taranas*.

Ustad Mashkoor Ali Khan - Son and disciple of Ustad Shikoor Khan, he is the direct descendant of Ustad Abdul Karim Khan and Ustad Abdul Wahid Khan, the founders of the Kirana gharana. He will sing traditional *bandishes* in ragas such as Poori, Shahana and Bahar which are attributed to Amir Khusrau.

Ustad Shahid Pervez Khan - Trained by his father Ustad Fata Khan, he is among the leading Sitar players in the world and a representative of the Etawah gharana. He will perform ragas such as Shahana and varieties of Bahar as a befitting tribute to Amir Khusrau.

Ustad Shujaat Husain Khan - Son of the legendary Ustad Vilayat Khan, he belongs to the *Imdadkhani gharana* of Sitar and has been able to carve a niche for himself in the world over. He will perform the rare raga Saazgiri in a tribute to Amir Khusrau and conclude the concert with contemporary interpretations of select Hindavi *kalam* attributed to Khusrau.

REGIONAL: KASHMIRI SUFIANA

Ustad Ghulam Muhammad Saaznawaz - Having learnt the classical music of Kashmir from his father Ramzan Joo and under Sali Joo, he is the undisputed master of the Santur as well as Persian *kalam* sung in the Kashmiri Sufiana style. Along with his sons and grandson, he will present hitherto unsung Persian *kalam* of Amir Khusrau in the style of the region.

GAZAL & MASNAVI

Tahira Syed - Trained in classical music by Ustad Akhtar Hussain and in *ghazal gayaki* by her illustrious mother Begum Maika Bakshi, she is equally conversant in *ghazal* and folk music. She will render a selection of classical Persian *ghazals* of Amir Khusrau doing justice to the literary tradition and sing a few Hindavi *kalam* in the way she has learnt them from her mother.

Ustad Jameel Ahmad - Initiated into music by his father Ustad Sallan Khan, he learnt from Ustad Chhotu Wazir Khan. His keen interest in Persian and Urdu poetry lends his *gayaki* with a gravity of understanding which is rarely found today. He will recite the masnavis and *ghazals* in traditional compositions.

FOLK & VERNACULAR

Amir Khusrau writes that he is well versed in his mother tongue, Hindavi, and that it is his favourite language. He also writes that he has written great many Hindavi verses and has distributed them among his friends, *qawwals* and musicians. But Amir Khusrau never prepared a *diwan* of his Hindavi poetry leading to ongoing debates within communities of scholars about their authenticity. Nonetheless, his vernacular compositions remain in the collective memory of musicians and general populace as part of the oral tradition and they continue to be performed till today in *sama* and household *mehfilis*.

Rehana & Parween Mirza, Saira Begum & Gulshan Ara will be presenting the folk and vernacular compositions like *bidai*, *sawan*, *mandha*, and *geet* attributed to Amir Khusrau.

Rehana Mirza & Parween Mirza - They belong to a traditional family of musicians from Jaipur and excel in *geet* and *ghazal gayaki*. They will present *sawan*, *bidai* and *geets* attributed to Amir Khusrau.

Saira Begum - She belongs to a traditional family of musicians from Bhabua, Bihar who settled in Benares and acquired the *gayaki* of the rich cultural region. She will sing *mehndi*, *sawan* and *thumris* attributed to Amir Khusrau.

Gulshan Ara - She pursued her passion for music since a young age and has acquired *ghazal gayaki* imbued with classical touch under the watchful eye of Guru Murlidhar Prasad. She will render *basant*, *mandha* and *geets* attributed to Amir Khusrau.

CONTEMPORARY

In the agenda of Jashn-e-Khusrau 2013, the place - *magam* - of Amir Khusrau in the local contemporary music scene is seen as an important niche to explore and include.

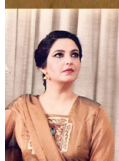
The making of regional identity within the contemporary Western music style has led the young musicians of South Asia to look within their own traditions for inspirations in which Sufiana, and thus Amir Khusrau, has been an important point of reference for many.

The scheme to present contemporary interpretation of Amir Khusrau's *kalam* and musical compositions has stirred the interest tremendously with the result a set of 8 to 10 *kalam*s - in Persian and Hindavi - of Amir Khusrau have been set afresh for the concert.

Mekaal Hasan Band - Formed in 2001, its music is a contemporary fusion between the popular rhythm of the West and traditional nuances of the East. The musical arrangements and harmonic sophistication of the Band has created a regional mood of its own with growing popularity in Pakistan and India. The band leader Mekaal Hasan has received formal training in Western music from Berklee School of Music, Boston and the lead singer, Javed Bashir, son of Basher Ahmad Qawwal, has been trained in Hindustani classical vocal music by Ustad Mubarak Ali Khan.



From Top:
Tahira Syed
Ustad Jameel Ahmad
Gulshan Ara
Mekaal Hasan



From Top:
Ustad Nasiruddin Saami
Vidushi Kankana Banerjee
Ustad Abdul Rashid Khan
Ustad Mashkoor Ali Khan
Ustad Shahid Pervez Khan
Ustad Shujaat Husain Khan
Ustad Ghulam Muhammad Saaznawaz

PROJECT BACKGROUND

Jashn-e-Khusrau is an event of Aalam-e-Khusrau programme which seeks to document the multifarious contribution of this legendary figure - from the music genres to his writings on governance and culture. Through archiving, research, documentation, public performances, discussions, seminars and fellowship and scholarship projects it hopes to bring forth a deeper and richer understanding of the legacy and relevance of Khusrau in this day and age. At the same time, the projects' objectives are to develop diverse platforms for the works of Amir Khusrau to be assimilated as the cultural heritage of the region, in general, and Hazrat Nizamuddin Basti in particular.

Aalam-e-Khusrau was initiated in 2010 by Aga Khan Trust for Culture with a four year grant from Ford Foundation. As a pivotal component of Hazrat Nizamuddin Urban Renewal Initiative pioneered by Aga Khan Trust for Culture in partnership with Archaeological Survey of India, Municipal Corporation of Delhi, and Central Public Works Department, Aalam-e-Khusrau has successfully completed several projects in the last three years. It showcases the Aga Khan Trust for Culture efforts in the urban conservation of Hazrat Nizamuddin Basti and the monuments within and around it. The programme links the cultural and the social elements of the society with its built heritage and history in an integrated urban renewal program.

The Urban Renewal Initiative demonstrates a prototype for urban revitalization with a not for profit Public-Private Partnership model. The project objectives include conservation of protected and unprotected monuments, public space enhancement and environmental rehabilitation works with a series of community based socio-economic development initiatives designed to improve the quality of life and environment for the well-established communities within the project area are amongst the key interventions.

The programme has come to be recognized by the authorities and the populace concerned as seminal in many ways. The former Minister of Culture, Kumar Selja, at the release of *Jashn-e-Khusrau: A Collection*, an event catalogue of Aalam-e-Khusrau 2010 outreach project, summarized the importance of the programme as "...not only to Delhi but to all of the nation. It (Aalam-e-Khusrau) provides a window to the world of our history and culture. And that we need to save our culture for ourselves, our future, and for the rest of world to cherish... What we are today is because of our past history and culture... We need to take Khusrau out to the world and this (Aalam-e-Khusrau programme) exemplifies that effort."



Humayun's Tomb - Sunder Nursery - Nizamuddin Basti
URBAN RENEWAL INITIATIVE



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Jashn-e-Khusrau

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life and works of **Amir Khusrau Dehlvi**
in the pluralistic milieu of India's
diverse histories, cultures, and arts.

2013
15 FEB -
27 MAR

Habitat International Centre : 15 Feb to 19 Feb
Sunder Nursery : 20 Feb to 21 Feb
Hazrat Nizamuddin Basti : 22 Feb to 24 Feb
National Museum, New Delhi : 22 Feb to 24 Mar
The National Archives of India : 1 Mar to 27 Mar

Further Information:

www.nizamuddinrenewal.org

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URBAN RENEWAL INITIATIVE

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