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ÉDITO



Alain Daniélou, Berlin 1966, Ph. Jacques Cloarec.

Itinéraires croisés : Tagore et Daniélou.

En 2011, le monde commémore les cent cinquante ans de la naissance du prix Nobel de littérature, le poète Rabindranath Tagore qui se proposait de réconcilier l'Occident et l'Orient. Depuis huit décennies, l'œuvre d'Alain Daniélou permet d'éclairer la vie de cette personnalité unique avec laquelle il partageait plusieurs points en commun qui expliquent peut-être cette amitié aussi durable qu'inattendue.

Le 18 juin 2011, en présence des autorités bangladaises et indiennes, l'ambassade de France à Dhaka organise, avec l'Alliance française de Dhaka, le vernissage de l'exposition de photographies d'Alain Daniélou et de Raymond Burnier intitulée Tagore et le Message Universel. Cette exposition est proposée par l'Alliance française de Chittagong où elle a commencé le 3 et le 4 mai en présence, notamment, du secrétaire d'Etat aux affaires étrangères du Bangladesh et de Mme Bibi Russell, envoyée spéciale de l'Unesco. Présentée en collaboration avec le Centre d'Etudes Alain Daniélou/ Fondation Harsharan et l'Alain Daniélou India Committee, l'exposition a reçu le soutien moral de l'Unesco dans le cadre des programmes de commémoration Rabindranath Tagore, Pablo Neruda, Aimé Césaire, l'Universalité réconciliée. La presse internationale a réservé un accueil enthousiaste à cet événement, ce succès rappelant l'attrait de l'œuvre de Tagore et la valeur des archives de Daniélou. Photographies, peintures, musique, traductions, récits et témoignages, ces archives constituent un matériau unique pour la redécouverte d'une personnalité et d'un épisode clé de l'histoire culturelle du 20^{ème} siècle. L'exposition est aussi l'occasion de revenir sur les nombreuses affinités partagées par Tagore et Daniélou.

Tagore incarna à bien des égards ce qu'on appelle la Renaissance bengalienne. Après son exploration des traditions savantes, Daniélou retrouva quant à lui les sources de la Renaissance européenne. Leur œuvre est un appel à cultiver l'art de vivre et la liberté de penser, ainsi qu'à la réunion du savoir et des arts. On retrouve ce message dans cette série de clichés qui révèle des enseignants et des apprenants parmi les arbres centenaires ou en train de décorer de



fresques les murs de leur bibliothèque. Le sourire sur les visages de ces étudiantes et de ces étudiants reflète la volonté d'un apprentissage joyeux où les êtres humains paraissent en symbiose avec leur environnement, leur source d'inspiration.

En 1901, Tagore choisit Santiniketan, une localité rurale, pour y créer un centre éducatif. En 1932, quand Daniélou et Burnier y séjournent par la première fois, une des pages les plus originales de l'histoire culturelle contemporaine est en train de s'écrire. Une série d'allers-retours mène les deux compagnons à devenir des acteurs familiers de l'initiative inspirée et dirigée par le poète. Daniélou s'intéresse aux poèmes chantés de Tagore et mène ses premières recherches musicologiques concernant la musique indienne. C'est aussi le début de sa découverte de l'Inde rurale. Avec Burnier, il réalise plusieurs séries de clichés consacrées aux institutions de Tagore, aux danses santals et aux foires rurales. Ils organisent aussi la venue de Christine Bossennec, qui y dirigera la section féminine et jouera un rôle clé dans le paysage culturel franco-indien.

Une quinzaine d'année plus tard, lors de l'indépendance de l'Inde, Rathindranath, le fils du poète demande à Daniélou de réaliser l'orchestration de l'hymne et du chant national indien mis en musique par son père qui a aussi écrit les paroles de Jana Gana Mana.ⁱ En 1961, au Musée Guimet de Paris, lors de la célébration de l'anniversaire des cent ans du poète, Daniélou est invité à partager l'expérience de sa collaboration avec lui et la même année il publie trois de ses poèmes chantés. Le poète accordait une grande importance à la diffusion de ses chants en dehors du sous-continent. A la fin de sa vie, Daniélou se consacre à la publication de l'orchestration de quinze autres poèmes et à leur traduction.ⁱⁱ

Daniélou partage avec Tagore les qualités de libre penseur, d'artiste prolifique et versatile et, comme le poète, il a joué un rôle essentiel pour la promotion de l'héritage immatériel de l'humanité. Les deux personnalités acquièrent leur compétence en dehors des cadres formelsⁱⁱⁱ et veillèrent à ne se laisser enfermer dans aucune des nombreuses cages de la pensée. Ils choisirent une vie "excentrée", en dehors des centres du pouvoir qui les avaient vu grandir et leur tendaient les bras. Calcutta est la seconde ville du plus grand empire du moment, lorsque, en 1901, Tagore la quitte pour s'installer à Santiniketan, dans la campagne bengalienne. Au début des années 1930, alors que tout semble favoriser une carrière parisienne, Daniélou, danseur et musicien, entreprend une vie de voyages.

Auprès des bauls, des communautés santals, partageant la vie rurale du Bengale, rythmée par ses six saisons et ses nombreuses fêtes de villages, Tagore retrouve des conditions propices à la création. Il encourage les savants qui l'entourent à aller récolter les traditions orales, comme celles des chants bauls, ou ceux de Kabir.^{iv} Un siècle plus tard, la tradition des chants bauls sera intégrée au patrimoine immatériel de l'humanité et les chants de Kabir restent populaires jusque dans l'industrie musicale indienne.

Daniélou en quittant Paris part à la rencontre des traditions musicales savantes et vivantes. S'attachant à la sémantique propre à chacune de ces traditions, il s'attache à démontrer leur valeur universelle et à les faire découvrir au monde entier par des enregistrements et des publications. Une réalisation pionnière de l'Unesco pour la promotion du patrimoine immatériel voit ainsi le jour. Elle est le fruit d'un travail de recherche qui a commencé à Santiniketan. Aujourd'hui, l'œuvre de Daniélou pour la promotion des traditions musicales permet à des milliers de musiciens de vivre de leur art.

Cette série de photos présente Tagore animé d'un sourire amusé. "Faire son travail sérieusement, sans se prendre au sérieux" aimait à conseiller le scénariste et auteur René Goscinny. Ce principe illustre parfaitement l'attitude des deux amis qui ont chacun réalisé une œuvre considérable sans jamais se départir d'un solide sens de l'humour. Un des intérêts de leur œuvre réside effectivement dans la capacité à proposer des vues contradictoires qui sont le reflet de la réalité, l'humour étant le moyen trouvé par l'être humain pour y faire face avec élégance.

Daniélou décrivait Tagore comme une personnalité curieuse de tout, de tout le monde, à l'affût du moindre bruissement de vie, de création. Cette description est proche de celle que donnait Nicolas Nabokov du musicologue. Cette immense curiosité et cette capacité à remettre en perspective les vérités trop facilement acceptées leur permirent d'aller au-delà des apparences et de n'avoir de cesse de continuer à chercher.

Nous connaissons le résultat ; pour Tagore, la production d'un répertoire immense de poèmes et de chansons, mais aussi des essais, des chorégraphies, des pièces de théâtre et environ deux

mille peintures, aux côtés de la création et de la direction d'institutions éducatives ; pour Daniélou, une quarantaine de livres (études, traductions, nouvelles) plus de quatre cents articles, des dizaines milliers de fiches sur la civilisation indienne, des centaines d'heure d'enregistrements de musique recueillis dans différentes régions du monde, des milliers de photographies, quelques compositions musicales et chorégraphiques et des centaines de peintures, et cela parallèlement à l'organisation de concerts et de colloques dédiés à la musique... le tout constituant un fonds d'archives immense et multimédia avant l'heure. Ces œuvres d'autodidactes, parmi les plus célèbres de leur temps, restent des références pour l'histoire culturelle et artistique du 20^{ème} siècle et une source d'inspiration au 21^{ème} siècle.

Samuel Berthet.

¹ Il existe pour l'Inde un hymne national, *Jana Gana Mana*, composé entièrement par Tagore et un chant national, *Vande Mataram*, dont les paroles ont été écrites par Bankim Chandra Chattopadhyay et mis en musique par Tagore. Rabindranath Tagore, *The National Anthem [of India]. (Jana-Gana-Mana.)* Melody and Words by Rabindranath Tagore. (Visva Bharathi authorised version.) Transcription and piano arrangement by Shiva Sharan (Alain Daniélou), Office of the High Commission of India, c. 1950.

¹ Rabindranath Tagore, *Poèmes chantés/Song-poems*, présentés, traduits et adaptés par Alain Daniélou, Michel de Maule, 2005.

¹ Aucun des deux ne passa de diplôme d'études supérieures.

¹ Ce fut le cas de Ksitish Mohan Sen, grand père maternel d'Amartya Sen, représentés sur un des clichés de l'exposition.

Intersecting Itineraries: Tagore and Daniélou.

In 2011, celebrations worldwide are commemorating the one-hundred-and-fiftieth anniversary of the birth of the Nobel Prize for literature, Rabindranath Tagore, the poet whose aim was to reconcile East and West. For eighty years, Alain Daniélou's work has provided insights into the life of this singular individual, with whom he had much in common, a fact that may explain their somewhat unexpected though lasting friendship.

On June 18, 2011, in the presence of Bangladeshi and Indian authorities, the Embassy of France in Dhaka, together with the Dhaka Alliance française, organised the official opening of the exhibition of photographs taken by Alain Daniélou and Raymond Burnier entitled Tagore and the Universal Message. The exhibition was set up by the Alliance française at Chittagong where it opened on May 3-4, in the presence of the Foreign Secretary of Bangladesh and Ms Bibi Russell, the special envoy of Unesco. Presented with the collaboration of the Alain Daniélou Centre for Studies/ Harsharan Foundation and the Alain Daniélou India Committee, the exhibition enjoys the moral support of UNESCO as part of the programme Reconciled Universal, commemorating Rabindranath Tagore, Pablo Neruda, and Aimé Césaire. The event was enthusiastically applauded by the international press, a success owing to the attraction of Tagore's work and importance of the Daniélou archives. Photographs, paintings, music, translations, narratives and testimonies: the archive's material is uniquely valuable for a rediscovery of one of the key players in the cultural history of the twentieth century. This exhibition also provides an opportunity for re-examining the numerous traits shared by Tagore and Daniélou.



In many respects, Tagore embodies what is known as the Bengali Renaissance while, on his side, Daniélou, having explored traditional wisdom, went on to rediscover the sources of the European Renaissance. Their work is an appeal to cultivate the art of living and freedom of thought, and well as the reuniting of knowledge and the arts. This message is found in the set of photos portraying teachers and pupils among the age-old trees, or while they decorate the walls of their library with frescoes. The smiling faces of these boys and girls reflect their joyful willingness to learn, in partnership with their environment, their source of inspiration.

In 1901, Tagore chose rural Santiniketan to set up a centre of education. In 1932, when Daniélou and Burnier first stayed there, one of the most original pages in contemporary cultural history was being written. A series of return trips made the two companions familiar with this initiative inspired and directed by the poet. Daniélou took an

interest in Tagore's song-poems and started his musicological research on Indian music. It was also the beginning of his discovery of rural India. With Burnier, he took several sets of photographs, devoted to Tagore's school, Santal dances and country fairs. They also arranged for Christine Bossennec to come and direct the girls' section. Christine later played a key role in Franco-Indian cultural relations.

About fifteen years later, when India had won its independence, the poet's son Rathindranath asked Daniélou to orchestrate the Indian national anthem, the song that had been set to music by his father, who also wrote the words of *Jana Gana Mana*.^v In 1961, at the Musée Guimet in Paris, at the celebration for the centenary of the poet's birth, Daniélou was invited to speak publicly of his collaboration with Tagore and, that same year, published three of the latter's song-poems. The poet deemed that broadcasting his songs beyond the subcontinent was of the highest importance. Toward the end of his life, Daniélou devoted himself to publishing his own orchestration and translation of fifteen other poems.^{vi}

Daniélou shared with Tagore the qualities of a free-thinker and a prolific and versatile artist and, like the poet, played a vital role in promoting the intangible heritage of mankind. Both men acquired their skills outside any formal framework^{vii} and took care not to become mired in any of the numerous ideologies. They chose to lead an "offset" existence, far from the centres of power that had seen their development and proffered their hands. Calcutta was the second city in the greatest empire of that time when, in 1901, Tagore left to go to Santiniketan, in the Bengal countryside. In the early '30s, when he seemed set for a career in Paris, Daniélou, dancer and musician, set his hand instead to a lifetime of travel.

Among the Bauls, the Santal communities, sharing in the rural life of Bengal, with its six seasons and numerous village festivals, Tagore found the right atmosphere for creative work. He encouraged the scholars around him to gather oral traditions, including Baul and Kabir songs.^{viii} One century later, traditional Baul songs were declared to belong to the world's intangible heritage, while Kabir songs are still popular in the Indian music industry.

On leaving Paris, Daniélou was about to discover refined and living musical traditions. Following the semantics of each of these traditions, he set himself to demonstrate their universal value and introduced them to the whole world through his recordings and publications. Thus one of UNESCO's pioneering productions promoting our intangible heritage was realised, the fruit of research begun at Santiniketan. Today, Daniélou's promotion of musical traditions has provided work for thousands of musicians.

This set of photos shows Tagore animated by an amused smile. "Be serious about your work, without taking yourself seriously", as he liked to advise the author and script writer René Goscinny. This principle illustrates perfectly the outlook of the two friends, both of whom produced a considerable corpus of work without ever relinquishing a solid sense of humour. One of the interesting things about their work is their effective ability to put forward contradictory points of view that reflect reality, humour being a means of doing so with elegance.

Daniélou described Tagore as being curious about everything, about the whole world, on the look-out for the slightest sign of life, of creation. This description is close to Nicolas Nabokov's description of the musicologist himself. That immense curiosity and ability to put truths too easily accepted into perspective allowed them to penetrate beyond appearances and never cease their search.

We know the result: for Tagore, an immense repertory of poems and songs, as well as essays, choreographies, plays and about two thousand paintings, beside the setting up and direction of his educational establishments; for Daniélou, about forty books (studies, translations, novels), over four hundred articles, tens of thousands of memoranda on Indian culture, hundreds of hours of music recordings gathered in various parts of the world, thousands of photographs, several musical compositions and choreographies, and hundreds of paintings, together with the organisation of concerts and debates devoted to music... forming an immense archive, multimedial before the term had been coined. These works by self-educated persons, among the most outstanding of their time, remain as reference points for the cultural and artistic history of the twentieth century and a source of inspiration for the twenty-first.

¹ India has a national anthem, *Jana Gana Mana*, entirely composed by Tagore, and a national song, *Vande Mataram*, the words of which were written by Bankim Chandra Chattopadhyay and the music by Tagore. Rabindranath Tagore, *The National Anthem [of India]*. (*Jana-Gana-Mana*.) Melody and Words by Rabindranath Tagore. (Visva Bharathi authorised version.) Transcription and piano arrangement by Shiva Sharan (Alain Danielou), Office of the High Commission of India, c. 1950.

¹ Rabindranath Tagore, *Poèmes chantés/Song-poems*, présentés, traduits et adaptés par Alain Daniélou, Michel de Maule, 2005.

¹ Neither of them obtained a degree.

¹ As in the case of Ksitish Mohan Sen, Amartya Sen's maternal grandfather, portrayed in one of the photos exhibited.

INDIA DELEGATION TO THE UNITED NATIONS
GENERAL ASSEMBLY HOTEL GEORGE-V

DATED, PARIS THE 14th Oct. 1948.

Dear Shiva Sharanji,

Thank you very much for the
Score of Jana, Gana, Mana, which you sent
me some time ago. I have not yet had an
opportunity of having it played, but am
looking forward to hearing it soon.

With kind regards,

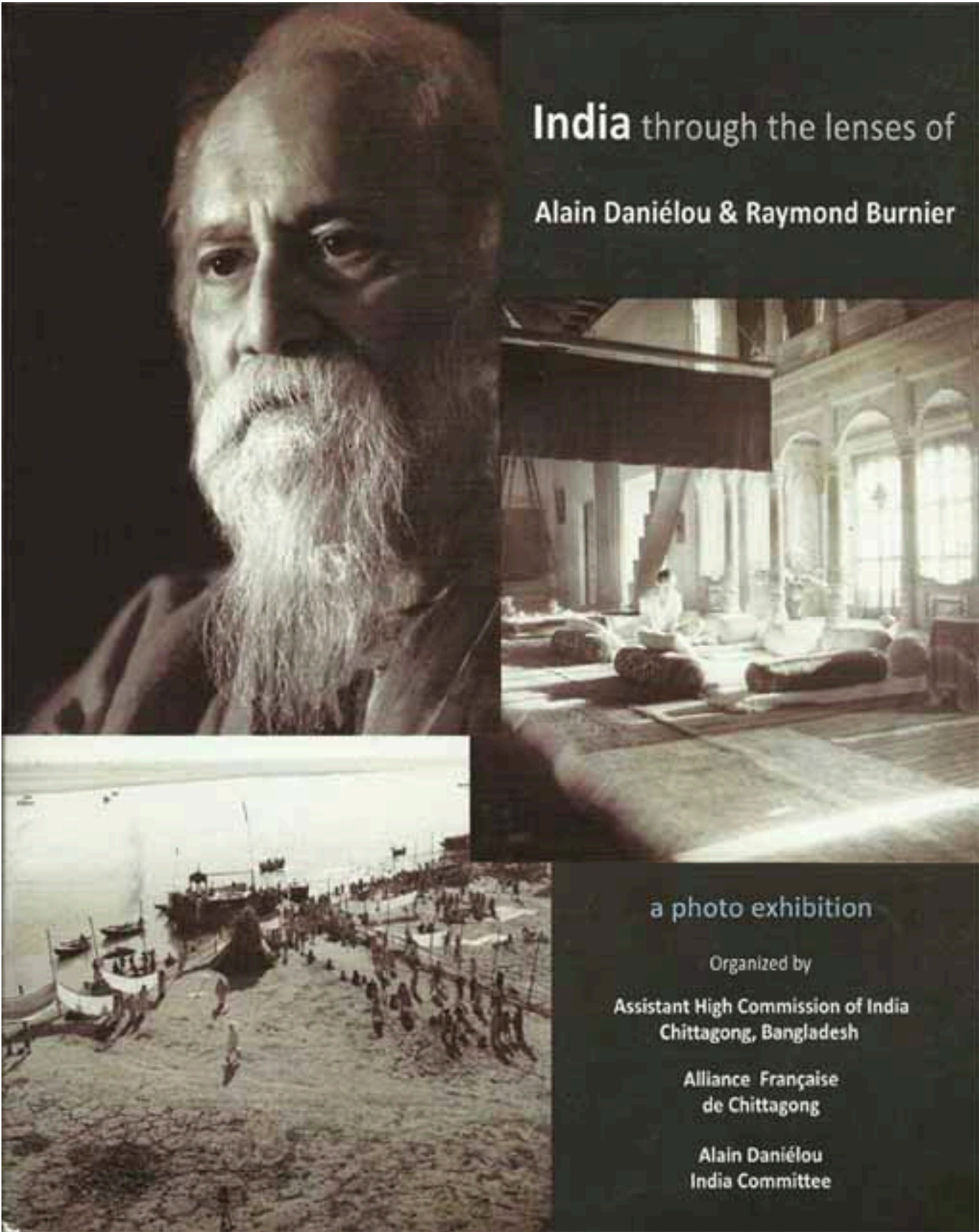
Yours sincerely,

Nijaya Lakshmi Pandit

Extrait d'une interview réalisée par Alain Danielou de Rabindranath Tagore dans les années 1930.

“.....You can see that your civilisation is a failure because the people in the east are so much afraid of it. Why should the people be afraid of a civilisation if there is not something wrong in it. The west people forgot the essential Ends of life; they stopped in the details and did not know the real meaning of their activity. I have travelled all over the East, in Persia, Irak, China and I always found the people trying to keep together to keep away from western civilisation as if it was a great danger.

I was afraid of asking money from my European friends.....



India through the lenses of

Alain Daniélou & Raymond Burnier

a photo exhibition

Organized by

Assistant High Commission of India
Chittagong, Bangladesh

Alliance Française
de Chittagong

Alain Daniélou
India Committee

A photo studio on the banks of the Ganga
Alain Daniélou – Raymond Burnier (Santiniketan/Benares 1936-1954)

By Samuel berthet – Translation by Renuka George.

..... « The second characteristic of this collection is geographical. The meeting between the two artists and that of the two travelers who drove the cars they sometimes designed, through the landscapes of America, Europe and Asia. They shared the same love of beauty and travel. India occupied a central place and their is certainly one of the richest photograph collections on India, of this period. There is a disturbing gap between the nomadic nature of this collection that is marked by an exploration of the sub continent in a caravan, a sophisticated travelling laboratory, that allowed them to take photos in natural exterior light, that were of an exceptional quality, in very distant parts of the country, and long series of photos of the Ganga, taken from their fixed home – the Rewa Kothi palace – with its two towers, like a lighthouse that advances into the river which looks alike o moon crescent on a silver bed. »

..... « The photo displayed in this catalogue and this exhibition are a unique selection made from the original collection by the Alain Daniélou India Committee on the occasion of the first international seminar dedicated to his work and legacy in 2008 held in Benares and in Dehli. Among the thousands of Small printings classified, sometime the originals are not available anymore, or reference to the date and subject are missing. It is not always mentioned if the photographer was Alain Daniélou or Raymond Burnier. The work proposed to you is therefore the result of a first attempt to crisscross information on the two artist's work to value the exceptional quality, both informative and artistic, of a photo collection dedicated to south Asian art and culture. »

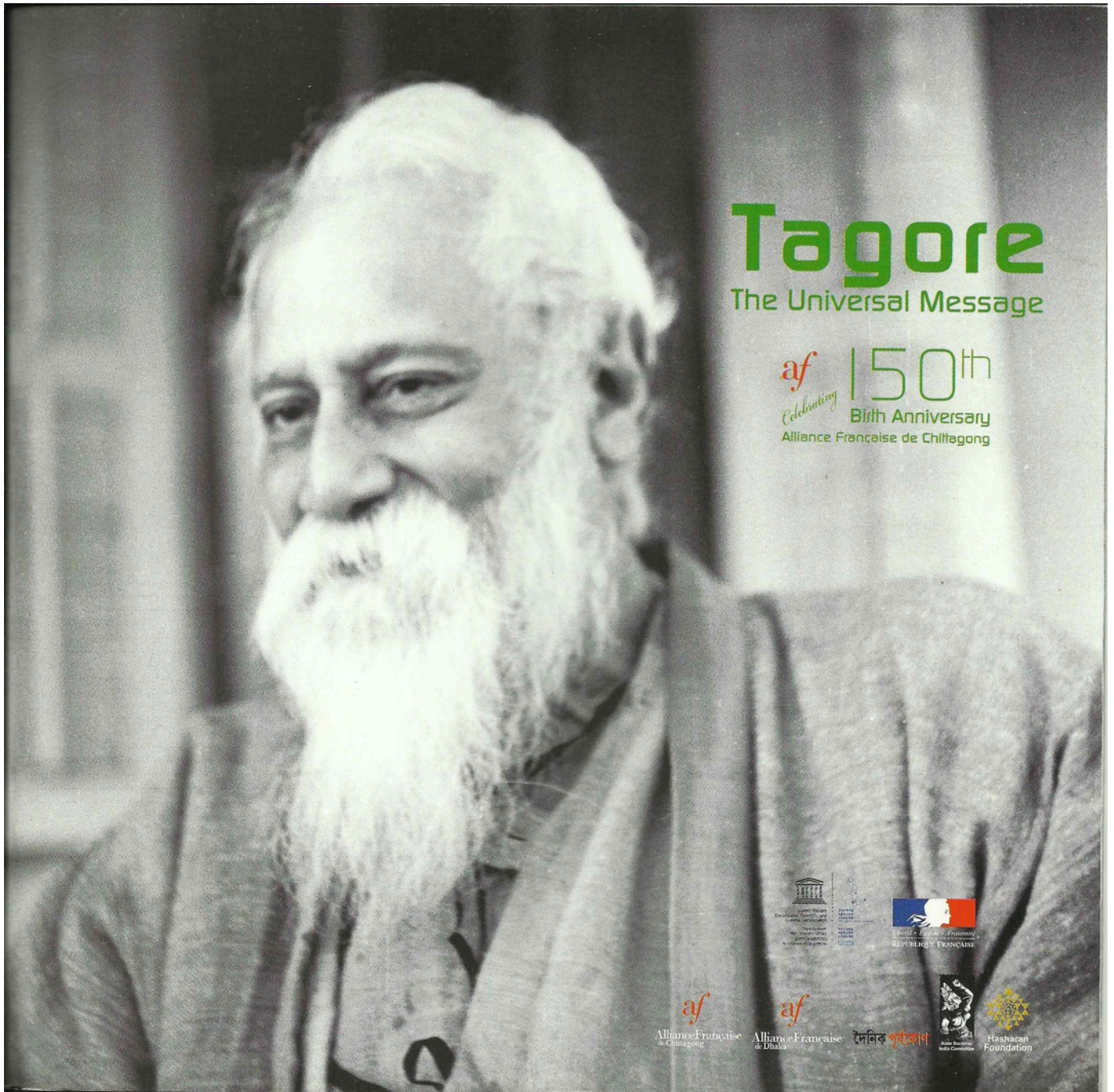
The exhibition *India Through The Lenses Of Alain Daniélou And Raymond Burnier* is part of the programme *Lights of the Ganga* an initiative of the Alain Daniélou India Committee. It his part of a series of programmes in collaboration with the India International Centre (IIC) and Copal Art Ltd., the Sangeet Natak Akademi, and the Alice Boner Institute (Benares). The exhibition has received the support of ProHelvetia (New Delhi) and of the India Council for Cultural Relations. It has been initiated thanks to the collaboration of the Alain Daniélou Centre (Zagarolo, Italy).

It is organized in collaboration with the Indian Assistant High Commission Chittagong, the Alliance française de Chittagong, Alliance française du Bengale, Alliance française de Dhaka and IIC.

Special thanks must be addressed to Karan Singh, Kapila Vatsyayan, Pawan Verma, Ram Niwas Mirdha, S. Bhattacharjee, Ashok Vajpeyi, Lance Dane, Premola Ghose, Dinanath Pathy, Ajit Gupte, Chandrika Grover, Gurupada Chakraborty, Jacques Cloarec, Alexandre Martinez, Saliha Lefevre, Jacques Bounin, Pooja Verma, Sylvain Dumont, Dhritabrata Bhattacharjya (Tato), Nazir Uddin Mahmud and Satish Gupta.

Particular thanks must be addressed to Adil Husain president of Alliance française de Chittagong.

The **Alain Daniélou India Committee** is an organization under the Indian Music Society President: Anita Singh, Director: Dagmar Bernstorff, Artistic coordinator: Anne Tual, Research coordinator: Samuel Berthet.



For the 150th birth anniversary of Universal Poet Rabindranath Tagore Alliance française de Chittagong is proposing an exceptional one year long program.

The program will be inaugurated on the 3rd of May with Mr Md Mirajul Quayes, Foreign Secretary, Government of the People's Republic of Bangladesh. Shila Momen will deliver a recital of Tagore's songs.

On the 4th by H.E. Charley Causeret, Ambassador of France in Dhaka, and Bibi Russell, Special Envoy of Unesco will open to the public an exceptional exhibition of unpublished pictures of Tagore and Santiniketan (1932-1940) by photographers Raymond Burnier and Alain Daniélou. This program is organised by Alliance française de Chittagong, in collaboration with the French Embassy in Dhaka, the Alain Daniélou India Committee, the Alliance française de Dhaka and the moral support of Unesco.

af 150th
Celebrating Birth Anniversary
Alliance Française de Chittagong

Tagore

The Universal Message

Photos by Raymond Burnier and Alain Daniélou
©Alain Daniélou

Curator: Samuel Berthet
Photo Editor: Nazir Uddin Mahmud Liton
Special thanks to Samit Das

An exhibition organized by Alliance Française de Chittagong and Alain Daniélou India Committee
With the support of the French Embassy in Dhaka, the Harsharan Foundation, the Alliance Française de Dhaka
and with the moral support of Unesco ("Rabindranath Tagore, Pablo Nerada, Aimé Césaire
for a Reconciled Universal").

This exhibition is part of the one year celebration program "Tagore, Bangladesh and the World"
on the occasion of the 150th years birth anniversary of Rabindranath Tagore.

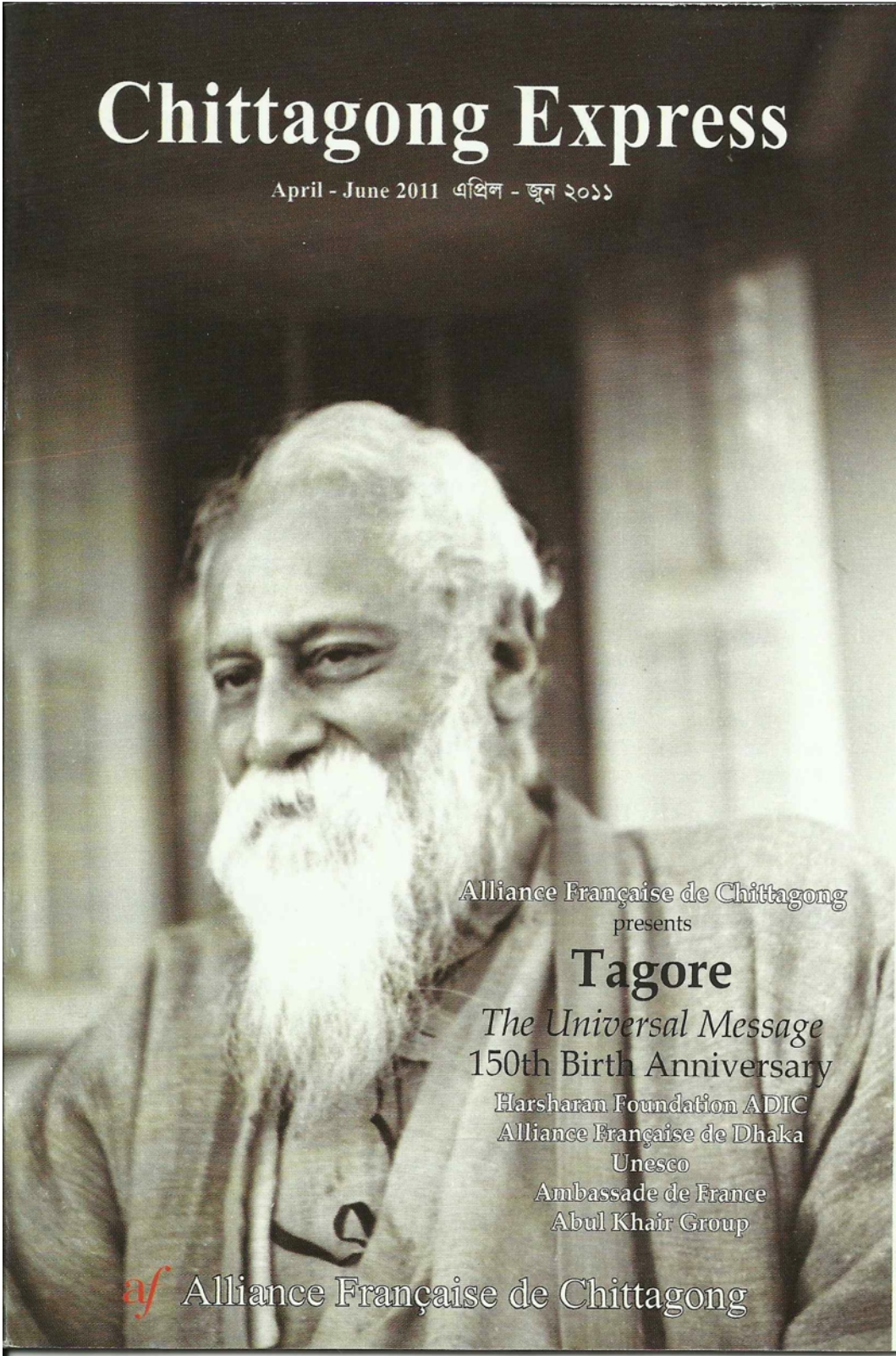




Article du journal Holiday du 24/06/2011 avec une photo présentant de D à G: la dir de l'AF de Dhaka, Saliha Lefevre, le président de l'AF de Chittagong Adil Husain, le Secrétaire d'Etat aux affaires étrangères, Md Mijarul Quayes, le Ministre des Finances, Abdul Muhith, l'ambassadeur de France à Dhaka, Charley Causeret, le gouverneur de la Banque du Bangladesh, Dr; Atiur Rahman, Dr. Samuel Berthet, directeur de l'Alliance française de Chittagong, et l'ambassadeur (Haut Commissaire selon la terminologie britannique) d'Inde à dhaka Mr Rajeet Mitter.

Chittagong Express

April - June 2011 এপ্রিল - জুন ২০১১



Alliance Française de Chittagong
presents

Tagore

The Universal Message
150th Birth Anniversary

Harsharan Foundation ADIC
Alliance Française de Dhaka
Unesco

Ambassade de France
Abul Khair Group

af Alliance Française de Chittagong

Chittagong Express, Alliance française de Chittagong, le mot du directeur :

L'Alliance française de Chittagong poursuit sa promotion des échanges culturels et de l'image d'une ville qui a tant à offrir. Le Bangladesh à Paris a constitué un événement exceptionnel à l'occasion des 40 ans de la libération du pays, en présence des ministres des finances, de la culture, du secrétaire d'Etat aux affaires étrangères et de l'ambassadeur du Bangladesh en France. Les œuvres de 35 artistes ont pu être présentées au public français.

Pour cette saison printemps/été, le cinéma est à l'honneur avec différents festivals : francophonie, films des écoles, One minute One Tree. La campagne pour la biodiversité continue, notamment avec le festival de la restauration lente (slow food), en collaboration avec Asian University for Women, Bishaud Bangla at Mermaid café, ainsi que les échanges culturels sous les formes diverses dans un centre qui participe au renouvellement de la vie intellectuelle et culturelle. A ce titre, l'AFC est fière d'accueillir des enseignants d'horizons variés : Anna Zaczek et Maxime Gabarra.

Enfin, l'AFC propose un programme unique à l'occasion des 150 ans de la naissance du poète universel, Rabindranath Tagore. Par son histoire, sa famille et son inspiration, le grand poète appartient aux deux pays de culture bengalie, le Bangladesh et l'Inde. Par son œuvre et son message, il appartient au monde entier. Fruit de plusieurs années de recherche, l'AFC est fière d'offrir en avant première mondiale une exposition de photographies inédites, par Alain Daniélou et Raymond Burnier, du poète et de Santiniketan point d'orgue d'un programme intitulé : Tagore, le Message Universel. Cette exposition voyagera ensuite à Dhaka, en Europe et en Inde. Une occasion de plus pour la ville portuaire, par cet événement produit par l'AFC, d'afficher sa place dans le monde et de rappeler ce long et fructueux échange entre les cultures bengalies et françaises qui a vu éclore tant d'œuvres.

Samuel Berthet



Sheela Momen performs at Alliance Française de Chittagong.

PRANABESH CHAKRABORTY, Chittagong

To pay tribute to the first Asian Nobel laureate poet Rabindranath Tagore, art and literature aficionados of the port city thronged the auditorium of Alliance Française de Chittagong on Tuesday evening.

Alliance Française de Chittagong arranged a programme to mark the 150th birth anniversary of Tagore.

The event is the precursor of year long celebrations to honour the poet.

On the occasion Alliance Française de Chittagong, in association with Alain Danielou Centre, arranged a musical soiree and a photo exhibition on Rabindranath at its auditorium. A discussion on Rabindrik art and philosophy was also held on the occasion. The programme was

supported by UNESCO.

Mizarul Quayes, Secretary to the Ministry of Foreign Affairs, spoke on the occasion as the chief guest. Poet Abul Momen and Alliance Française de Chittagong Director Dr. Samuel Berthet, among others, spoke at the event.

Noted Rabindra Sangeet artiste Sheela Momen presented moving renditions of the bard's songs at the programme.

Mizarul Quayes said that Tagore's philosophy teaches us "Debey aar nebey, melabey milibey" (give and take, and assimilate).

Poet Abul Momen said that Tagore did not agree with the typical method of education, instead his basic philosophy was that "children should be close to nature."

The programme began with a speech by Dr. Samuel Berthet, Director of Alliance Française de Chittagong, who achieved his fellowship from

Visva Bharti.

In his speech, Dr. Berthet explained how the rare and unpublished photos of Rabindranath and Shantiniketan were discovered.

Berthet said that these photos were taken by Alain Danielou and Raymond Burnier which were discovered by him from photo archives of Danielou (a French scholar), near Rome in Italy last year. This was also the subject matter of his research, he asserted.

The second session of the programme started with the Tagore's song "Hridaya Nandana Bone", performed by Shila Momen.

She went on to perform several Tagore songs that went down exceedingly well with the audience.

The photo exhibition will remain open to the public from today and later the exhibition will travel to Dhaka, India, Spain, Italy and France.

150ème anniversaire de Tagore

Le Kalerkantha : 05/05/11

আশাংশ প্রকাশে রবিঠাকুর

সিদ্ধান্ত প্রতিবেদক

প্রবীণতম সংস্করণের ১৫০তম জন্মবার্ষিকী উপলক্ষে 'রবিঠাকুর' এবং বিশ্বজনীন বাঙালী শিবক ধরেন্দ্রবাসী কর্মসূচি গ্রহণ করেছে চট্টগ্রাম জাদুঘর প্রকল্প। দাপ্তরিক কর্মসূচি অনুষ্ঠান প্রথমে অনুষ্ঠান শুরু হয় গত দুইদিনের মধ্যে ৫টায়ে। অনুষ্ঠানে প্রধান অতিথি হিসেবে পুণ্ড্রজাতী রামকৃষ্ণ সরকারের পত্রে সচিব মোহাম্মদ নিজামুল করিম, বিশেষ প্রতিবেদক জিয়াউর রহমান প্রমুখের আমন্ত্রণে। প্রবীণতম সংস্করণ শিবক উপলক্ষে প্রকাশিত প্রবন্ধে কবি ও সাংবাদিক আবুল মোমেন। অনুষ্ঠানে মোহাম্মদ নিজামুল করিম রবিঠাকুরের জীবনী, জীবন ও কর্মসূচি

নগর সংস্কৃতি

He instituted open-air classrooms at the university in Santiniketan

Rediscovered photos show Tagore in new light

DHAKA, MAY 8: Recently found photographs of Rabindranath Tagore, the first Asian to win the Nobel prize for literature, show the poet in a new, more intimate light in an exhibition marking the 150th anniversary of his birth.

The pictures offer a glimpse of Tagore — a poet, novelist, musician, painter and playwright who is revered in both Bangladesh and India — at the university he founded in Santiniketan, a small town in West Bengal, India.

"They are not formal or official pictures. This is why they are very rare. They are a glimpse of life in the golden age of the university," said Samuel Berthet, director of the Alliance Francaise in Chittagong, Bangladesh.

Berthet discovered the trove

of hundreds of photographs, taken by French historian Alain Daniélou at Santiniketan between 1932 to 1940, while "digging through the late photographer's archives at his house in Italy".

The Viswa Bharati university, founded with the prize money Tagore received from the Nobel Foundation, was "a gate to rural India, and it is still the case now — artists from across the globe are living there," Berthet said.

Tagore was born into a prominent intellectual and artistic family in Kolkata in 1861. He spent time in both India and what is now Bangladesh, and for many — especially among the world's 250 million Bengali speakers — his work mirrors the spiritual heritage of both countries.

The author of over 50



volumes of poetry and of both India's and Bangladesh's national anthems, Tagore is best known internationally for Gitanjali (Song Offerings), his book of poems in English.

He instituted open-air classrooms at the university in

Santiniketan to give the living world of nature priority over the rigidity of book learning.

One of the photographs, which went on show on Saturday, shows Tagore in the last years of his life — his trademark long beard turned white — smiling playfully at Daniélou's camera.

Other shots show campus life at Santiniketan with teachers and students working together.

More recently, the school's alumni include Nobel prize-winning economist Amartya Sen.

"We don't want to commemorate Tagore as something of the past — he is of the present," said Berthet, adding that the exhibition will later travel to India and then to Europe in the autumn.

The series of events to mark

the anniversary was launched by Indian Vice President Mohammed Hamid Ansari and Bangladeshi Prime Minister Sheikh Hasina on Friday in Dhaka.

The Indian leg of the celebrations began Saturday in New Delhi with Prime Minister Manmohan Singh announcing an award in the name of the poet, who was part of the national campaign for India's independence from British colonial rule, attained in 1947.

"The commemoration of Tagore is one of the rare projects where India and Bangladesh get together without any political controversy. It shows that he is still very effective" at uniting people across cultures, Berthet said. Tagore, who died in 1941 aged 80, took a powerful

SEE PAGE 3 COL 3

Colourful programmes mark anniv at Ctg

STAFF REPORTER

CHITTAGONG, MAY 8: Chittagong celebrated 150th birth anniversary of poet Rabindranath Tagore on Sunday.

Different cultural and social organisations arranged programmes on the occasion.

Shamilita Pachisey Boishakh Udjapon Parishad organised the main programme of the day on DC Hill premises.

A number of artistes of performed solo music, chorus music, Tagore's poem recitation, drama, solo dance and group dance at this programme.

Another cultural function was held at Muslim Institute Hall. The event was jointly organised by Swadhinata

Mela Parishad and Kendriya Baishakhi Mela Parishad. The programme included discussion, rendering Tagore songs, poems recitation and staging drama.

The discussion was addressed by Vice Chancellor of Premier University Dr Anupam Sen as chief guest, general secretary of Chittagong University Teacher's Association Dr Mohammad Sekander Chowdhury, poet and journalist Arun Dasgupta and Prof Mohammad Hossen Khan.

General Secretary of city Awami League and chairman of Swadhinata Mela Parishad presided over the meeting.

Karudhani Abriti Kendra also organised poem recitation programmes and a workshop

on Tagore in Nasirabad area.

Alliance Francaise, Chittagong Centre, organised a musical programme titled 'Rabindranath Mood' on Saturday.

Ustad Azizul Islam, an international standing classical flute player of Bangladesh, enthralled the audience. He performed different Ragas used in Tagore's song.

Eishad Bangla organised a Rabindra Fair at their centre on Mehedibagh Road. Books, paintings, poster and dresses printed with Tagore's poems, portraits and songs were exhibited in the fair.

Besides these, Shilpakala Academy also organised daylong cultural programme to celebrate the birth anniversary.

Rediscovered photos

FROM PAGE 1 COL 3

and progressive stance on issues that still affect people today, including education, urbanisation and the status of women, said William Radice, a Tagore expert.

"It's inspiring he has (these issues in his work) but what makes him relevant is that he was a great creative artist, that his works are rich and complex," he said.

"People will find as time goes on that they can derive more and more from them. That's what makes them relevant," he said.

In 2010, the United Nations cultural body UNESCO declared Rabindranath Tagore "a symbol of universality," along with Pablo Neruda and Aime Cesaire.

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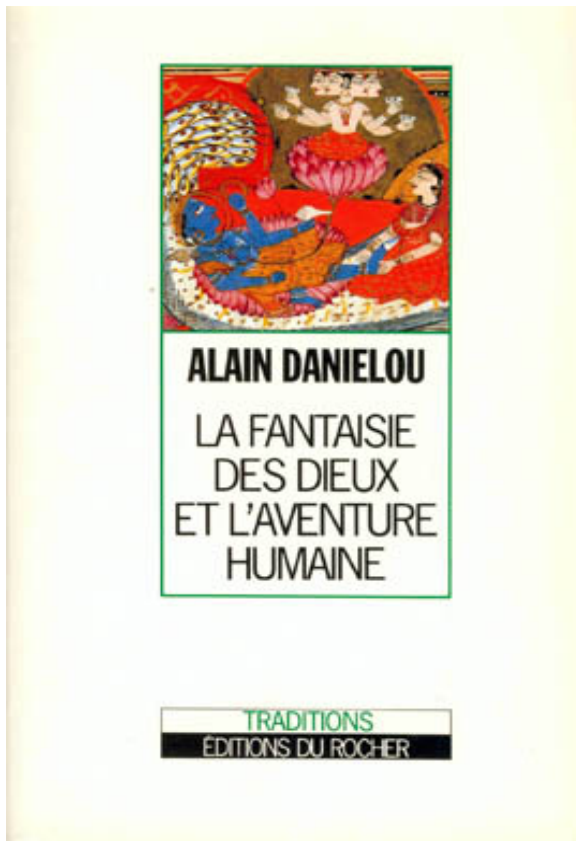
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<http://www.zigzag-francophonie.eu/BANGLADESH-Tagore-l-artiste.>



La fantaisie des dieux et l'aventure humaine,
Editions du Rocher, collection Traditions.

Editions Casadeilibri, Padova pour la version italienne ;

Titolo : la Fantasia degli dei e la fine del mondo seconda la tradizione shivaïta.

Traduzione : Lorenzo Casadei, Francesco Fonte Basso e Petra Lanza.

Editions Atalanta, Girona pour la version espagnole

«Les inquiétudes et les tendances de la jeunesse actuelle l'éloignent des religions moralistes et des idéologies arbitraires qui, selon les textes shivaïtes, caractérisent le dernier âge de l'humanité qui court à sa perte, mais rien de solide et de crédible n'apparaît pour les remplacer. Le moment semble donc opportun pour rappeler les conceptions d'une très ancienne sagesse transmise à travers les âges, souvent sous une forme occulte, et qui seule pourrait permettre à l'humanité de retarder l'échéance de la " destruction provoquée " qui la menace ».

« Nous vivons au bord d'un cataclysme, mais ce cataclysme ne sera dû qu'à nos erreurs et c'est la folie des hommes qui

en déterminera le moment. Il est donc pour nous essentiel de comprendre comment et pourquoi l'humanité est sortie du rôle qui lui était assigné dans la création et de rappeler comment les voyants des premiers âges avaient défini ce rôle ».

Les Aryens étaient hostiles à l'écriture. Après la destruction des cités de l'Indus, l'écriture disparut officiellement de l'Inde plus d'un millénaire. Les textes scientifiques, philosophiques et religieux de l'ancienne civilisation furent préservés par des organisations monastiques secrètes. Reconstitués et traduits en sanskrit lors du réveil de l'ancien shivaïsme au début de l'ère chrétienne, ils provoquèrent une prodigieuse renaissance qui dura jusqu'aux invasions islamiques du XII^{ème} siècle. Une partie seulement de ces textes a été éditée et très peu ont été traduits. Leur authenticité a été pourtant récemment confirmée par des parallèles sumériens. Ils révèlent des connaissances sur la nature de l'Univers, l'origine de la matière et de la vie, sur l'astrophysique, la biologie, l'évolution, les rapports de la pensée et du langage qui rejoignent et dépassent les conceptions les plus audacieuses des sciences modernes. Les chapitres sur l'histoire et le destin de l'homme, sur la fin prochaine de l'humanité dans un « cataclysme provoqué » sont d'une actualité terrifiante. C'est auprès des représentants de l'ancien shivaïsme qu'Alain Daniélou a pu réunir les éléments de ce livre qui présente le plus étonnant document sur la raison d'être, l'histoire et le destin de l'humanité.

While the gods play:

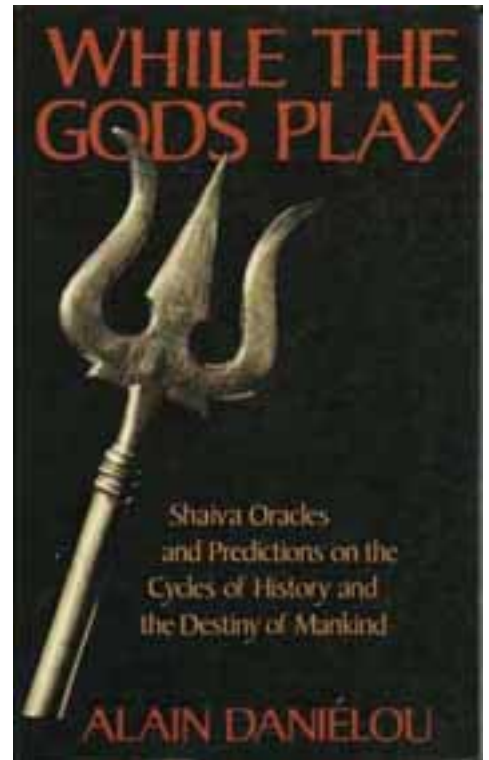
According to the early writings of the Shaiva tradition – still alive in India and dating back at least 6,000 years – the arbitrary ideologies and moralistic religions of modern society signal the last days of humanity heading toward destruction.

This predilection is only a fragment of the vast knowledge of Shaivism, the religion of the ancient Dravidians. An initiate of the Shaiva wisdom, author Alain Daniélou has assimilated and revived essential concepts of the Shaiva philosophy and its predilections. Clearly expressed in the ancient teaching, these concepts are in accord with, yet surpass, the boldest scientific speculations about consciousness, time, the nature of life and matter, and the history and destiny of the human race.

Inherent in this body of knowledge is an understanding of the cycles of creation and destruction which, in conjunction with astronomical phases, determine the life span of the species. Since 1939, humankind has been in the twilight of the Kali Yuga age, or at the end of a cycle. The impending cataclysm, Daniélou explains, is brought on by our own errors, and its date will be determined by our present and future actions.

While the Gods Play examines how the visionaries of ancient times defined our role in creation. It explains why and how we have abandoned this role, and reflects on what action can be taken to consciously and creatively influence our own destiny. Included are chapters on The Religion of Nature and The Religion of the City, The Transmigrant Body, Sexual Rites, the Castes, Sacrifice, Magical Powers, monastic Orders, and Forestalling the Final Day.

One of the most distinguished living orientalists and a friend of Stravinsky, Jean Cocteau and Nabokov, Daniélou spent more than 20 years in India studying music and philosophy. He wrote the acclaimed Gods of India and Shiva and Dionysus and produced a series of ethnic music recording for UNESCO. Formely director of the International Institute for Comparative Music Studies in Berlin and Venice, he is a Chevalier de la Légion d'Honneur, Chevalier des Arts et des Lettres, and Officier du Mérite National.



VII Portello DAL 13
AL 30 LUGLIO

River Festival

2011 A PORTA PORTELLO
PADOVA ITALY



Comune di Padova
Assessorato alla Cultura



<http://padovacultura.padovanet.it>
www.portelloriverfestival.org

COMUNE DI PADOVA

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CENTRO PORSCHE PADOVA

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Ospitalità Jocelyn Creek

Logistica Vincenzo Di Masi

Traduzioni Hilary Creek, Anna Calia

Grafica Matticz Roland, Mattia Biadene

Web Master Carlo Cappuccini

Nella suggestiva cornice di Porta Portello ritorna, per il settimo anno consecutivo, il Portello River Festival, accompagnato da ormai cinque anni anche dalla vetrina/concorso sul cinema indipendente internazionale rappresentato dal River Film Festival. E dunque, Porta Portello, che fu per secoli luogo di incontro e scambio di culture diverse - "porta" di civiltà e merci con la vicina Venezia - torna, nell'estate padovana a essere confluenza e "porta" di passaggio tra i mondi dell'arte tra le immagini e la musica di paesi diversi e lontani. E dopo il fiume, il ponte e il muro delle precedenti edizioni, il Portello sarà tutto raccolto attorno alla sua antica "porta", passaggio, dialogo, conoscenza e tema conduttore della rassegna di quest'anno. Ancora una volta, lungo le rive del Piovego, rivivrà lo spirito del fiume nel segno di un festival che ha saputo donare ai padovani importanti momenti di impegno sociale accanto alle serate di festa.

Andrea Colasio
Assessore alla Cultura

7. PORTELLO RIVER FESTIVAL

13 ≈ 30 / 7 / 2011
PADOVA, PORTA PORTELLO

ΠΥΛΗ: "PORTE APERTE"

Dopo il Fiume come metafora di libertà, il Muro contro l'esclusione, Apatris sull'identità, dopo il Ponte di civiltà, è giunto il momento della Porta a conclusione dei temi che traggono ispirazione dagli elementi architettonici presenti nel luogo - non luogo di Porta Portello a Padova, l'antico porto medievale che ospita il festival e ne garantisce l'esistenza.

La Porta, aperta al dialogo, alla conoscenza dell'altro, al diritto alla vita e contro la pena di morte sarà il filo conduttore della settima edizione del Portello River Festival con la volontà dichiarata di offrire una serie di stimoli culturali di alta qualità fra culture differenti per far partecipare il territorio, la cittadinanza allo scambio interculturale attraverso la musica, il teatro e il cinema in un'ottica di valorizzazione della diversità.

La presenza di un Festival frequentato dai più svariati ceti presenti in città rende Porta Portello, durante lo svolgimento della manifestazione, una zona molto più accogliente di quanto non lo sia per il resto dell'anno.

Il tentativo di riqualificazione dello spazio interno alla Porta, l'esposizione della Propileo Art Gallery e gli happening musicali svoltisi nelle precedenti edizioni ha restituito a un luogo di passaggio (un "non luogo" in abbandono) carico di macerie e in ristrutturazione da anni, la dignità che gli spetta, valorizzandone le qualità storiche e architettoniche. Ogni anno registra patrocini di istituzioni internazionali (università, ambasciate, istituti di cultura, scuole di cinema e associazioni) e offre prodotti culturali ed eventi lontani dalla consuetudine provinciale.

Siamo sicuri che sarà fatto tutto il possibile per fare di questo Festival legato alle acque, alla storia ed al futuro della cultura cinematografica e musicale del mondo, un evento che catalizzi le attenzioni di pubblici sempre più vasti dentro e oltre i confini nazionali.

Emilio Della Chiesa
Direttore Artistico

GIO 14-18 LUGLIO 22:00

BACCHIGLIONE BEAT.

MAR 19 LUGLIO 22:00

EAST IS EAST.

D. O'DONNELL / UK / 1999 / 96'

MER 20 LUGLIO 22:00

TUAREG BLUES LA VOCE DEL DESERTO.

Concerto con: Bachir Charaf - voce e darbuka, Bebo (The Alchemist) - basso e hajji, Francesco Boldini - chitarra, Luca Bortoluzzi - batteria e Mulaye - batteria.

GIO 21 LUGLIO 22:00

WILLIE OTERI AND DAVE LAZCO AKA

WD-41.

Concerto con: Willie Oteri - chitarra, Dave Lazco - Tromba.

VEN 22 LUGLIO 22:00

Nargess Tavassolian presenta "Appeal to the United Nations for a moratorium on execution"

"THE VOICE OF SANTUR" PERSIAN AND KURDISH MUSIC.

Concerto con: P. Heydarian - santur, V. Anastasiou, M. Izadpanah - voci, R. Shieh - kamancheh, E. Rajabalipur - dayreh, daf

SAB 23 LUGLIO 22:00

VOICES OF MONSOON.

La Fondazione Harsharan - Centro Studi Alain Danielou presenta un concerto danza con la compagnia Moksha (U.K.): Rishi Banerjee, Sahana Bajpaie, Ballari Banerjee - voci, Aniruddha Mukherjee - tabla, Dipankar De Sarkar - esraj, Aindrila Ghosh, Marianna Biadene - danza Rishi Banerjee - direzione.

DOM 24 LUGLIO 22:00

RABINDRANATH TAGORE - CANZONI D' AMORE E DESTINO.

La Fondazione Harsharan - Centro Studi Alain Danielou presenta un concerto con: Francesco Cassio - voce e Ugo Bonessi - pianoforte

SETTIMANA EVENTO SPECIALE DEDICATO ALLA REPUBBLICA BOLIVARIANA DEL VENEZUELA "PORTA DELL'AMERICA LATINA"

LUN 25 LUGLIO 22:00

ARAYA.

M. BENACERRAF / VENEZUELA / 1959 / 82'

TOCAR Y LUCAR.

A. A. MENDOZA / VENEZUELA / 2007 / 71'

MAR 26 LUGLIO 22:00

ZAMORA.

R. CHALBAUD / VENEZUELA / 2009 / 128'

MER 27 LUGLIO 22:00

HERMANO.

M. RASQUIN / VENEZUELA / 2010 / 110'

GIO 28 LUGLIO 22:00

NOCHE CARIBEÑA.

VEN 29 LUGLIO 22:00

MANUEL CAMERO E IL SUO ENSEMBLE.

Viaggio musicale in Venezuela con: Manuel Camero - arpa, Nelson Antonio Omaña Morales - maracas e Jean Carlos Valderrama - cuatro.

SABATO 30 LUGLIO 22:00

"VENEZUELA - PORTA APERTA DELL'AMERICA DEL LATINA".

Concerto con: Manuel Camero - arpa, Nelson Antonio Omaña Morales - maracas, Jean Carlos Valderrama - cuatro.

13 - 18 LUGLIO 20:45

BACCHIGLIONE BEAT.

direzione Franco Maria Serena presentazione Gigi Zago

Anche quest'anno il Portello River Festival ospita il Bacchiglione Beat, giunto alla sua quindicesima edizione. Ogni sera, diversi gruppi musicali si esibiranno e rivivranno con noi i tempi della storica scena beat italiana. 13/7 Emozioni / The Family / The White Blues / The Whoom's / Officina Francavilla // 14/7 Dr. Jeckill & Mr. Hide / Pythagora / The Bart's Group / Blue Vmille / Hung Over // 15/7 Giuliano Girardi & friends / I Plebei / I Più / The Acoustic Mood / The Mope // 16/7 Franco Serena dei Ragazzi dai Capelli Verdi & SRB / Stato d' Animo / X-Hero / Roccaforte / Nick Cars Company // 17/7 Maurizio Boldrin and Band / Aldo Tagliapietra voce storica delle Orme / I Royals / The Big Trees / The Timeless // 18/7 The Big Beat & Ester Viviani & French Moro / Adriano Vettore & Wild Band / The Puppies / I Caimani / Le Ombre

MAR 19 LUGLIO 22:00

EAST IS EAST.

UK 1999 / 96 MIN



regia Damien O'Donnell soggetto Ayub Khan-Din musica Deborah Mollison fotografia Brian Tufano montaggio Michael Parker attori Om Puri, Linda Bassett, Jordan Routledge, Archie Panjabi, Jimi Mistry produzione Assasin Films

sinossi Ayub Khan-Din sceneggia una sua commedia di successo sul multietnismo nelle periferie britanniche e O'Donnell dirige un film eccezionale, ironico, trascinante: un vero fenomeno. Om Puri è il padre anglicizzato ma non fino al punto da non pretendere dai suoi figli un matrimonio tradizionale. Bassett è la moglie british che si scontra con lui. I figli sono più inglesi di un nativo. Il melting pot produce un vero capolavoro cinematografico. Tra le quattro mura della piccola casa Khan l'anarchia scoppia giornalmente. Quando i ragazzi cominciano ad opporsi alle piccole tirannie del padre, Ella sarà costretta a scegliere tra l'amore per il marito ed il diritto dei figli a trovare la propria strada nella vita.

MER 20 LUGLIO 22:00

TUAREG BLUES.



Bachir Charaf voce, darbuka Bebo The Alchemist basso, hajji Francesco Boldini chitarre Luca Bortoluzzi batteria Mulaye batteria

Tuareg Blues unisce le meravigliose melodie africane e berbere con la straordinaria voce di Bachir Charaf, un grande virtuoso dal Sahara del Sud. Il nuovo progetto etnico di Bebo Best Baldan che rielabora in un linguaggio esotico e coinvolgente il suono del Blues del Sahara. Le sonorità rese celebri da Ry Cooder con Ali Farka Touré, in questo nuovo sound che unisce le meravigliose melodie africane e berbere con la straordinaria voce di Bachir Charaf, un grande virtuoso dal Sahara del Sud, ad un energico gruppo blues/afro/funk con le accattivanti note blues di Frank Boldini, e i ritmi dal Senegal di Mulaye alla batteria, Bebo Baldan al basso e strumenti tradizionali.

Omaggio a Tagore

a cura di Fondazione Harsharan
Centro Studi Alain Danielou



Celebrato quest'anno anche dall'UNESCO quale voce di un nuovo umanesimo universale, Tagore fu buon amico di Alain Danielou; lo ospitò numerose volte all'Università di Shantiniketan e gli chiese di trascrivere alcuni dei suoi canti in una veste musicale adattata per il pubblico occidentale. Oggi possiamo finalmente ascoltarli in una nuova produzione della Fondazione Harsharan e della Visva Bharati University di Shantiniketan.



CENTRO STUDI ALAIN DANIELOU
FONDAZIONE HARSHARAN

Rishi Banerjee studia canto con Pramita Mallick, una delle più note interpreti di *rabindrasangeet* a Calcutta. Approfondisce lo studio della musica classica indiana con il maestro Chiranjib Chakraborty. Nel 2008 si esibisce affianco alla cantante Pramita Mallick in prestigiosi teatri di Calcutta: il Kala Mandir, la Jadavpur University, e la Rabindra Sadan, dove presenta l'opera *Shapmochon* con Moksha. Ha inciso per la Kolkata TV Channel, la Tara Muzik e la London TV Channel.

Ballari Banerjee studia musica classica indiana con Chinmoy Chatterjee, Prasad Sen e Rajib Ray. Si specializza nel repertorio tagoriano e consegue il diploma di *rabindrasangeet* presso il prestigioso Bengal Music College (Calcutta). Dal 2006 divide la sua attività concertistica tra l'India e il Regno Unito. Attualmente co-dirige la compagnia Moksha insieme a Rishi Banerjee.

Sahana Bajpai studia con i maestri Santidev Ghosh, Kanika Bandyopahay e Mohan Singh presso la prestigiosa accademia di Shantiniketan, fondata dallo stesso Tagore nel 1901. Interpreta ruoli principali in alcune tra le più acclamate produzioni di *rabindrasangeet* a Calcutta. Il suo album 'Noutun Kore Pabo' è stato apprezzato internazionalmente. Si è esibita in festival internazionali affianco a musicisti riconosciuti quali Bono (U2) e Arnob.

Aniruddha Mukherjee studia con i maestri Debashish Mukherjee e Kanai Mukherjee, noti esponenti della gharana di Benares (India). Si è qualificato presso la prestigiosa Rabindra Bharati University. Ha partecipato a festival musicali di alto profilo (All India Radio Music Competition) e presentato concerti negli Stati Uniti, Europa, India. È ospite regolare della All India Radio TV di Calcutta.

Dipankar De Sarkar è uno dei pochi interpreti di esraj attivo in Europa. L'esraj è uno strumento tipico del Bengala, oggi utilizzato quasi esclusivamente nel repertorio di *rabindrasangeet*. Dipankar è anche contrabbassista e integra la sua formazione di musica indiana con linguaggi jazz.

Aindrila Ghosh studia danza manipuri con la madre Purnima Ghosh e danza bharatanatyam con Smt Thankumuni Kutty (Calcutta). Approfondisce la formazione professionale a Londra sotto la guida di Anusha Subramanyam, rinomata danzatrice del Kalakshetra e attuale direttrice della Beeja Dance Company. Aindrila si è esibita presso teatri e istituzioni culturali del Regno Unito (Bhavan Centre, Queen Elizabeth Hall, British Museum). Collabora con la Moksha dal 2009.

Marianna Biadene studia danza bharatanatyam con i maestri Savitri Nair e CV. Chandrasekhar. Si perfeziona in India con Ambika Buch e Pushpa Shankar, docenti della prestigiosa accademia Kalakshetra (Chennai). Dal 2001 prosegue la formazione professionale a Londra presso il The Place School of Contemporary Dance (danza contemporanea) e presso il Bharatiya Vidya Bhavan (bharatanatyam). Dal 2004-2008 lavora nella Beeja Dance Company di Anusha Subramanyam, presentando spettacoli nel Regno Unito e in Europa. Collabora regolarmente con compagnie di danza/musica indiana, danza contemporanea e teatro. Con Moksha ha presentato *Shapmochon* (2008) e *Gitanjali* (2011).

SAB 23 LUGLIO 22:00

La Fondazione Harsharan - Centro Studi Alain Danielou presenta

VOICES OF MONSOON.

Una produzione originale su musiche di Rabindranath Tagore.

Rishi Banerjee, Sahana Bajpai, Ballari Banerjee voci Aniruddha Mukherjee tabla Dipankar De Sarkar esraj Aindrila Ghosh, Marianna Biadene danza Rishi Banerjee direzione

La stagione monsonica ha dato ispirazione ad alcuni tra i più bei componimenti di Rabindranath Tagore. I profumi indecifrabili delle piogge inebriano la sensibilità del poeta, provocando una miriade di emozioni, umori e memorie. Le atmosfere evocate nelle canzoni suggeriscono sentimenti nostalgici, riportandoci con l'immaginazione ai giardini di *Shantiniketan*, e ai paesaggi del Bengala rurale in cui il poeta trascorse la giovinezza. Sul piano formale *Voices of Monsoon* si presenta come sintesi originale di diverse tradizioni musicali e sceniche. I brani proposti appartengono al vasto repertorio musicale di Rabindranath Tagore, noto come *rabindrasangeet*. Nell'adattamento scenico l'opera si rifà alle ricche tradizioni del teatro-danza indiano, e in particolare allo stile *manipuri* e alle danze *rabindrik*.

Moksha. Accanto alle opere *Shyama* (2007), *Chandalika* (2010) e *Gitanjali* (2011), la compagnia ha presentato con successo *Amar Prem* (2007), una produzione originale ispirata al mito di Radha e Krisna. Nel 2008 Moksha si è esibita in una tournée internazionale con l'acclamata produzione *Shapmochon*, ottenendo importanti riconoscimenti critici sia in Europa che in India. Gli artisti di Moksha si sono esibiti presso teatri e istituti culturali del Regno Unito, Europa, India e Stati Uniti.

Omaggio a Tagore

a cura di Fondazione Harsharan
Centro Studi Alain Danielou



DOM 24 LUGLIO 22:00

TAGORE: CANZONI D'AMORE E DESTINO.

I canti di Rabindranath Tagore
nella trascrizione musicale di Alain Danielou.

Francesca Cassio voce Ugo Bonessi pianoforte



Il concerto propone alcuni tra i più bei componimenti di Rabindranath Tagore, premio Nobel per la letteratura nel 1913, nella veste musicale che ne diede lo stesso poeta. Si tratta di liriche in forma di *lied*, qui proposte nella trascrizione per voce e pianoforte curata dal musicologo francese Alain Danielou, amico e collaboratore di Tagore. La semplicità e il lirismo delle melodie di questo repertorio, meglio conosciuto come *Rabindra Sangeet*, vengono sublimati attraverso le armonie di sostegno che Danielou ha sapientemente elaborato. Il concerto è stato presentato con successo in India nel 2008 e nel 2009; con il patrocinio dell'Istituto Italiano di Cultura e l'Ambasciata d'Italia a New Delhi, e in Bangladesh nel 2009 e nel 2010 con il patrocinio dell'Ambasciata italiana a Dhaka. Il progetto è stato realizzato in 3 anni di lavoro sulle versioni originali bengalesi, e sui manoscritti di Danielou. I Canti di Amore e Destino sono stati pubblicati nel 2009 e nel 2010 dall'etichetta Quetz World con il Patrocinio della Visva Bharati University di Shantiniketan (India), la Fondazione Harsharan (Svizzera-Italia).

Francesca Cassio. Cantante e studiosa delle tradizioni musicali dell'India. È attualmente Associate Professor e Chair in Sikh Musicology presso la Hofstra University di New York. Visiting Professor presso l'Università di Shantiniketan (Calcutta). Ha vissuto per diversi anni in India, dove ha studiato il canto medievale *dhrupad*, il canto semiclassico, il repertorio devozionale dei Sikh e compiuto ricerche sulla musica di Tagore a Calcutta e Shantiniketan. Fra i pochi occidentali ad eseguire professionalmente la musica indiana colta, semicolta e devozionale in USA, India ed Europa, Francesca Cassio ha realizzato incisioni per radio, cinema e televisione nonché per etichette discografiche internazionali (Warner Bros, CAM, Primerose, Terzo millennio, Most records e Quetz World).

Ugo Bonessi è concertista, musicologo, didatta, direttore di coro, autore, scrittore. Ha suonato più volte in Olanda, Svizzera, Repubblica Dominicana, India, Bangladesh, Vaticano e nelle principali città italiane come solista, in duo canto-pianoforte, in formazioni da camera e con orchestra. Il suo repertorio spazia dalla musica barocca al minimalismo contemporaneo. Ha studiato musica indiana e dal 2007 si è dedicato alla scoperta, alla diffusione e alla registrazione delle musiche di Tagore/Danielou.

SETTIMANA EVENTO SPECIALE DEDICATO ALLA

REPUBBLICA BOLIVARIANA DEL VENEZUELA

"PORTA DELL' AMERICA LATINA"

Introduce la settimana venezuelana Manuel Anselmi,
docente di sociologia politica all' Università di Perugia.



Nel nostro viaggio attraverso l'etnicità e le diaspore siamo giunti all'America Latina, dedicando un'evento speciale al Venezuela "Porta Aperta", il cui nome, datogli da Americo Vespucci, vuol dire "piccola Venezia", che è stato il primo paese dell'America Latina a riconoscere l'Italia come nazione, e con il quale esiste un forte legame storico. Attualmente nel Venezuela, grande come tre volte l'Italia, risiedono 50.000 italiani e gli oriundi superano il milione su una popolazione di 24 milioni. Uno dei padri della Costituzione venezuelana fu Roscio ed al fianco di Bolivar per l'indipendenza del paese combatterono numerosi ufficiali italiani, fra cui Castelli e più recentemente nella fronda anti-dittatoriale ci fu un figlio di italiani, Alberto Carnevali, che pagò con la vita la sua lotta per la libertà e la democrazia. Tantissimi sono stati gli italiani presenti nella vita politica, economica e culturale di questo paese, come ad esempio Antonio Pasquali, uno dei più importanti storici sociologi dell'America Latina. Un Paese tra i più ricchi al mondo di risorse naturali, baciato dalla divina provvidenza, ma dove i governi, che si sono succeduti negli anni, hanno crinosamente amministrato creando una scandalosa disuguaglianza sociale e dove l'attuale governo prova a vincere la sfida di dare dignità ai diseredati. Per concludere, in sintesi, un paese dal quale, per ciò che concerne la politica dell'accoglienza e dell'integrazione, abbiamo molto da imparare.

LUN 25 LUGLIO 22:00

ARAYA.
VENEZUELA 1959 | 90 MIN

regia Margot Benacerraf soggetto Margot Benacerraf, Pierre Seghers attori José Ignacio Cabrujas, Laurent Terzieff

In questo documentario, la regista Margot Benacerraf racconta la vita dei 'salineros', gli operai che lavorano nell'antica miniera di sale di Araya, situata in Venezuela. Fu presentato a Cannes nel 1959 e divise il premio della giuria nientemeno che con il celebre *Hiroshima mon amour* di Alain Resnais. Subito dopo venne dimenticato e la sua regista, la femminista Margot Benacerraf smise di realizzare film per fondare in Venezuela la Cinemateca Nacional. La regista ha definito il film "una narrazione cinematografica basata sul copione anziché sull'azione spontanea, un docudrama, l'esatto opposto del realismo italiano". Talmente apprezzato fu il film che, quando lo vide Jean Renoir pare abbia detto alla regista: "E soprattutto... non tagliare niente!".



Celebrazioni per il centocinquantenario della nascita di
Rabindranath Tagore “Amore e destino, i canti di Rabindranath Tagore nella trascrizione per
voce e
pianoforte di Alain Daniélou.

Con il patrocinio e il sostegno della Fondazione Harsharan – Centri studi Daniélou e dell’Ambasciata del Bangladesh e con il patrocinio dell’Ambasciata dell’India.

Il concerto propone fra le più belle liriche di Rabindranath Tagore (premio Nobel per la letteratura nel 1913) con le melodie originali composte dal poeta stesso.

Tagore, come Omero e i bardi delle antiche tradizioni, creava i suoi versi direttamente in musica e chiese all’indianista e musicologo francese Alain Daniélou (1907-1994) di preparare una versione fruibile dal pubblico occidentale. Daniélou ne tradusse e arrangiò diciotto con un accompagnamento pianistico che si ispirava alla semplicità schubertiana e alla vivacità timbrica del pianismo francese.

Francesca Cassio e Ugo Bonessi, entrambi romani, rispettivamente cantante e pianista, hanno per primi eseguito i diciotto canti, presentandoli anche in tre tournée che hanno toccato più volte l’India e il Bangladesh dove hanno riscosso un inaspettato successo. I due artisti e musicologi hanno recentemente registrato l’integrale di questo raro repertorio per la Questz World.

E’ poco noto che Tagore abbia dato una veste musicale a ben 2200 liriche. Egli riteneva infatti che il miglior modo di presentare la poesia fosse per mezzo del verso cantato, in cui gli aspetti evocativi del suono delle parole e il ritmo della metrica contribuissero a creare una magica comunicazione sul piano emotivo.

Nel 1932 Alain Danielou incontrò Tagore nell’università di Shantiniketan fondata dal Poeta stesso. Fra i due ci fu un’immediata sintonia. Daniélou in India stava compiendo un lavoro di grande documentazione e ricerca sulla tradizione indiana, mentre Tagore aveva viaggiato largamente in Europa e America con il proposito di approfondire la cultura occidentale. In una prospettiva comune di dialogo fra Oriente e Occidente, dunque, Tagore chiese al prof. Daniélou di trascrivere in forma di lied per voce e pianoforte alcune delle sue composizioni poetico musicali più significative. Consapevole della difficoltà di trasporre le sfumature microtonali ed estetiche del sistema indiano su quello temperato della tradizione eurocolta, Daniélou lavorò per oltre 50 anni alla traduzione e all’arrangiamento dei 18 brani che compongono la raccolta dei “Canti d’Amore e Destino”. Tuttavia l’esecuzione delle partiture elaborate da Daniélou richiede una padronanza sia del linguaggio musicale europeo sia un’educazione al sistema di intonazione della musica colta indiana.

Nel 2007, in occasione delle celebrazioni per il Centenario della nascita del Prof. Daniélou, la Fondazione Harsharan ha affidato alla cantante Francesca Cassio e al pianista Ugo Bonessi l’esecuzione e la registrazione dei diciotto “Canti d’Amore e Destino”.

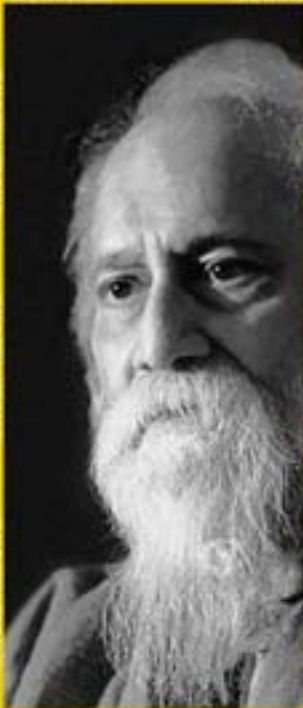
Lunedì 30 giugno 2011, ore 21.00 Teatro dei Satiri, Via di grottapinta, 18 - Roma Info e tickets:
www.teatrodeisatiri.it Tel. 06.68.71.639

Altre info:

<http://www.myspace.com/tagoredanielouproject>

<http://www.youtube.com/tagoredanielouprojct> www.alaindanielou.org www.francescacassio.com
www.questzworld.com

concerto per il centocinquantesimo
della nascita di **Tagore**



Canti d'Amore e Destino

Songs of Love and Destiny

nella trascrizione di
Alain Daniélou
con
Francesca Cassio, voce
Ugo Bonessi, *pianoforte*

lunedì 30 maggio ore 21.00
Teatro dei Satiri
Via di Grottapinta, 18 - Roma
biglietti, euro 15
tel. 06 6871 639 / 06 6871 578

con il patrocinio e il sostegno di
Fondazione Harsharan
Centro Studi Alain Daniélou

Ambasciata del Bangladesh

e con il patrocinio di
Ambasciata dell'India



Ministero della Cultura
GOVERNMENT OF INDIA

Edition d'un coffret de 2 CD publiée en Inde des 18 chansons-poèmes de Tagore.
New Indian publication of the Tagore 18 songs-poems.

Published and endorsed by Visva Bharati (Santiniketan)

Manufactured and distributed by Questz World, the Music Company of the
Rozaleenda Group, Inc (Kolkata, questz@questz.com)

Tagore's Songs of Love and Destiny

Translated and specially transcribed for voice and piano by Alain Daniélou (1907 – 1986)

Presented by Francesca Cassio (vocalist) and Maestro Ugo Bonessi (piano)

Saturday, May 7, a long article in India's Tribune on Danielou's transcription project for Tagore's Songs. The article is based on an interview given by Francesca Cassio at Chandigarh.

The Tribune India :

Saturday, May 7, 2011

Notes of harmony

Gurudev wanted his music to be heard beyond the boundaries of Bengal. He invited French artist and scholar Alain Dani E9lou to Santiniketan in 1932 to transcribe Rabindra Sangeet for the western audience, writes Vandana Shukla.

Link : <http://www.tribuneindia.com/2011/20110507/saturday/main4.htm>

SUR LE NET :

Le site du parti de l'In-nocence :

http://www.in-nocence.org/public_forum/read.php?3,64402

Renaud Camus, né à [Chamalières](#) dans le [Puy-de-Dôme](#) le [10 août 1946](#), est un [écrivain français](#). Il est notamment l'auteur d'un [journal](#) tenu depuis [1985](#) et publié année par année. Il est également engagé politiquement, notamment depuis qu'il a créé le [parti de l'In-nocence](#) en [2002](#).

http://fr.wikipedia.org/wiki/Renaud_Camus

>>> <http://www.alaindanielou.org/galerie/galerie.htm>



Alain Daniélou

La terrasse de Rabindranath
Tagore, Santiniketan, 1936,
Aquarelle.



INTERCULTURAL INSTITUTE FOR COMPARATIVE MUSIC STUDIES

COURSES, SEMINARS AND CONCERTS

2011

MEETINGS ON CHINESE VOCAL MUSIC

in collaboration with the Department of Eastern Asian and Mediterranean African Studies, Ca' Foscari University, the Confucius Institute at Ca' Foscari University, Venice, the Theatre Fondamenta Nuove and CHIME Leiden
Lectures by Lena Henningsen: 21, 22 March, Palazzo Vendramin dei Carmini, Venice

Concerts of traditional Chinese music by Liu Fang (*pipa*):

21 March, Theatre Fondamenta Nuove, Venice
22 March, Auditorium Santa Margherita, Venice

NEY FLUTE COURSE AND FINAL CONCERT

in collaboration with the A. Pedrollo Conservatory, Vicenza

Teacher: Kudsi Erguner; assistant: Giovanni De Zorzi

14–16 April, Giorgio Cini Foundation, Venice

MUSIC FROM SOUTHEAST ASIA

in collaboration with the Indonesian Embassy to the Holy See, the Benedetto Marcello Conservatory, Venice, and the Theatre Fondamenta Nuove, Venice

Workshops with Widodo Kusnantyo (Javanese *gamelan*) and Susie Ibarra (Philippine *kulintang*): 9–11 May, the Benedetto Marcello Conservatory, Venice

Concert by Susie Ibarra and Roberto J. Rodriguez: 10 May, Theatre Fondamenta Nuove, Venice

Concert by Gamelan Gong Wisnu Wara: 11 May, the Benedetto Marcello Conservatory, Venice

PERFORMANCE OF KATHAKALI THEATRE

by Kalamandalam Karunakaran, presented by Vito Di Bernardi

9 June, Giorgio Cini Foundation, Venice

ETHNOMUSICOLOGY CONFERENCE

Teaching ethnomusicology today

coordinated by Francesco Giannattasio and Giovanni Giuriati

7, 8 July, Giorgio Cini Foundation, Venice

DUDUK COURSE

in collaboration with and held in the Centro Studi e Documentazione della Cultura Armena, Venice

Teacher: Gevorg Dabaghyan, Yerevan Conservatory

dates to be defined, Library of Temanza, Venice

REFRESHER TEACHING WORKSHOP AND PERFORMANCE

At school with the *cantastorie*

in collaboration with the Foundation Teatro La Fenice di Venezia (Education, Research, and Innovative Projects)

coordinated by **Mauro Geraci** and **Gabriella Santini**

Workshop: 27, 28 October, venue to be defined

Performance by Mauro Geraci, 29 October, Giorgio Cini Foundation, Venice

"IN VIVA VOCE" POLYPHONIES 15

in collaboration with the Department of Philosophy and the Cultural Heritage, Ca' Foscari University, Venice

Vocal and instrumental diaphonies from the Island of Krk (Croatia) coordinated by **Maurizio Agamennone**

Seminar with **Maurizio Agamennone, Naila Ceribašić, Giuseppe Massimo Rizzo**

Concert by the group "Šoto" Jurandvor - Baška

16 November, Giorgio Cini Foundation, Venice

ETHNOMUSICOLOGY COURSES

in conjunction with and held in the Department of Philosophy and the Cultural Heritage, Ca' Foscari University, Venice

Ethnology of music

Music as culture: introduction to research and documentation in ethnomusicology

(for 3-year degree courses; prof. **Maurizio Agamennone**)

Ethnomusicology

The origins of music? Bio-musicology, ethnomusicology and neuroscience

(for master's degree courses; prof. **Maurizio Agamennone**)

November 2011–January 2012, San Basilio university complex, Venice

VOICE AND SOUND OF PRAYER 2

Byzantine chant in Italy – written and oral tradition

Study Day coordinated by **Girolamo Garofalo**

Concert by the Aghiopolitis Choir conducted by **Ioannis Arvanitis**

2 December, Giorgio Cini Foundation, Venice

ETHNOMUSICOLOGY SEMINAR

in collaboration with the Department of Philosophy and the Cultural Heritage, Ca' Foscari University, Venice

Ethnomusicology, evolutionary musicology and neurosciences

coordinated by **Francesco Giannattasio**

26–28 Gennaio 2012, Giorgio Cini Foundation, Venice

THE INTERCULTURAL INSTITUTE FOR COMPARATIVE MUSIC STUDIES (IICMS)

Founded in 1970 by Alain Daniélou in collaboration with the Berlin International Institute for Comparative Music Studies and Documentation, the IICMS promotes knowledge about the highest forms of expression in various music cultures by organising research, seminars and conferences. Since 1979, thanks to an initial contribution from the UNESCO and under the direction first of Ivan Vandor and then Francesco Giannattasio, the IICMS has engaged in teaching activities by offering theoretical and practical courses on instrumental and vocal traditions from various parts of the world. Having become one of the Giorgio Cini Foundation institutes in 1999, the IICMS, now headed by Giovanni Giuriati, pursues some of its activities in conjunction with Ca' Foscari University, Venice, the Vicenza Conservatory and other cultural institutions.

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Alain Daniélou et la danse (1927-1937):

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Alain Daniélou
ET LA DANSE (1927-1937)

Soucieux de la conservation de ces photos anciennes et de révéler un aspect peu connu d'Alain Daniélou, à savoir sa carrière de danseur dans les années 30, le Centre d'Etudes Alain Daniélou a réalisé cet album qui fait revivre un pan de la vie de cet artiste avant son départ pour l'Inde.

C'est là qu'il aura l'occasion de danser pour le poète Rabindranath Tagore. Son installation à Bénarès en 1937 l'éloigne de la danse au profit de la musique : il étudie la musique indienne, apprend à jouer de la Vina, puis s'immerge dans la tradition hindoue, sa culture, sa philosophie.

En 1994 son ami, le compositeur Sylvano Bussotti s'intéresse aux musiques qu'Alain Daniélou avait composées dans sa jeunesse et publie un petit recueil « Quatre danses d'Alain » qu'il complète. Ces danses seront interprétées entre autres par le danseur Toni Candeloro.

Centre d'Etudes Alain Daniélou, Avril 2011

Alain Daniélou and Dance (1927-1937)

With a view to preserving these old photos and revealing a little-known side of

Alain Daniélou – his career as a dancer in the 'thirties -, the Alain Daniélou Study Centre has produced this album, which brings to life part of his artistic life prior to his departure for India, where he would dance for the poet Rabindranath Tagore.

Once settled in Benares in 1937, he abandoned dance to study Indian music, learning to play the Vina, before devoting himself to Hindu tradition, culture and philosophy.

In 1994, his friend, the composer Sylvano Bussotti took an interest in the music composed by Alain Daniélou in his youth, and published a small collection “Quatre danses d’Alain”, which he completed. These dances have been performed by the artist Toni Candeloro, and by others.

Alain Daniélou Study Centre, April 2011

CONTACTS

Pour vous inscrire ou vous désinscrire à "Alain Daniélou Actualités - Lettre d'informations", merci d'adresser un message vide à info@alaindanielou.org, en mentionnant comme objet : INSCRIPTION ou DÉSCRIPTION. *You can also receive our newsletter "Alain Daniélou Actualités" by addressing an e-mail to info@alaindanielou.org, with subject INSCRIPTION.*

>>> Responsable éditorial : jcloarec@alaindanielou.org.

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Les textes en Français sont traduits en Anglais par Kenneth Hurry et en Italien par Giorgio Pace.

The French texts are translated into English by Kenneth Hurry and in Italian by Giorgio Pace.

D'artiste occidental à philosophe Hindou

Alain Daniélou, le parcours multiple

<http://www.alaindanielou.org> / site officiel d'Alain Daniélou (1907-1994)

Site en français, anglais et italien, dédié à la vie et à l'oeuvre de l'indianiste et musicologue Alain Daniélou (1907-1994) : biographie (français, anglais, italien, allemand, suédois, espagnol, hindi, tamil et bengali), citations, témoignages, bibliographies thématiques, galeries de photographies, de dessins et d'aquarelles, documents sonores, rubrique consacrée au Semantic (le révolutionnaire instrument de musique inventé par Alain Daniélou), projets et actualités.



Alain Daniélou : different paths

<http://www.alaindanielou.org> / official website of Alain Daniélou (1907-1994)

Site in French, English and Italian, devoted to the life and the work of the indianist and musicologist Alain Daniélou (1907-1994) : biography (French, English, Italian, German, Spanish, Swedish, Hindi, Tamil and Bengali), quotations testimonies, thematic bibliographies, galleries of photographs, drawings and watercolours, sound documents, chapter devoted to the Semantic (the revolutionary musical instrument invented by Alain Daniélou), projects and current events.
