



AGA KHAN MUSIC AWARDS

2019



The Aga Khan Music Awards

The Aga Khan Music Awards were established by His Highness the Aga Khan in 2018. The Awards, which come with US\$ 500,000 in prizes, recognise exceptional creativity, promise, and enterprise in music performance, creation, education, preservation and revitalisation in societies across the world in which Muslims have a significant presence.

“The Aga Khan Music Awards will aspire to fill a unique cultural role,” said His Highness the Aga Khan. Among the world’s many music awards, none currently focus on the constellation of devotional music and poetry, indigenous classical music, traditional folk music, and tradition-inspired contemporary music that has flourished in cultures shaped by Islam. These musical genres and styles embody music’s traditional role as a source of spiritual enlightenment, moral inspiration, and social cohesion. At a time when strengthening tolerance and pluralism has become an acute worldwide priority, music offers an exciting medium for reaching and involving global audiences.

The Music Awards are governed by a steering committee co-chaired by His Highness the Aga Khan and his brother Prince Ayn Aga Khan, and are administered by an Awards secretariat. Nominations for the Awards are solicited from a group of some 200 music specialists around the world. The Master Jury that selects winners is composed of eminent musicians and performing artists, scholars, and arts education leaders.

Award-winners will pursue professional development opportunities arranged in collaboration with the Music Awards during each triennial awards cycle. These opportunities include commissions for the creation of new works, contracts for recordings and artist management, support for pilot education initiatives, and technical or curatorial consultancies for music archiving, preservation, and dissemination projects.



\$500,000 prize fund
divided among winners selected by a Master Jury

Nominees from 46 countries
chosen by an international roster of nominators

3 days of concerts and events
open to the public, with performances by finalists and winners

Professional development support
to build careers, broaden networks, and strengthen music education [www.akdn.org/akma]



Criteria for Nomination

Nominees may be individuals, groups, or organisations, and should have accomplished one or more of the following, in each case, in a manner relevant to societies in which Muslims have a significant presence (nominees, however, need not be Muslims; instructions to nominators underscore that nominations are to be made without regard for religion, race, gender, and age):

- Demonstrated exceptional artistic achievement and promise through the creation of a musical work or body of work (which may be in the form of notated music, recordings, video, film, or digital media).
- Achieved distinction as a performer or composer
 - Achieved a high standard of excellence in a music-related social or humanistic endeavour (education; preservation, revitalisation, documentation and dissemination; research and scholarship; social inclusion).
 - Made significant contributions to the development, sustainability, and availability of music or musical institutions.

2019 Award Domains

Education



Organisations or individuals recognised for pioneering music education projects or programmes that provide hands-on music training or instruction in a genre, style, or repertoire of traditional or tradition-based music; advance knowledge of local/regional musical heritage; or create new curriculum materials and pedagogic methodologies for the use of teachers and trainers. Education projects should have had a demonstrable impact on a community, region, or nation, or show strong promise of such impact.



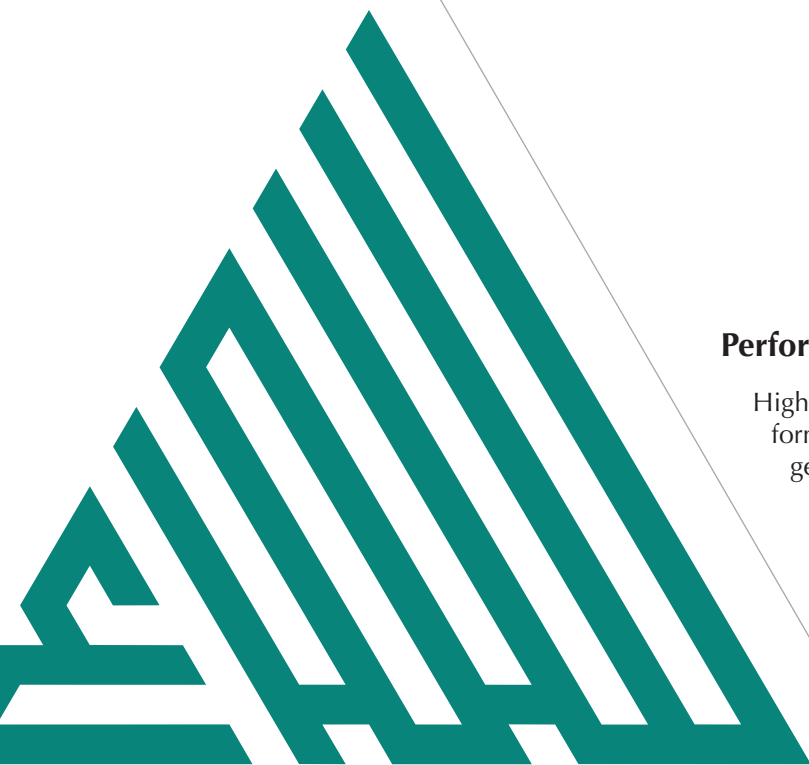
Creation

Original musical works that are rooted in or inspired, but not constrained, by traditional sources. Works may be composed and notated; composed and recorded but non-notated; extemporized/improvised according to creative procedures or instructions provided by a composer/creator; or developed through a process of collective creativity into an identifiable, reproducible, and attributable work. Awardees may be either individuals or collectives.



Preservation, Revitalisation and Dissemination

Individuals or organisations whose efforts to preserve, document, revitalise, and disseminate musical styles, genres, and repertoires shaped by Muslim heritage have had a significant social impact; hold significant promise for future impact; or have made significant contributions to the development, sustainability, and availability of music or musical institutions.

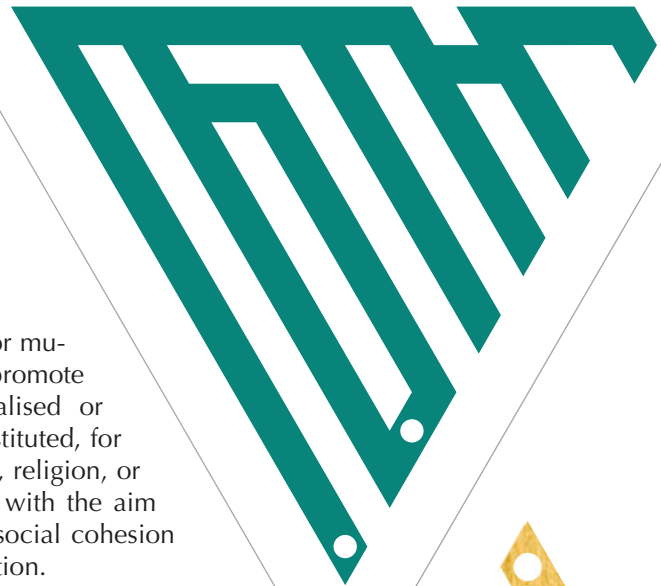


Performance

High distinction and innovation in the performance of a traditional or tradition-based genre, style, or repertoire. This domain is open to both individuals and collectives. Assessment will normally be based on multiple performances rather than on a single performance. Finalists in performance are invited to the Awards ceremony to perform before the public and the Master Jury.

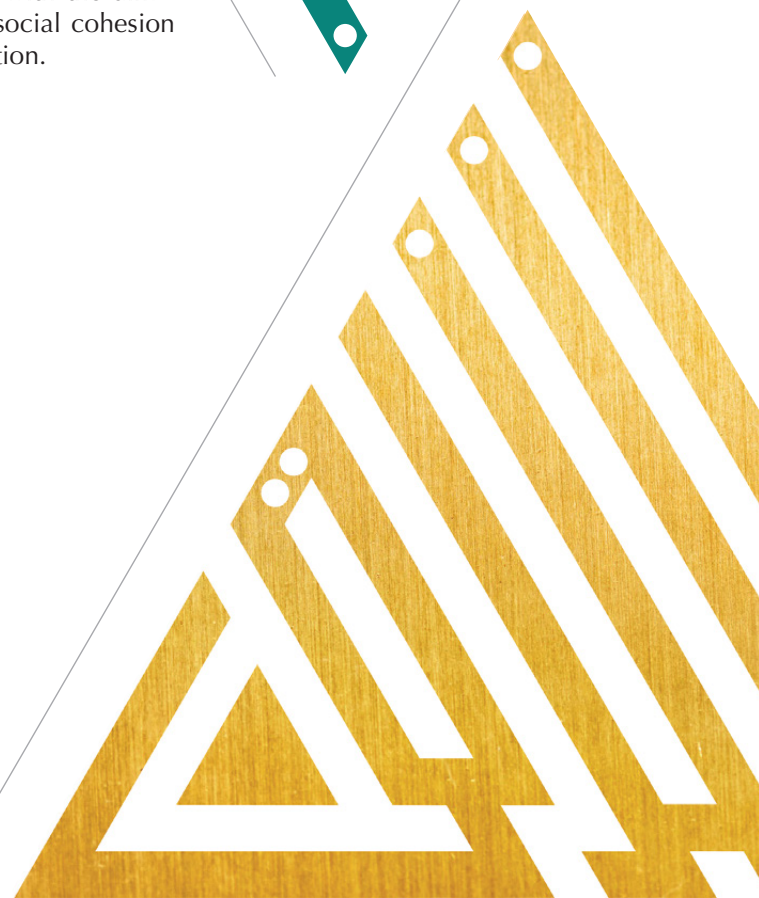
Social Inclusion

Individuals or organisations using music or music education in imaginative ways to promote recognition and respect for marginalised or disadvantaged social groups (as constituted, for example, by race, ethnicity, gender, religion, or access to economic opportunity) with the aim of strengthening pluralism and social cohesion within a defined region or nation.



Distinguished and Enduring Contributions to Music

Individuals typically working in the domain of music creation and/or performance (though music education/preservation/revitalisation are not categorically excluded) who are preeminent in their field of endeavour.



Patron's Award

Awarded to a music professional or organisation for exceptional artistic achievement that exemplifies the values of cultural pluralism and humanitarianism.



AGA KHAN TRUST FOR CULTURE

Music Initiative

The Music Awards and the Aga Khan Music Initiative

The concept of the Music Awards emerged from the work of the Aga Khan Music Initiative, an interregional music and arts education programme with worldwide performance, outreach, mentoring and artistic production activities. Launched in 2000 to support talented musicians and music educators working to preserve, transmit, and further develop their musical heritage in contemporary forms, the Music Initiative began its work in Central Asia, subsequently expanding its cultural development activities to include artistic communities and audiences in the Middle East, North Africa, and South Asia. The Initiative promotes the revitalisation of cultural heritage both as a source of livelihood for musicians and as a means to strengthen pluralism in nations where it is challenged by social, political, and economic constraints. Its projects have included publication of a comprehensive textbook, *The Music of Central Asia* (Indiana University Press, 2016), a 10-volume CD-DVD anthology, *Music of Central Asia*, co-produced with Smithsonian Folkways Recordings, a worldwide performance and outreach program that nurtures “East-East” as well as “East-West” musical collaborations, and a network of music schools and centers that develop innovative music curricula and curriculum materials in the Music Initiative’s regions of activity. (<http://akdn.org/akmi>)



**Laureates of the 2019
Aga Khan Music Awards**

MUSIC CREATION



Franghiz AliZadeh

Azerbaijani composer and pianist Franghiz AliZadeh has produced a prolific body of classical concert music that draws inspiration from Azerbaijan's venerable musical and literary traditions. A graduate of Baku Conservatory, Ms. AliZadeh has long served as a bridge between Baku's musical establishment and leading composers, performers, and musical institutions in Europe and North America. In the 1970s, she gave the Baku premieres of works all but unknown to local audiences by John Cage, George Crumb, Olivier Messiaen, and members of the Second Viennese School (Schoenberg, Berg, Webern). Also in the 1970s, her own music began to appear on concert programmes in Europe and North America through collaborations with, and later, commissions from, a constellation of distinguished performers and presenting institutions. These have included the Berlin Philharmonic, Concertgebouw, violinist Hilary Hahn, Houston Grand Opera, Kronos Quartet, Yo-Yo Ma and the Silk Road Ensemble, Lucerne Festival, and Calouste Gulbenkian Foundation, for which she wrote Concerto for Cello and Orchestra, premiered in Lisbon in 2002 by Ivan Monighetti and the Gulbenkian Orchestra, conducted by Muhai Tang. Franghiz AliZadeh's compositions continue to be performed regularly in Azerbaijan. For the 2004 re-opening of the Azerbaijan State Academic Opera and Ballet Theatre, her commissioned orchestral work "Homage" was conducted by Mstislav Rostropovich. Her opera "Intizar" (Awaiting) has been part of the theatre's permanent repertoire since 2007. Currently, Franghiz AliZadeh is working on several commissioned projects, including a piece for the Los Angeles-based iPalpiti Festival, where she will also give master classes as a composer-in-residence. Franghiz AliZadeh has served as chairman of the Composers' Union of Azerbaijan since 2007, and currently serves as artistic director of the Silk Road International Music Festival in Sheki, Azerbaijan.

EDUCATION



Omnibus Ensemble

Omnibus Ensemble was established in Tashkent, Uzbekistan in 2004 by a group of adventurous young musicians who, as they explained, “shared the aim of performing music never before heard in Central Asia.” The ensemble’s name—*omnibus* means “for all” in Latin—aptly describes its eclectic range of activities. Under the artistic directorship of composer, pianist, and conductor Artyom Kim, Omnibus Ensemble has premiered many contemporary works from around the world for local audiences. Alongside their extensive performance calendar, the ensemble has also been active in arts education through their participation in myriad projects, initiatives, masterclasses, and experimental workshops. These include Maqomat, whose aim is to explore ways to bring the microtonal pitch system and affective language of *maqom*, a traditional repertory of modally-organised song cycles glossed as “classical” by local musicologists, into relationship with contemporary music. Working closely with singer, *tanbur* (plucked long-necked lute), and *sato* (bowed *tanbur*) player Abror Zufarov and musicologist Otanazar Matyakubov, a specialist in *maqom*, Omnibus Ensemble aspires to create a level playing field where Central Asian music and musical instruments can engage as equals with musical instruments and musical languages rooted in the West. Omnibus has also organized or participated in many projects that aim to stimulate new forms of artistic collaboration, among them Mnemosyne, an annual project consisting of a series of intensive practicums, master classes, film screenings, open rehearsals, and brainstorming sessions; Playing Together: Sharing Central Asian Musical Heritage—an intraregional workshop that introduced young musicians to new approaches to improvisation; and Black Box International Festival of Music and Visual Arts, which promotes innovative multimedia projects that combine original live music with poetry, visual art, and film.

SOCIAL INCLUSION



Badiaa Bouhrizi

Badiaa Bouhrizi, also known by her stage name Neysatu, is a singer-songwriter and composer who represents the alternative music scene in Tunisia. She began her performing career at age seven as a soloist in a local choir, subsequently joining the Tahar Haddad choir, which performs classical styles of Arabic music such as *muwashshahat* and *ma'luf*. Later she moved to Paris to study musicology at the University of Paris VIII and focus on making music. Eventually, she found her personal voice when she began composing in a minimalist style influenced by the Amazigh Berber music of northwest Tunisia, and chose the stage name Neysatu. She debuted in 2011 in Al-Azhar Park in Cairo, singing and playing acoustic guitar alongside German percussionist David Kuckhermann. Since then, she has collaborated with musicians of many different nationalities and performance styles, most recently, the London-based Afrobeat fusion group Awalé. She sings in *fushá* (Modern Standard Arabic), and her style is self-described as a “new sound of Northern Africa,” a mixture of local traditions, classical Arabic music, jazz, funk, neo-soul, electronica, and reggae. Though she has periodically been banned from performing in Tunisia because her lyrics discuss political resistance, Tunisians attach the word “Miltazema” (Arabic for “committed”) to her name, a title given to artists who are committed to the promotion of freedom and justice. Her song “Manifesto” is about her brother’s incarceration as a socio-political rapper who was unjustly arrested and jailed for making dissent music. She also composed and performed a song written by Palestinian resistance poet Fadwa Touqan called “Ila Salma,” which was dedicated to the Palestinian writer Salma Al-Jayyousi. In 2011, she won the Arab alternative song award for her song “Ila Selma,” and earned an Al Mawred Al Thaqafi scholarship, which gave her the means to produce her first album.



➤ Farhod Halimov

Farhod Halimov is a singer, *ghijak* (spike fiddle) player, *tanbur* (long-necked lute) player, and composer of Tajik descent who performs music from the *maqom* tradition of Samarkand and Bukhara. He studied *ghijak* at the Sadridin Ayni Pedagogical Institute in Samarkand, and formed a traditional ensemble towards the end of his studies there. Later, he began singing and playing the *tanbur*, the preferred instrument for accompanying the lyrical art songs of the *maqom* repertory among Tajik and Uzbek classical singers. His personal style evolved not through the personal mentoring of an *ostad*, but by listening carefully to recordings of master musicians of an earlier era, in particular Rasul Qôri Mamadaliev (1928-1976) and Khoja Abdulaziz Abdurasulov (1851-1936). In the 1990s, Farhod Halimov won prizes in a series of music competitions, including first prize in a 1996 competition for blind instrumentalists. Following this recognition, he was given the honorific title “Qori,” which was traditionally bestowed on great singers who were blind (*Qôri* literally means Qur’an reciter). Farhod has composed numerous classical songs to poetic texts in Tajik and Uzbek, and is held in the highest esteem by performers and musical connoisseurs of Tajik and Uzbek classical music. His performance style recalls music from the pre-Soviet era, before Soviet cultural policies altered the tuning systems of Central Asian instruments to conform to European conventions. Collaborating with ethnomusicologists from Uzbekistan and Tajikistan as well as Europe, Farhod has recorded CDs released by Ocora Radio France (*Chants Classiques Tadjiks*), Mahoor (*Persian Song in Samarqand*), and the Swiss Agency for Development and Cooperation in Uzbekistan. Despite his renown among musical connoisseurs, however, Farhod Halimov currently teaches computer science and computer systems at a school for the visually impaired.



➤ Gurminj Museum of Musical Instruments (Dushanbe, Tajikistan)

The Gurminj Museum of Musical Instruments was established in 1990 by renowned Tajik actor and musician Gurminj Zavkibekov (1929-2003) to showcase an extensive private collection of musical instruments from his native Badakhshan, which comprises the Pamir Mountain region of eastern Tajikistan and northeast Afghanistan. Zavkibekov envisioned the museum as a living home for music—a place where his Pamiri lutes, drums, flutes, and other instruments from across Central and West Asia would be played. Today, Zavkibekov’s hospitable spirit and commitment to sustaining traditional music endures through the leadership of his son Iqbol, an award-winning composer and esteemed master of the Pamiri *setor*. After nearly three decades, the Gurminj Museum stands as one of Tajikistan’s most vibrant and innovative nodes of contemporary musical life. The museum’s modest campus includes exhibition rooms, a performance venue, library-archive, musical instrument workshop, and recording studio, which together facilitate a wide range of opportunities for cultural encounter and exchange. On-site musicians provide personalised tours, live performances of traditional Pamiri music, and private music instruction for local and international students and scholars. Journalists, filmmakers, and government and NGO officers visit regularly alongside tourists, schoolchildren, and members of the Pamiri diaspora living in Dushanbe. And Iqbol Zavkibekov, who believes that the future of traditional music depends on a mutually nourishing relationship with new music creation, encourages young musicians to draw inspiration from the instruments on the museum’s walls – to pick them up, try them out, learn their history, and find new ways of bringing them to life. The Gurminj Museum remains largely volunteer-run, with programmes occasionally funded by international donors. With the support of these organisations, the Gurminj Museum has helped to raise the international profile of Tajikistan’s rich musical heritage, and especially that of the Ismailis of the Pamir Mountains.



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Oumou Sangaré

Oumou Sangaré is a celebrated Malian singer-songwriter widely known as “The Songbird of Wassoulou.” Born in 1968 to parents with origins in Wassoulou, a cultural region south of the Niger River that transects the borders of Mali, Ivory Coast, and Guinea, Sangaré was two years old when her father took a second wife and abandoned her family. She dropped out of school as a child to help her mother raise the family by singing in the streets, and won an inter-kindergarten singing competition at the age of five, going on to sing for an audience of several thousand at the Limbe Omnisport Stadium in Cameroon. As a teenager, she participated in an international tour with the percussion group Djoliba, returning to her hometown with the inspiration to start her own musical group. She recorded her first album, *Moussolou* (Women) in 1990 with renowned Malian arranger Amadou Ba Guindo, selling more than 200,000 copies in Africa. Since then, she has released seven solo albums and performed at prestigious venues worldwide, including the Melbourne Opera, the Opéra de la Monnaie, and the Oslo World Music Festival. Sangaré has won numerous music awards, including the IMC-UNESCO International Music Prize in 2001. Her album *Seya* was nominated for a Grammy Award in 2010, and Herbie Hancock’s album *Imagine*, for which she contributed vocals, won the Grammy for Best Pop Collaboration with Vocals in 2011. Sangaré’s music is inspired by the music and traditional dances of Wassoulou, and she is considered a cultural ambassador of the region. Her song lyrics discuss women’s rights advocacy, and critique social issues such as gender inequality, child marriage, and polygamy. She was named a goodwill ambassador of the Food and Agriculture Organisation of the United Nations in 2003, and a Commander of the Order of Arts and Letters of France in 1998. In addition to her musical endeavours, she is involved in the hotel, agriculture, and automobile industries.

ENDURING CONTRIBUTIONS TO MUSIC



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➤ Ballake Sissoko

Ballake Sissoko is a Malian *kora* player and composer who is considered to be one of the most important musicians of his generation. The son of the renowned *jeli* (griot) Djelimady Sissoko, he began learning the *kora* at an early age at his father's school, and inherited his late father's place in the Ensemble Instrumental National du Mali at age 14. He further developed his skills playing with virtuoso guitarists such as Bouba Sacko. Eventually he became the first local *kora* player to master musical styles typical of the Western guitar while still being able to maintain the traditional West African rhythmic structures required for dancing. After a period of performing as a member of large ensembles and as an accompanist for Malian singers, he came to international attention through solo concerts and duet performances with well known musicians such as the American bluesman Taj Mahal and fellow Malian *kora* master Toumani Diabate. Sissoko's first album *Ballake: Kora music from Mali*, featuring himself, his wife, and a multitude of young West African virtuoso musicians, combines traditional music and modern sounds. Sissoko is the founder of the trio Mande Tabolo and a member of the trio 3MA, with which he released the album *Anarouz*, the leading album on World Music Charts Europe in 2018. He has toured in the United States, Europe, and Australia with the renowned Malian singer Kandia Kouyaté, and has also collaborated extensively with the French cellist Vincent Segal. Their album "Chamber Music" won the Victoires du Jazz for International Album of the Year in 2010, and Segal produced and played in Sissoko's 2013 album "At Peace." Sissoko was nominated for the Victoires de la Musique, an award given by the French Ministry of Culture, in the world music album of the year category for his album "Musique de Nuit" in 2016.



➤ Dariush Talai

Dariush Talai is an Iranian *tar* and *setar* player, musicologist, composer, and educator who has become internationally recognised for his many contributions to the world of Persian art music. Born in 1953, he began his studies of traditional Persian music with masters of *radif*, the canonical corpus of melodic models that constitute the core of the Persian classical *dastgah* repertory, and are transmitted intergenerationally from master musicians to their students. He began his formal music education studying the *tar* with master musician Ali Akbar Shahnazi for over a decade, and later went on to learn from other renowned musicians including Nur Ali Borumand, with whom he studied *radif*, and Abdollah Davami, with whom he studied *setar* and singing. He has recorded numerous albums, many of which have been released through the Mahoor Institute of Culture and Art. Though his personal style is classical at its core, he is the only musician known to be able to play and improvise on the *tar* in styles that range from those of the oldest recordings of traditional Persian music to those of the most contemporary performances. He has also experimented with new genres and applications of music through his musical collaborations with French jazz musician Michel Portal and Hindustani classical musician Koshal Das, and his multimedia projects with the French-Swiss choreographer and opera director Maurice Bejart and French-American choreographer and poet Carolyn Carlson. As a philosopher and aesthete of Persian music, Talai has become an internationally acclaimed author; he invented his own system of notation for music of the *radif* tradition, and has published numerous texts that discuss his original analysis of the aesthetics of Persian classical music. As an educator, Talai has taught at the University of Tehran, the Sorbonne, and University of Washington in Seattle.

PATRON'S AWARD



Mohammad Reza Shajarian

Both within Iran and worldwide, Mohammad Reza Shajarian is widely considered the foremost living exponent of Persian classical music (*dastgah*). A vocalist of extraordinary power and finesse who embodies both the musical and moral qualities of a traditional master, or *ostad*, Mohammad Reza Shajarian exemplifies the mission of the Aga Khan Music Awards to ensure the historical continuity of musical heritage while contributing to its revitalisation and renewal.

Born in 1940 in Mashhad, Iran, Mohammad Reza Shajarian began learning Qur'an recitation from his father at the age of five. At the age of 12 he started studying the melodic corpus (*radif*) of Persian classical music while simultaneously learning to play the *santur* (struck zither) in order to gain a deeper understanding of the traditional repertoire. Ostad Shajarian began his career as a singer in 1959 at Radio Khorasan and rose to prominence in the 1960s with his distinct vocal style shaped by great singers of earlier generations, in particular, Qamar, Eqbal Soltan, Taher-zade and Esma'il Mehrtash. From these masters, Ostad Shajarian gained a deep understanding of *avaz*, the classical style of unmetered singing in the melodic modes of the classical *dastgah* system that has become his hallmark, as well as a broad knowledge of Persian poetry.

In his multifaceted career Ostad Shajarian has been a prolific recording artist, and taught in Tehran University's Department of Fine Arts. He is also a fine calligrapher, and has done humanitarian work, including the organisation of a benefit concert and aid project for the ancient city of Bam in South Iran when it was hit with a devastating earthquake in 2003. Ostad Shajarian has won numerous awards in Iran and abroad, including the French National Order of Chevalier des Arts, and UNESCO's Picasso Medal, whose winners include such figures as Dmitri Shostakovich, Yehudi Menuhin, and Leonard Bernstein.

Mohammad Reza Shajarian's enduring contribution to the musical heritage of humanity is perhaps nowhere more evident than in the transmission of his musical craft and sensibility to his son Homayoun Shajarian, and his daughter Mojgan Shajarian, as well as to scores of students who have become distinguished performers in their own right.

Ostad Shajarian's own words best summarize the values of cultural pluralism and cosmopolitanism that have informed and inspired his creative journey: "When music, which is the language of humanity, comes out of the disposition of an artist who lives for humankind, the hearts of any nation will accept it."

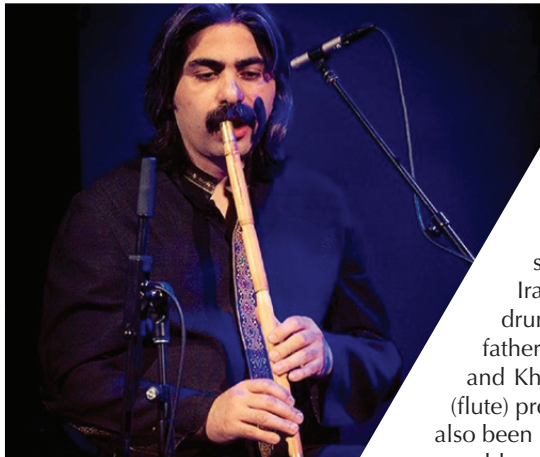


Finalists for the 2019 Aga Khan Music Award in Performance

Ahmad Al Khatib

Ahmad Al Khatib was born in 1974 in a Palestinian refugee camp in Jordan. He began learning the oud at an early age with Palestinian master musician Ahmad Abdel Qasem, and later studied musicology and Western classical cello at Yarmouk University in Jordan, from which he graduated with honors in 1997. He began his teaching career at the Edward Said National Conservatory of Music in the Oriental Music Department, and later went on to head the department. Though he was forced to leave Palestine in 2002 due to the political situation, he continued to work for the conservatory overseas and produced a series of oud instruction books and transcriptions of Arab classical works. In 2004, he settled in Sweden, where he earned his M.A. in ethnomusicology and musical education at the University of Gothenburg. Al Khatib is currently a lecturer at the University of Gothenburg's Academy of Music and Drama, where he teaches modal music, composition theory and ensemble music. Al Khatib has recorded several albums and has performed in the Middle East, India, the United States, Europe, and Brazil. He is currently a member of Double Duo, a project initiated by London-based oud player Khyam Allami. In 2007, Al Khatib received the Inspirer of the Year Prize from the Swedish world music festival Planeta.





Shahou Andalibi

Shahou Andalibi is an Iranian multi-instrumentalist, singer, composer, and music teacher with an extensive background in traditional music from the Middle East. He began his musical training studying Persian classical singing and instrumental music at the age of four with his father Iraj Andalibi, a well-known Iranian musician. At age six, he started playing the *daf* (frame drum) under the instruction of great masters such as his grandfather Haj Mirza Abdolsamad Andalibi, Khalifeh Mirza Agha, and Khalifeh Karim Safvati. He began playing the Persian *ney* (flute) professionally at the age of thirteen, and, since 1991, has also been studying Western classical music. After playing in the ensemble established by his father, Shahou Andalibi became the conductor and composer of the Avaye Andalib Ensemble in 2003. Andalibi obtained his M.A. from Tehran University of Art in 2007, specializing in Iranian musical instrument performance. A prolific musician and performer, he has recorded 22 albums and given over 50 performances in the Middle East, Europe, North America, and Australia. In 2003, he played in the UNESCO Concert at the Palace of Versailles with the Khorshid Ensemble. Shahou Andalibi is also a longtime teacher of music and since 2007 has served as principal of Neyzar Music Academy, in Tehran.



Huda Asfour

Huda Asfour is a Palestinian oud and *qanun* player, composer, educator, social entrepreneur, and engineer. Born into a musical family, she began her formal musical training at 13, and later studied at the National Conservatory of Music in Gaza and the Edward Said Music Conservatory in Ramallah, where she was mentored by master oud player Khaled Jubran. She also studied with *qanun* (zither) virtuoso Said Rajab in Cairo. Asfour has collaborated with numerous musicians and artists from around the world, and was a co-founder of Jehar, a project that, as Asfour explained, “reintroduced tunes that represent our identity, but in new arrangements that represented us as youngsters connected to global music in the early 2000s.” Asfour has released two studio albums—most recently, *Kouni* (Be), for which she received a production grant from the Arab Fund for Arts and Culture—and an original fifteen-minute score for the short film *Blue Dive* by Mostafa Youssef. She has also collaborated with the Sri Lankan-American poet Gowri Koneswaran on Yasmeeen, a multimedia dance performance. Asfour is the co-founder of two arts initiatives, the DC Palestinian Film and Arts Festival and the Mashriq Maghreb Jam sessions. She is currently an adjunct professor of biomedical engineering at George Washington University, in Washington D.C., where her research focuses on biomedical imaging and signal processing.



Nai Barghouti

Nai Barghouti is a Palestinian singer, composer and flute player. At the age of 14, she launched her professional singing career and completed her studies in classical flute performance at the Edward Said National Conservatory of Music in Palestine, where she discovered a passion for composition. Four of her earliest flute solo compositions have become part of the flute curriculum at the International Institute of Iberian Music in Valencia, Spain. In 2013, she sang and played the flute at the United Nations headquarters in New York at the commemoration of the International Day of Solidarity with the Palestinian People. In 2017, Barghouti went on her first independent five-city tour in the United Kingdom, where she presented both original material and arrangements of classic Arabic repertoire with an “Arabic-Jazz” sound. Most recently, she played the leading role of Layla in *Orfeo and Majnun*, a work that *Le Monde* called the new face of opera in the 21st century. Barghouti studied for two years at Indiana University’s Jacobs School of Music, and is currently pursuing studies in jazz performance at Conservatorium van Amsterdam, where she is exploring the relationship between classical Arabic singing (*tarab*) and jazz.



© Boris Horvat / AFP

Sougata Roy Chowdhury

Sougata Roy Chowdhury is a *sarod* player who has been recognized as one of the most talented up-and-coming Hindustani classical musicians of his generation. Raised in West Bengal, Chowdhury began his training at age ten with *sarod* master Dyanesh Khan, son of the five-time Grammy nominee and MacArthur Fellowship recipient Ustad Ali Akbar Khan. He continued his studies with Dyanesh’s brother Aashish Khan, also a renowned *sarod* player, and with Pandit Santosh Banerjee, a *sitar* and *surbahar* player. Chowdhury received a degree in Indian classical music from the Prachin Kala Kendra of Chandigarh in 1997, and earned his M.A. in Ancient Indian History, Culture and Archaeology from Visva-Bharati University in 1998. Since 2000, he has been working internationally as a performer and educator, touring and holding workshops in Europe, North America, and India. In 2006, he began performing regularly for All India Radio Kolkata, receiving “A” gradation in 2015. Among other awards, Chowdhury received a scholarship from the Indian Ministry of Culture in 2000, and won the Pandit Ravi Kichlu Foundation Golden Talent Contest the same year. He has also been invited to perform at the Saptak Annual Festival of Music several times since 2008, and was named one of the best young artists of the decade during the festival in 2010.





Burak Kaynarca

Burak Kaynarca is a Turkish oud player and musicologist who specializes in the performance and study of Turkish classical music. He graduated from the Dilek Sabanci State Conservatory at Selçuk University in 2001, and earned his M.A. from the Music Department of Afyon Kocatepe University's Social Sciences Institute in 2005. Since 2000, Kaynarca has founded and directed the Elhân Ensemble, recorded several albums, performed at international music festivals, and represented the government of Turkey giving performances in the United States, Europe, East Asia, and the Middle East. In 1999, he served as a staff member of DÖSİMM, a subunit of the Ministry of Culture and Tourism of Turkey. Kaynarca has also served as artistic director of the Turkish Art Music Choir of the Directorate of Culture under the Governorship of Konya, the assistant artistic director of the International Mystic Music Festival in Konya, and the department chair of Afyon Kocatepe University State Conservatory's Department of Classical Turkish Music, where, since 2001, he has been teaching oud and Turkish music theory, and directing several ensembles. Since 2007, he has developed an interest in sound recording technologies and has used his home studio to record nearly 20 albums released on a variety of labels.

Ejaz Sher Ali Khan

Ejaz Sher Ali Khan is a Pakistani singer and harmonium player who takes an innovative approach to *qawwali* while honoring the roots of its tradition. His father and uncle are the legendary *qawwals* Mehr Ali Khan and Sher Ali Khan, who are considered cultural torchbearers of the legendary Nusrat Fateh Ali Khan. From an early age, Ejaz Sher Ali accompanied them on worldwide tours as an apprentice *qawwal*. His own international debut concert, in 2016, was at Konya's Mystic Music Festival. Currently Ejaz Sher Ali serves as lead vocalist of the band RocQawali, a group that fuses the sounds of Sufi music with Western indie rock-and-roll. Based in Denmark, RocQawali has released albums produced by famous artists such as Mark Howard, who worked with *qawwali* legend Nusrat Fateh Ali Khan and iconic Western artists such as Bob Dylan, Joni Mitchell, and U2. Rocqawali performed at the Danish embassy in 2014, and was nominated for the Danish Music Award in 2013 and 2015. The band has also performed at major jazz festivals, universities, clubs, and on television, has given tours in Pakistan and Russia, and has performed for and taught children from underprivileged backgrounds. In addition to his work as a member of RocQawali, Khan has released several solo videos and songs, and has taught music to students in Pakistan and abroad.



Asin Khan Langa

Asin Khan Langa is a vocalist and *sarangi* player who performs folk music and Sufi poetry sung to both traditional and improvised accompaniment. As a member of the Sarangiya Langa musical community from the deserts of western Rajasthan, India, he began performing the *sarangi* with his father at the age of 11.

Since then, he has developed his career touring worldwide with the Indian Council for Cultural Relations, participating in major music festivals, and performing alongside renowned Indian artists such as L. Subramaniam, Kavita Krishnamurthy, and A.R.

Rahman. He is also a highly sought-after musician on All India Radio. In addition to his solo work, he is currently working on collaborative projects with the Brian Molley Quartet, a jazz ensemble based in Glasgow, and with his international band Maru Tarang, which he plays in with Australian singer-songwriter and blues guitarist Jeff Lang. Unlike many young Indian musicians who move to the city to develop their careers, Langa has chosen to stay in his rural village and earn his livelihood nurturing the legacy of his artistic traditions by teaching vocal repertoire and *sarangi*. He is currently organizing a residential training camp managed and facilitated by the Rajasthan International Folk Festival, in which young musicians will be instructed by masters of the Sarangiya Langa community.



Arash Mohafez

Arash Mohafez is a musician, ethnomusicologist, and composer whose work has established him at the forefront of the Iranian neoclassical movement. Born in Tehran in 1981, he began studying the Persian *santur* at the age of nine. Mohafez received his doctorate in ethnomusicology at the University of Paris X Nanterre in 2016 with a dissertation on historical and musical connections between the Persian and Turco-Ottoman classical traditions, which serves as the topic of a forthcoming book (Paris: Geuthner). He has also authored some 20 articles published in Iran as well as in Europe, Azerbaijan, and Turkey. In 2013, Mohafez released *Ajamlar*, a contemporary reconstruction of compositions attributed to 16th-century and 17th-century Iranian composers represented in Ottoman sources. Mohafez performs frequently as a soloist on the *santur*, and is artistic director of the Neoclassical Ensemble of Tehran, which he founded in 2017 to revive forgotten compositions by Persian musicians and stimulate the creation of new neoclassical works by a younger Iranian generation inspired by the rediscovery of their classical musical heritage.





Abeer Nehme

Abeer Nehme is a Lebanese singer, composer, and musicologist known as “The All-Styles Specialist” for her ability to perform diverse repertoires ranging from liturgical music to traditional Middle Eastern music and contemporary Western music. She holds an M.A. degree in Musicology from the Holy Spirit University of Kaslik with high distinction in advanced traditional Arabic music performance. Nehme, a polyglot, has sung in more than two dozen languages as a part of orchestral performances, operas, and musicals performed throughout the Middle East as well as in Europe and North America. As an accomplished composer, she was selected by the Abu Dhabi Tourism and Culture Authority to compose the theme for the Sheikh Zayed Book Award. Her background in musicology contributed to the success of the documentary series *Ethnophilia Mousiqā-i-Shou’oub*, in which she travels around the globe searching for the roots of folk and ethnic music by observing and participating in the cultural traditions of different groups. In addition to *Ethnophilia*’s Murex d’Or Award for Best Documentary, Nehme has also received the Murex d’Or Award for Distinguished Voice in the Arab World, the Lebanese Diva Wadih El Safi Academic Award, and the Honor Award from the Apostoliki Diakonia in Greece.

Mohamad Osman

Mohamad Osman is a multi-instrumentalist, composer, arranger, and music teacher from Syria. Born in Jarabulus in 1975, he began his musical studies playing the *buzuq* (lute) during his early childhood. He later studied at the Higher Institute of Music in Damascus, graduating in 2000 as a *buzuq* and oud player. He was the Institute’s first graduate to focus on *buzuq*, an instrument played mostly in folk music and to accompany singing. Osman has given solo concerts across the Middle East, Europe, and the United States, and performed as soloist with the Syrian National Symphony Orchestra at the invitation of its late conductor, Solhi Al-Wadi. In his debut with the Qatar Philharmonic Orchestra, under the baton of Lorin Maazel, Osman performed in Marcel Khalife’s “Arabian Concerto.” As a composer and arranger, Osman has written a concerto for *ney* (flute) and orchestra, a piece for oud and *buzuq*, music for television and theater, and numerous arrangements of regional and world music for the Syrian Oud Quartet, a group he founded. Since 2013 he has been an instructor of oud and *buzuq* at the Higher Institute of Music in Damascus.



Reza Parvizade

Reza Parvizade is a *kamancheh* player from Lorestan, Iran. He began his music training playing the *kamancheh* in the Lori tradition, and later studied the Persian classical *dastgah* system.

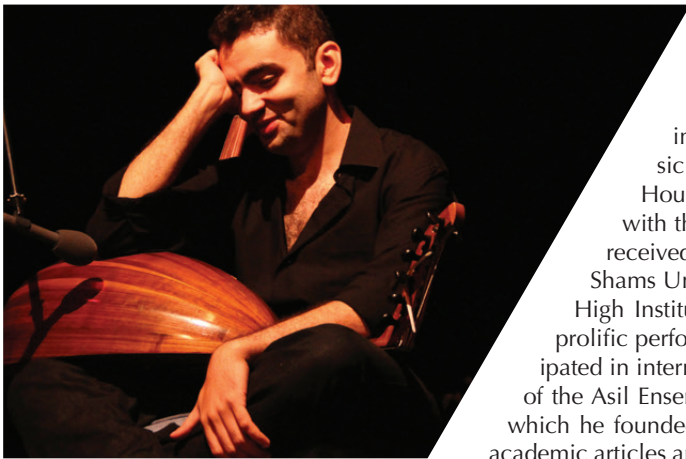
He has studied and collaborated with master musicians including Mohammad Reza Lotfi, Dariush Talâ'i, and Mozafar Shafî'i.

Parvizade has released several CDs and given concerts in both Iran and France, specializing in long solo performances accompanied by percussion. He performs what might be considered a "pure" Persian style but also imports Lori melodic modes into this style—an innovative approach to the canonical classical repertoire. From the recordings left by the last masters of the Qajar school, he restored the essence of the old style of playing *kamancheh* in his 2015 CD "Commemoration of Hosein Khan Esmailzade." As a teacher and member of the committee of the Institute of Musicology of the University of Tehran, he is attempting both to preserve the musical legacy of the *kamancheh* and further develop its technique and repertoire.



Mustafa Said

Mustafa Said is an Egyptian oud player, singer, composer, musicologist, and music teacher. Born and raised in Cairo, Said was introduced to music as a child and learned to read and write music in Braille at an early age. Later, he studied at the Arabic Oud House in Cairo, and learned Western music in correspondence with the Haldey School for the Blind and Visually Impaired. He received a degree in linguistics and English literature from Ain Shams University and two M.A. degrees in musicology from the High Institute of Music of Antonine University in Lebanon. A prolific performer, Said has recorded several albums and participated in international music festivals as a soloist and a member of the Asil Ensemble for Contemporary Classical Arabic Music, which he founded in 2003. As a researcher, he has published academic articles and given lectures on a range of topics in Middle Eastern art music and Arabic music, and has collected more than 500 early Egyptian and Arab songs. He served as Artistic and Archives Manager of the Arab Music Archiving and Research Foundation in Lebanon from 2008-2010, and has been its director since 2010. In addition to over a decade of experience as a teacher of oud, singing, and the art of maqâm, Said has taught workshops and given guest lectures at numerous academic and artistic institutions in Egypt, the Middle East, Europe, and Japan. As a composer, he has written several musical compositions for the Asil Ensemble, theater plays, dance performances and films.



Nasim Siabishahrivar

Nasim Siabishahrivar is an Iranian singer who specializes in the vocal repertoire of Persian classical music. Born in Tehran, she began learning Persian music at an early age, studying with *ostads* Hatam Askari, Dr. Hossein Omoumi, and, for more than a decade, with the renowned singer Mohammad Reza Shajarian.

Despite restrictions on female vocalists that have been in place since the 1979 Iranian Revolution, Siabishahrivar has become popular among connoisseurs of Persian classical *dastgah* and has released three albums of classical vocal music. She has performed in many European countries, recently as a member of the Sarvestan Ensemble. She is also active as a teacher, and offers regular vocal workshops in Tehran. Siabishahrivar holds an M.A. degree in Persian Literature.



The background features a series of parallel diagonal stripes in a dark brown color, slanted from the top-left to the bottom-right. Each stripe is of uniform width and is separated by a white space. Small white circles are placed on each stripe, creating a rhythmic pattern. The stripes and circles are arranged in a staggered, overlapping fashion, creating a sense of depth and movement.

MASTER JURY

David Harrington

David Harrington is the founding member and first violinist of the Kronos Quartet, which has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to continually re-imagining the string quartet experience. In the process, Kronos has become one of the most celebrated and influential groups of our time, performing thousands of concerts worldwide, releasing more than 50 recordings of extraordinary breadth and creativity, collaborating with many of the world's most intriguing and accomplished composers and performers, and commissioning more than 850 works and arrangements for string quartet. In 2011, Kronos became the only recipients of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians. The group's numerous awards also include a Grammy for Best Chamber Music Performance (2004) and Musicians of the Year (2003) from Musical America.



Akram Khan

Akram Khan is a celebrated British dancer-choreographer. Born in London in 1974, Khan's early training was in Bengali folk dance and the north Indian classical Kathak style. He went on to train in contemporary dance at De Montfort University in Leicester and at the Northern School of Contemporary Dance, from where he graduated with the highest marks ever awarded by the school. After a period with Anne Teresa de Keersmaeker's X-Group project for young choreographers in Brussels, Khan returned to London and founded his own dance company in 2000. In 2002, he created his first full-length work and began touring internationally, becoming known both for his solo work as well as his collaborations with world-class artists from other disciplines, including ballerina Sylvie Guillem, visual artist Anish Kapoor, and writer Hanif Kureishi. He is the recipient of numerous awards, including the Laurence Olivier Award, the Bessie Award (New York Dance and Performance Award), the ISPA (International Society for the Performing Arts) Distinguished Artist Award, the Fred and Adele Astaire Award, the Herald Archangel Award at the Edinburgh International Festival, the South Bank Sky Arts Award and six Critics' Circle National Dance Awards. Akram Khan was awarded an MBE for services to dance in 2005.





Jean During

Jean During is a renowned ethnomusicologist whose expertise spans the musical cultures of Iran and Greater Central Asia, from Azerbaijan to the Uyghurs of Xinjiang. Recently retired from his position as Senior Research Fellow at France's Centre National de la Recherche Scientifique (CNRS), During has published over a dozen books, dozens of articles and book chapters, and more than fifty CDs featuring his own field recordings of classical, cultivated, and spiritual musical traditions performed by leading masters. During is himself an accomplished musician, and performs at a professional level on the Iranian *tar* and the Baluchi *sorud*. As a scholar and performer, his focus has been on the role of music in spiritual and therapeutic practices. During has also been active as an organiser of concerts, concert tours, and cultural tourism focusing on music and musicians.

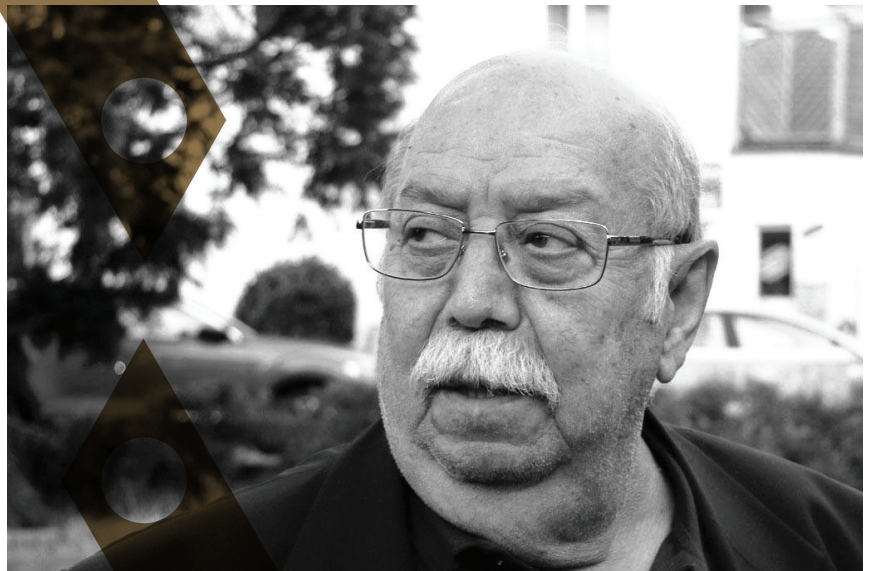


Salima Hashmi

Salima Hashmi is one of the most influential and well-respected artists and curators in Pakistan. Besides being an accomplished painter, she also runs her own art gallery, which features the work of young artists. She taught at the prestigious National College of Arts (NCA) in Lahore, Pakistan for more than thirty years and served as its principal for four years. She is the former Dean of the School of Visual Arts and Design at the Beaconhouse National University, Lahore. Salima Hashmi comes from a socially and politically active family. Her father was the legendary Pakistani poet Faiz Ahmed Faiz, and her mother, the British-born Alys Faiz, was a respected journalist and peace activist in Pakistan. One of two daughters, Salima was always active in the arts, performing in plays before taking on painting professionally. She studied at the National College of Arts, the Bath Academy of Art, and the Rhode Island School of Design. In 1999, Salima Hashmi received Pakistan's Pride of Performance award.

Nouri Iskandar

Syrian musician and musicologist Nouri Iskandar is one of the most important researchers and composers working on old Syrian music, and an authority on Syriac sacral and folk music and its history. Born in 1938 in Deir al-Zur, Nouri Iskandar moved with his family to Aleppo in 1941, where he joined the local Syriac Orthodox scout band and had his first music lessons. He graduated with a Bachelor's degree from the Higher Institute of Music at the University of Cairo in 1964, after which he returned to Aleppo to continue his work through in-depth study and revival of old Syrian music based on contemporary musical experiments. Between 1996 and 2002, Nouri Iskandar served as director of the Arab Institute of Music in Aleppo. He has formed several choirs, including Qowqweyo–Al-Fakharoon, which has performed Syriac sacral music in Syria and Europe, and he has written two books that present his transcriptions of early sources of Syriac liturgical music.





2019 AGA KHAN MUSIC AWARDS
STEERING COMMITTEE



His Highness the Aga Khan



His Highness the Aga Khan is the 49th hereditary Imam (spiritual leader) of the Shia Ismaili Muslims. In the context of his hereditary responsibilities, His Highness has been deeply engaged with the development of countries around the world for more than 60 years through the work of the Aga Khan Development Network (AKDN).

The AKDN is a group of private, international, non-denominational agencies working to improve living conditions and opportunities for people in specific regions of the developing world. The Network's organisations have individual mandates that range from the fields of health and education to architecture, rural development and the promotion of private-sector enterprise.

Together, they work towards a common goal – to build institutions and programmes that can respond to the challenges of social, economic and cultural change on an on-going basis. The AKDN works in close partnership with public and private institutions, including amongst others, governments, international organisations, companies, foundations, and universities.

AKDN's social development agencies include the Aga Khan Health Services, Aga Khan Education Services, Aga Khan Academies, the Aga Khan Agency for Microfinance, the Aga Khan Foundation, Aga Khan Agency for Habitat as well as two universities, the Aga Khan University and the University of Central Asia. The Aga Khan Trust for Culture co-ordinates AKDN's cultural activities, including the Aga Khan Award for Architecture, Historic Cities Programme, Aga Khan Music Initiative, Aga Khan Museum, and Aga Khan Program for Islamic Architecture (at Harvard and MIT).

The Aga Khan Fund for Economic Development (AKFED) is a development agency dedicated to promoting entrepreneurship and building economically sound enterprises in the developing world, often in countries that lack sufficient foreign direct investment. AKFED reinvests profits in further development initiatives.

The Ismaili Muslims are a global, multi-ethnic community whose members, comprising a wide diversity of cultures, languages and nationalities, live in Central Asia, the Middle East, South Asia, sub-Saharan Africa, Europe and North America.

The Aga Khan succeeded his grandfather, Sir Sultan Mahomed Shah Aga Khan, as Imam of the Shia Ismaili Muslims in 1957 at the age of 20. Since taking on his role in 1957, he has dedicated his efforts to improving the quality of life of the most vulnerable populations, while emphasising the view of Islam as a thinking, spiritual faith: one that teaches compassion and tolerance and that upholds human dignity.

In recognition of his exceptional efforts and contributions to human development and improving the social condition of societies globally, the Aga Khan has, over the last six decades, received numerous decorations, honorary degrees, and awards from institutions and nations across the world.

In Portugal, the Aga Khan has been the recipient of the country's highest honours and awards. In 2014, the Aga Khan received the Council of Europe's annual North-South Prize for his commitment to furthering a more pluralistic society and his achievements, through the work of the AKDN, in improving the quality of life of some of the most vulnerable in society. He was the first Muslim religious leader to be awarded this prize. In 2017, Portugal's President Marcelo Rebelo de Sousa bestowed the Grand Cross of the Order of Liberty on the Aga Khan at Lisbon's Belem Palace. He also received an Honorary Doctorate from Universidade Nova de Lisboa for his contributions to humanity.

In June 2015, the Ismaili Imamate concluded and signed a landmark agreement for the establishment of a Seat of the Ismaili Imamate in Portugal. The agreement, which was unanimously ratified by the Parliament of the Portuguese Republic, builds on a series of earlier accords and provides an enabling framework for the facilitation of the Imamate's work. The agreement will result in intensified cooperation between Portugal and the Ismaili Imamate in improving the quality of lives of people in Portugal and elsewhere around the world.

Prince Ayn Aga Khan



Prince Ayn Aga Khan is His Highness the Aga Khan's younger brother and grandson of the late Sir Sultan Mohamed Shah Aga Khan. Prince Ayn spent his early childhood in East Africa and Cairo during the Second World War and then attended Le Rosey School in Switzerland at war's end. He received his BA *magna cum laude* from Harvard University in 1960, and an MA in comparative literature, also from Harvard, in 1963. Simultaneously, he studied piano at the New England Conservatory of Music.

More recently, Prince Ayn's deep interest in music has found outlets through his service on the juries of various music prizes, including the Premio Venezia and the Vendôme Prize, and his longtime membership on the board of directors of Silkroad (formerly the Silk Road Project), founded by cellist Yo-Yo Ma to cultivate musical and artistic collaboration across cultures.

Since 1968, Prince Ayn has worked closely with his brother, His Highness the Aga Khan, in the domains of economic, social, and cultural development. Prince Ayn serves as a director on the boards of most of the institutions of the Aga Khan Development Network, including the Aga Khan Foundation, the Aga Khan Fund for Economic Development, and the Aga Khan Trust for Culture. The Trust for Culture focuses on the physical, social, cultural, and economic revitalisation of communities in the developing world. It includes the Aga Khan Award for Architecture, the Historic Cities Programme, the Aga Khan Museum in Toronto, Canada, and the Aga Khan Music Initiative and Music Awards, which Prince Ayn initiated, and whose Steering Committee he chairs.

Prince Ayn is a trustee of the World Monuments Fund and was a juror for the 10th International Architecture Exhibition award at the Venice Biennale in 2006.

He has served and serves on various committees of major museums including the Museum of Modern Art and the Metropolitan Museum in New York and the Louvre in Paris, where he served for some years on the Louvre's Acquisitions Committee. He is currently Chairman of the Board of the Aga Khan Museum.



Ara Guzelimian



Ara Guzelimian is Provost and Dean of the Juilliard School in New York City. Prior to the Juilliard appointment, Mr. Guzelimian served as Senior Director and Artistic Advisor of Carnegie Hall (1998 to 2006), Artistic Administrator of the Aspen Music Festival and School (1993 to 1998), and Artistic Director of the Ojai Festival (1992 to 1997). He was associated with the Los Angeles Philharmonic Orchestra from 1978 to 1993, first as producer for the Orchestra's national radio broadcasts and, subsequently, as Artistic Administrator, in which capacity he founded and edited the orchestra's monthly publication and helped to create its pre-concert lecture series. Mr. Guzelimian is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. As a music writer and critic, he has contributed to *Musical America*, *Opera Quarterly*, *Opera News*, *Symphony magazine*, and *The New York Times*. Ara Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.



Joseph Melillo



Joseph V. Melillo served as executive producer at Brooklyn Academy of Music (BAM) from 1999 to 2018, and is overseeing BAM's 2019 winter/spring artistic season. During his three decades at BAM, Mr. Melillo fostered the work of emerging and established artists, forged dynamic artistic partnerships, and furthered the global reach of BAM's mission, including to artistic communities in Central Asia. Joseph Melillo was recognised by the French government as a Chevalier (1999) and an Officier (2004) de L'ordre des Arts et des Lettres. In 2004, he was awarded an honorary OBE for his outstanding commitment to British performing arts in America. Mr. Melillo was appointed Knight of the Royal Order of the Polar Star in 2007, in recognition of his role in solidifying ties between the performing arts communities of Sweden and the United States, and in 2012 he was named cultural ambassador for Taiwan in recognition of his efforts to bring the arts of Taiwan to the US. He was awarded the title of Knight of the National Order of Québec in 2016.



Jonathan Mills



Sir Jonathan Mills is an Australian-born composer and festival director. In the 1990s he worked in the Architecture faculty of the Royal Melbourne Institute of Technology, leading courses in acoustic design. He is the composer of several award-winning operas and works for chamber ensemble and orchestra. His opera *The Eternity Man* was recognised by a Genesis Foundation commission in 2003 and his oratorio *Sandakan Threnody* won the Prix Italia in 2005. *Eucalyptus*, a new opera based on Murray Bail's novel was commissioned by Opera Australia for performances in 2021. Jonathan Mills has been director of various music and multi-arts festivals in Australia and the UK, where he directed the Edinburgh International Festival from 2007-2014. He is currently director of the Edinburgh International Culture Summit, a UNESCO-recognised biennial meeting held in conjunction with Edinburgh's summer festivals, and is the current president of the EFFE (Europe for Festivals, Festivals for Europe) International Jury. He is Visiting Professor at Edinburgh, Melbourne, and Yale Universities. His work has been recognised by awards from the governments of Australia, Britain, France, Poland and South Korea.



Zeyba Rahman



Zeyba Rahman is Senior Program Officer for the Building Bridges Program at the Doris Duke Foundation for Islamic Art, an extension of the Doris Duke Charitable Foundation, whose mission is to improve the quality of people's lives through the study, understanding, and appreciation of Islamic arts and cultures. The Building Bridges Program's mission is to advance relationships and understanding between U.S.-based Muslims and the broader non-Muslim communities for mutual well-being. It supports projects that engage and educate through literary, media-based, and performing arts experiences. Prior to joining the Doris Duke Foundation, Ms. Rahman served in a variety of senior curatorial, consulting, and advisory roles for international music and arts festivals, museums, public arts programmes, and broadcasting networks, among them the Fes Festival of World Sacred Music, Brooklyn Academy of Music, Metropolitan Museum of Art, and Asia Society. Twice honoured by New York City's mayoralty, Ms. Rahman is an advisor to Artworks for Freedom and the subject of two television profiles as a global arts leader.

HOST COUNTRY REPRESENTATIVES



Catarina Vaz Pinto



Catarina Vaz Pinto was elected Councillor for Culture, Lisbon Municipality, in 2009. Ms. Vaz Pinto's previous engagements and experiences include independent consultancies in the fields of cultural policy development as well as culture and arts education. Ms. Vaz Pinto was Executive Coordinator of the Creativity and Artistic Creation Programme at the Calouste Gulbenkian Foundation from 2003-2007. As a cultural consultant to Quatenaire Portugal, Vaz Pinto led their cultural and theatre development programmes from 2001-2005. Between 1997-2000, Vaz Pinto served as Secretary of State for Culture in a government led by António Guterres. Ms. Vaz Pinto has also served as executive director and lecturer in Cultural Management in the Cities at the Institute for the Development of Business Management; Deputy Minister of Culture (1995-1997); and Executive Director of the Associação Cultural Fórum Dança (1991-1995). Ms. Vaz Pinto holds a law degree from Universidade Católica Portuguesa (UCP) and a postgraduate degree in European Studies from the College of Europe, Bruges, Belgium.



Risto Nieminen



Risto Nieminen has served since 2009 as Director of the Calouste Gulbenkian Foundation Music Service. Previously, Mr Nieminen served as director of the Finland Radio Symphony Orchestra (1989-1991) and artistic director of IRCAM (Institut de Recherche et Coordination Acoustique/Musique) at Georges Pompidou Centre Paris (1991-1996). Mr. Nieminen sat on the Board of the European Association of Festivals from 1997 to 2001 and in 1998 was awarded the honour of Knight of the Arts and Letters of France. Nieminen holds a Master's Degree in Musicology and Literature from the University of Helsinki.

REPRESENTATIVES OF THE AGA KHAN DEVELOPMENT NETWORK



Luis Monreal



Luis Monreal is the General Manager of the Aga Khan Trust for Culture, Geneva (Switzerland). He is a conservation specialist, art historian and archaeologist. He has held positions in many institutions. He has been the Curator of Barcelona Museums (1965-1974) and Secretary General of the International Council of Museums ICOM (1974-1985).

He was Director of the Getty Conservation Institute (Los Angeles, 1985-1990) and Director General, 'La Caixa' Foundation (Barcelona, 1990-2001). He was also a member of various archaeological missions in Nubia, Sudan, Egypt and Morocco. He is the author of several books and numerous articles on art and archaeology. He is a board member of the Gala-Salvador Dalí Foundation (Spain), a member of the Royal Academy of Fine Arts (Barcelona, Spain), Commandeur de l'Ordre des Arts et des Lettres (France) and Gran Cruz de Isabel la Católica (Spain).



Farrokh Derakhshani



Farrokh Derakhshani is Director of the Aga Khan Award for Architecture. In this capacity, he has organised and participated in numerous international seminars and colloquia dealing with contemporary built environments. He has served as a jury member at schools of architecture in Europe, Africa and Asia and has lectured widely on topics ranging from disposable buildings to architecture in the Muslim World. He has also conceptualised, contributed to or overseen the production of a variety of publications, exhibitions and films on architecture and planning. His writings have appeared in many architectural journals internationally. Mr. Derakhshani's main field of specialisation is the contemporary architecture of Muslim societies. His professional work has included the design and construction management of large-scale public works and infrastructure projects in Iran, as well as architectural design in Paris and Geneva. He trained as an architect at the National University of Iran and later continued his studies at the School of Architecture in Paris.



Salim Bhatia



Salim Bhatia joined the Aga Khan Development Network as Director of Academies in 2005. In this position, he is responsible for leading the establishment of the Aga Khan Academies, an integrated network of world-class residential schools across Africa, the Middle East, Central Asia and South Asia. Prior to leading this effort, Mr. Bhatia was involved in building several business enterprises and the development of social and community institutions. He is a former chairman of the North Carolina Electronic and Information Industries Association, board member of the Council for Entrepreneurial Development and executive committee member of the international engineering consortium. Throughout his career, Mr. Bhatia has had a commitment to voluntary service, having served in leadership roles in the Ismaili community and elsewhere. Mr. Bhatia received a Bachelor's of Science (Honours) in Engineering from University College, London in the UK and an MBA, with distinction, from Harvard University.



Shamsh Kassim-Lakha




Shamsh Kassim-Lakha is Chairman of the Board of the University of Central Asia (UCA). As Founding President of the Aga Khan University (AKU), the first private university chartered in South Asia, Dr. Kassim-Lakha led the planning, building, and operations of this internationally renowned institution, established by His Highness the Aga Khan in 1983, with campuses in Pakistan, Eastern Africa, and the United Kingdom. Dr. Kassim-Lakha served in senior positions in the Pakistan government, including as the country's Minister of Education and as Minister of Science and Technology in the caretaker government in 2007-2008. As Minister of State in 2001-2002, he led the task force that recommended higher education reforms in Pakistan, resulting in major structural changes in universities and the creation of the Higher Education Commission, of which he was a member from 2007 to 2011. The first two decades of his career were with the Aga Khan Fund for Economic Development, where he served as Managing Director of Industrial Promotion Services of Pakistan, a manufacturing and venture capital company with a work force of 22,000.



Azim Nanji



Azim Nanji is currently Special Advisor to the Provost at the Aga Khan University and a Member of the Board of Directors of the Global Centre for Pluralism in Ottawa, a joint partnership between His Highness the Aga Khan and the Government of Canada. He has held many prestigious academic and administrative appointments, most recently as Senior Associate Director of the Abbasi Program in Islamic Studies at Stanford University, where he was also lecturer in the Department of Religious Studies. From 1998 to 2008, Professor Nanji served as Director of the Institute of Ismaili Studies in London. He has published numerous books and articles on religion, Islam and Ismailism. Within the Aga Khan Development Network, he has served as a member of the task force for the Institute for the Study of Muslim Civilizations (AKU-ISMC), and Vice Chair of the Madrasa-based Early Childhood Education Programme in East Africa. He served as a member of the Steering Committee of the Aga Khan Award for Architecture in 1998, 2001 and 2016.



INAUGURAL AWARDS CEREMONY
Calouste Gulbenkian Foundation
Lisbon, Portugal

29-31 March 2019

- 29** > Award launch event and reception
> Concert featuring Gulbenkian Orchestra performing
with Master Musicians of the Aga Khan Music Initiative
- 30** > Juried performances by finalists
> Announcement of winners
- 31** > Seminar on the Aga Khan Music Awards
> Gala concert and prize-giving ceremony




Genesis of a Partnership: The Aga Khan Music Awards and the Calouste Gulbenkian Foundation

The selection of Lisbon as the location for the inaugural Aga Khan Music Awards ceremony is due in no small part to the Calouste Gulbenkian Foundation's generous invitation to host the ceremony events on its magnificent premises and participate actively in the organisation of concerts and other ceremony-related activities. Renowned for its art collection, the Foundation has also nurtured an outstanding music program whose adventurous programming and cosmopolitan cultural connections vigorously echo the aspirations of the Music Awards.

The Calouste Gulbenkian Foundation

Established in 1956 as a Portuguese private foundation for the whole of humanity, the Calouste Gulbenkian Foundation's original purpose focuses on fostering knowledge and raising the quality of life of persons throughout the fields of the arts, charity, science and education. Its premises in Lisbon comprise a museum with two collections, an auditorium, a congress area, and an art library. Through its Music Department (Gulbenkian Música), created with the mission to enrich the country's artistic life and preserve Portugal's musical heritage, the Foundation manages two resident artistic groups – Coro Gulbenkian and Orquestra Gulbenkian – and annually promotes a music season featuring performers acclaimed both nationally and internationally for their musical interpretations and creations.



AGA KHAN MUSIC AWARDS & AGA KHAN MUSIC INITIATIVE SECRETARIAT

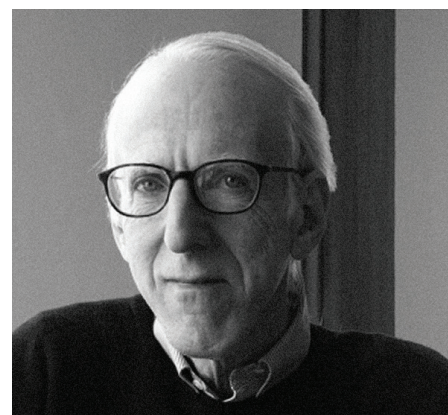
Director: Fairouz Nishanova

Fairouz Nishanova is a cultural development specialist with a lifelong love of performing arts, music and dance that embraces the many styles and traditions of the lands where she has lived, worked, and travelled. Born in Sri Lanka to Uzbek parents, she grew up in Amman, Jordan and was educated at Moscow State University, from which she received a B.A. with distinction in History and Asian & African Studies, and at the London School of Economics and Political Science, from which she received a postgraduate degree with distinction in International Relations and World Politics. Ms Nishanova began her career at the Federal Assembly of the Russian Federation and continued at the United Nations Economic Commission for Europe. She joined the Aga Khan Development Network in 2000 and has served as Director of the Aga Khan Music Initiative at the Geneva-based Trust for Culture since 2005. In this capacity, she has overseen the creation of the Aga Khan Music Awards' structure and the organisation of its inaugural ceremony. She also serves as executive producer of the Aga Khan Music Initiative's concerts, recordings, films, and public events; Ms. Nishanova is on the current International Jury of the European Festivals Association.



Senior Consultant: Theodore Levin

Theodore Levin has served since 2002 as a Senior Consultant to the Aga Khan Music Initiative, and played a central curatorial role in the development of the Music Awards. As an advocate for music and musicians from other cultures, he has written books, produced recordings, curated concerts and festivals, and contributed to international arts initiatives. Levin is lead editor of *The Music of Central Asia* (Indiana Univ. Press 2016), a comprehensive textbook initiated and supported by the Music Initiative, and co-producer of the 10-volume CD-DVD anthology *Music of Central Asia*, a collaborative project of the Music Initiative and Smithsonian Folkways Recordings. Since 1991 he has been on the faculty of Dartmouth College, where he is Arthur R. Virgin Professor of Music. Levin received a BA *magna cum laude* from Amherst College and a PhD from Princeton University.



Technical Director: Joseph Jabbour

Regional Coordinator: Kirill Kuzmin

Administrative Coordinator: Nathalie de Groot

Logo Design: Karma Tohmé in collaboration with Samir Sayegh

Graphic Identity, Communication and Brochure Design: Karma Tohmé

Brochure Printing: Anis Press, Beirut, Lebanon

AKMA Gifts: Karma and Rajwa Tohmé

Trophy Design: Line Hachem

Trophy Production: Kunstgiesserei St.Gallen AG

Film Direction, Exhibition Design and Visual Imagery: Carlos Casas and Saodat Ismailova

Lighting Design: Tomas Ribas

Calouste Gulbenkian Foundation:

Director, Gulbenkian Música: Risto Nieminen

Deputy Director, Central Services: Paulo Madruga

Production: Isabel Ayres, Bruno Sequeira, Mónica Rocha

Corporate and Public Relations: Margarida Ilharco



AGA KHAN MUSIC AWARDS





AGA KHAN MUSIC AWARDS

The six triangles that form the logo are each a stylization of a word rendered in Kufic script, designed in collaboration with master calligrapher Samir Sayegh.



شرق | شرق
East / Orient



وحي | وحي
Inspiration



نفس | نفس
Breath / Soul



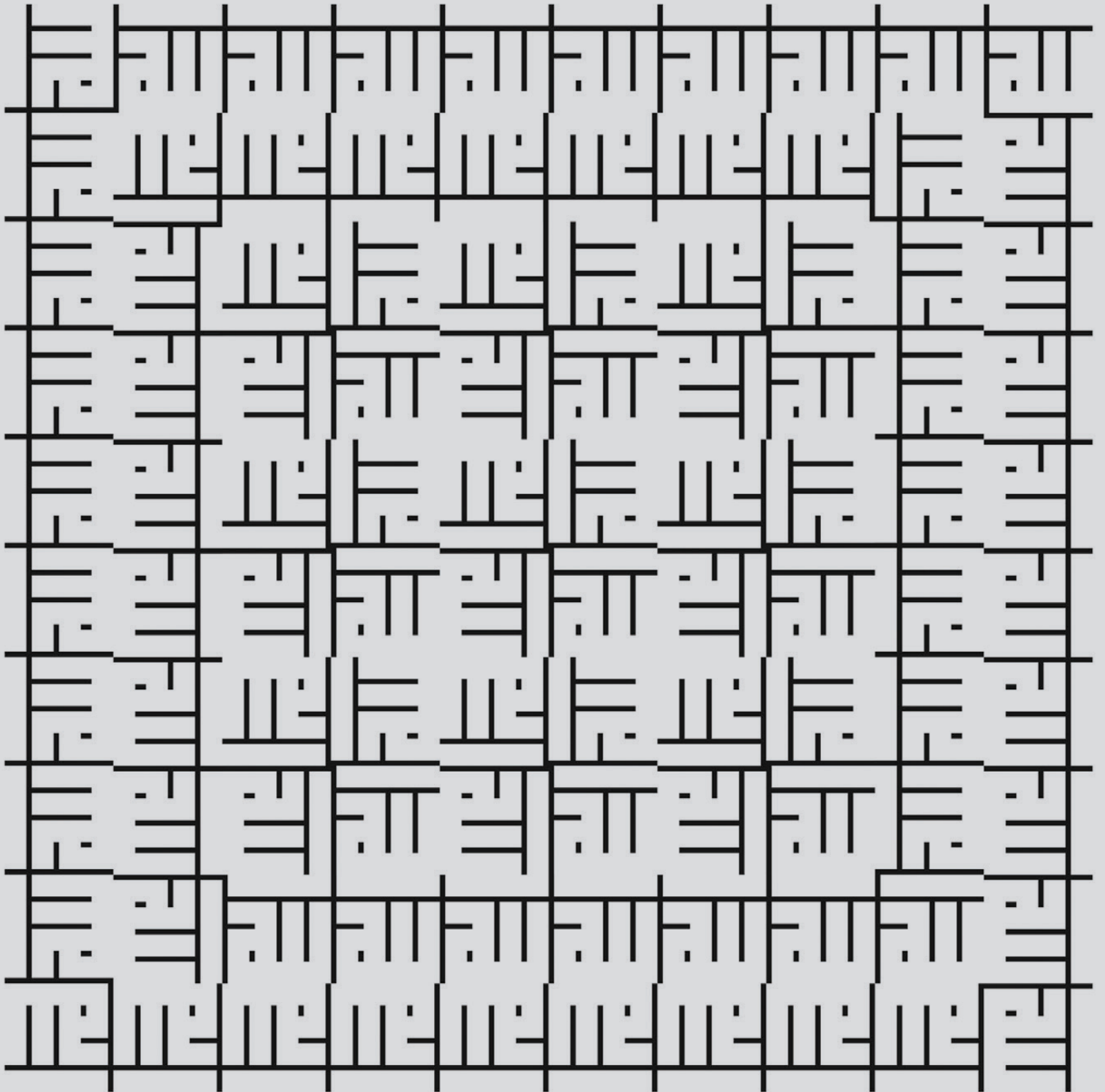
سماع | سماع
Listening



تعليم | تعليم
Teaching



زمن | زمن
Time



Allah 4

by Samir Sayegh

*Giclée print on Fine Art Paper / 110x110cm / Edition of 5
Courtesy of Agial Art Gallery*

Calligraphy and the Language of Forms

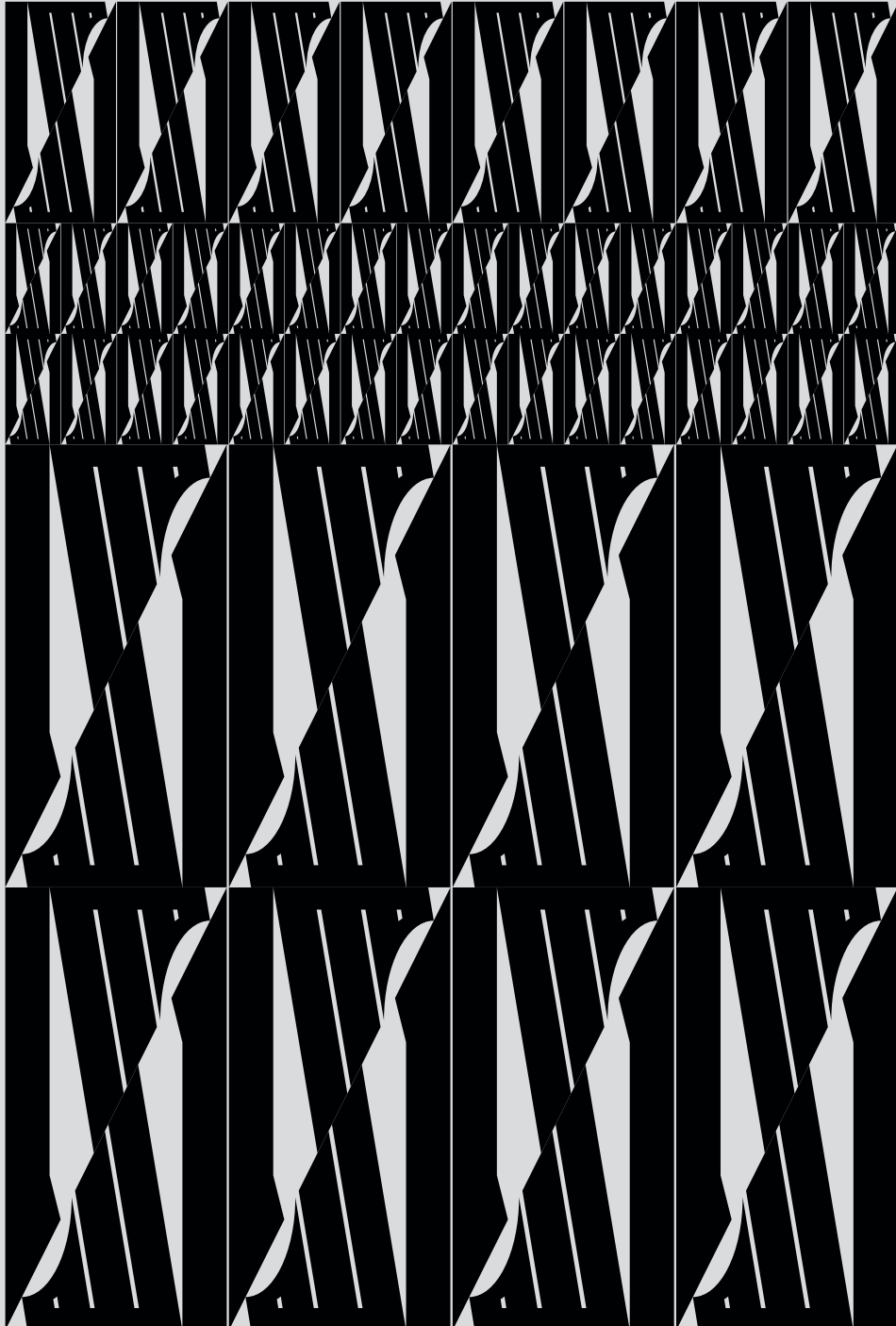
**A note from Samir Sayegh,
the master calligrapher behind the AKMA Logo**

Language becomes form when the pulses of the heart increase and the imagination widens; when ideas multiply and collide; when the hand precedes the tongue and the eye the view; when the body stands and the soul awakens, and when vision expands. Form becomes content when the eyes of a viewer regard and contemplate it.

The world of forms is the language that calligraphy materialises in order to facilitate human communication. To appreciate the aesthetics of calligraphy, we must learn to read this language and decipher its letters. What are these letters and how should they be read? They should be read in their nakedness and their clearness, in their straight and cursive lines, in the vertical and horizontal, in the long and the short, the thick and the thin, the sharp and the soft, the attached and the detached, the closed and the open, the ascending and the descending, the recumbent and the flat.

The Kufic script of early Qur'ans offers a fabulous example of the evolution, maturity and depth of this new language— the language of forms and their capacity to express and communicate. The course of the aleph through their pages unveils the varied possibilities latent in the straight line, particularly when the straightness deviates from its initial course to bend a little, grows toward an inclined position, or seeks to balance inclination and straightness. With a little imagination, this aleph starts to move, dance, and even speak. Meanings thus proliferate to the limit of what the eye can read in the language of forms and letters. No wonder aleph becomes rain falling, a mare preparing to jump, a branch bending under its fruits, a razor-sharp sword. And no wonder that aleph can exemplify a fresh straightness, unique individuality, distinguished inclination, absolute standing, sudden upturn, deep meditation or overflowing plenitude.

Ornamentation is one of the core attributes of Islamic art. It encapsulates in its diverse manifestations the characteristics of this art and its aesthetic philosophy. It does not reproduce nature in its apparent forms, nor does it aim to do that. Rather, it has always aspired to replicate nature's hidden system, the system of growth, maturity, reproduction and similitude. From the beginning it united



Allah
by Samir Sayegh

with geometry as an absolute system and encompassed geometry's strict and precise logic to replicate a nuclear module based on structures of proportionality, juxtaposition, intersection, junction, apposition and rotation. As such, ornamentation illuminates the uniqueness of the underlying hidden system, linking human beings and nature and testifying that truth is one in its different manifestations.

The indivisible unit in ornamentation replicates or reproduces itself by means of mathematical systems to create a geometrical grid or ornamental work. If this unit is the part, then the grid or ornamental work is the whole. As we contemplate the relation between the part and the whole, it becomes clear that the part conveys in its essence the image of the whole, and the whole necessarily carries the image of the part. From there comes the expression of the small universe that embraces the large universe. Yet ornamentation has faced—and still faces—a negative reception. It could well be that Western artistic values have impeded a deep understanding of the aesthetics of ornamentation.

I have tried to unite calligraphy and ornamentation, making calligraphy itself ornamentation by turning the unit or nucleus into a letter or word—a calligraphic unit. At the same time, I seek to turn repetition into reproduction, as an absolute rather than a pattern or style, such that its renewal is always surprising.

That the quadrangular Kufic script was able to organise letters and words into a matrix based on the intersection of vertical and horizontal lines over right angles represents a great cultural achievement. Kufic script is the apex of geometric purity, or what we call pure abstraction. Black square dots and white square dots move together to form letters and words—black dots being the ink and the body of the letter while white dots are the void separating letters and words.

But what are these squares that reconcile whiteness and blackness, emptiness and fullness, verticality and horizontality? Are they light and shadow? Body and soul? Night and day? Absence and presence? Or are they names of prophets and saints? Surats and verses? Are they signs? Mazes? Mysteries? Or do they seek to bring the observer to a state of balance? To propagate trust and tranquility? To bear witness to perfection and purity? Indeed they are all of these. Rotating in this prominent sphere, they achieve universality. Geometrical language, absolute attributes, and essential dualities constitute the language of the human character and are an inherent part of the essence of being.

[Translated from Arabic by Mona Barakat]

