

resembles the through-composed art song of an abstract text rather than utilizes the explicit word painting that appears in other tracks.

The final track, “Ana Bekhoah,” is the most ethereal of Hajdu’s settings, utilizing a color palette that recalls both Debussy and Stravinsky. Counterreplies in the piano seem more assertive. There is, unfortunately, a sense of tiredness that seems to creep into Hainovitz’s voice during this point, but the performance is still most worthy of hearing.

Does *Or Haganuz: Gems of Ashkenazi Hazzanut and Yiddish Songs Revived* provide a suggestion for a way to revitalize this neglected, rich, and valuable repertoire? The settings are unquestionably sensitive and beautiful, and it is a pleasure to hear sophisticated twentieth-century harmonies accompany these profound melodies. Art song is perhaps one of the most endangered areas in the “classical music market,” but traditional *hazzanut* is even more endangered. Perhaps this exploration will reawaken an interest in a tradition that has been devastated by modernity as much as by the tragedies of the twentieth century.

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Alain Daniélou: Into the Labyrinth. Directed by Riccardo Biadene. FIND Foundation and Kama Productions. DCP, color, 78 mins, 2016. English, Italian, French, German with English subtitles. Distributed by Poorhouse International: info@poorhouseintl.co.uk and www.poorhouseintl.co.uk.

Alain Daniélou: Into the Labyrinth is a biopic dedicated to the renowned French Indologist and musicologist Alain Daniélou (1907–94), who lived in India between the 1930s and the 1960s, where he researched authoritative texts and closely studied the theory and performance practice of Hindustani vocalists and instrumentalists.

Watching the very first images of this engaging documentary by Venetian filmmaker Riccardo Biadene, the viewer is carried on the Ganges, at night, with the lights and the mystical atmospheres of Benares (Varanasi), the sacred city of Hinduism. This animated “postcard” is the preamble to a dense, profound film that, inspired by the intense life and professional career of Alain Daniélou, becomes a path into Indian culture, experienced viscerally in all its multifaceted nature: religious, philosophical, musical, literary, and artistic in a broad sense.

The voice-over narration is taken from a selection of writings excerpted by the autobiography of Daniélou himself, *The Way to the Labyrinth* (1987). Daniélou’s unique life is narrated through a work that goes beyond the usual

standards of such a product, combining the excellent research of archive materials (a selection of nine thousand photos taken in India between 1935 and 1955 by Alain Daniélou and Raymond Burnier) with the delicate lyricism of the images shot with two Full HD cameras between 2012 and 2015 in the Indian cities visited by Daniélou: New Delhi, Khajuraho, Varanasi, Kolkata, Shantiniketan, Bhubaneswar, Konarak, Puri, Gurgaon, Chennai, Mamallapuram, Pondicherry, and Chidambaram.

The film starts with a short portrait of Daniélou's adolescence in Brittany. Born into an haute bourgeois French family—his mother an ardent Catholic, his father an anticlerical left-wing politician, his older brother a cardinal—Daniélou's whimsical figure was crushed by a closed and conservative society, oppressed by the extreme bigotry of his mother. But the young artist and scholar soon moved beyond all of this. After studying ballet, he decided to move to Paris where he met members of the Parisian avant-garde: Jean Cocteau, Sergei Diaghilev, Igor Stravinsky, Max Jacob, and Maurice Sachs. His dream was interrupted by his austere mother, who found him in Paris and broke all relations with him after learning of his unconventional conduct, his homosexuality, and his declared interest in dance and music. Undeterred, Daniélou set off to discover India in 1932 with his companion, the Swiss photographer Raymond Burnier. They ended up in Shantiniketan at the Bengali school of the renowned poet Rabindranath Tagore. Tagore offered Daniélou the opportunity to serve as director of Tagore's school of music (the same school where, between 1925 and 1929, Dutch ethnomusicologist Arnold Adriaan Bake spent three years translating the Sanskrit musical treatise *Sangita darpana*).

Daniélou was struck by the way Tagore composed his poems by starting from the melodic lines of Baul songs. Later, Daniélou and Burnier moved to Benares, where for 15 years they made their home at Rewa palace on the banks of the Ganges. There, Daniélou immersed himself in the study of Sanskrit and Hindu philosophy, converted to Hinduism, studied Indian classical music, and learned to play the *vinâ* (zither). His studies were focused mainly on Shiva—Nataraja, “king of dance”—the god of all arts in the Hinduist pantheon and the *deva* who is supposed to be the originator of music through his cosmic dancing and drumming. Daniélou claimed to be one of the few Westerners to be initiated to Shivaism, acquiring the name Shiva Sharan (meaning “protected by Shiva”). In his house by the Ganges, Daniélou also received visits from Indian and Western personalities: Jawaharlal Nehru, Jean Renoir (during the filming of *The River*), Cecil Beaton, Eleanor Roosevelt, and Roberto Rossellini.

While staying in Benares, Daniélou started recording many performances of Indian classical music, folk music, and Vedic chants, using a Magnecord reel

tape recorder. Some of these early recordings were published in 1955 by the French record label Ducretet Thomson (remastered and issued by AUVIDIS in 1995). This album, published under the aegis of UNESCO, is considered the first anthology of Indian music published in the West and contains the first recordings of Ravi Shankar made available in the Western world. In Lausanne, Daniélou met Stefan Kudelski, inventor of the Nagra, the famous tape recorder that became an indispensable tool for ethnomusicological research until the 1960s. This portable tape recorder allowed Daniélou to conduct field recordings in Afghanistan, Iran, Cambodia, Laos, Japan, Tibet, Tunisia, and Morocco (some of these recordings have been published by UNESCO Collection). In 1967, Daniélou, with Stefan Kudelski and his son André, invented the Semantic Daniélou (S52), a new electronic instrument modeled exactly on the modal system presented in Daniélou's book *Sémantique musicale* (1967), in which he theorizes the existence of a supposed "natural" scale of 52 micro-tones (*shrutis*) per octave in opposition to the "artificial" tempered musical scale used in the West.

The second part of the documentary focuses on Indian dance, Daniélou's capacity to "speak" through the gestures (*mudra*) telling a whole story, and its tight correlation with music. As the choreographer and Bharatanatyam dancer Chandrasekar asserts in the film itself, "[A] real musician should be a dancer if he really wants to bring out the essence of the raga." Here, the director shows the correlation between dance steps (performed by *kathak* dancer Ravi Shankar Mishra) and the repetition of the *tala* cycle first chanted through the *bol* (rhythmic solfège) and then performed on the *tabla*. The documentary contains some curious anecdotes, such as the use of Daniélou's recordings of Karanatak music by choreographer Maurice Béjart for *Bhakti*.

Alain Daniélou: Into the Labyrinth is constructed chronologically with the aid of input from friends and family and some specialists, archive images, and interviews with Daniélou. Scenes of performances are wisely intercut from time to time by interviews with musicians who have been Daniélou's teachers, such as Subroto Roy Chowdoury and Pandit Devabrata (Debu) Choudhury. Despite years of study, Daniélou himself admitted that he was not a talented musician. He wrote in his biography (and remarked by the voice-over) that Shantu Babu (Shivendranath Basu)—his *vinâ* master for six years—"forbade me to play in front of him: 'you would ruin my ears,' he said, 'I could not bear it.'" After two years of training, the pupil was allowed to play for a few moments in front of his teacher: "He gave me some advice, he said that I played abominably, but apparently told his son that he was very pleased with my work." Daniélou did not presume to become a great musician. Rather, he used his instrumental practice to acquire a deeper knowledge of Indian musical theory, adopting an approach that can be considered a sort of "bimusicality"

ante litteram. Then the camera offers a glimpse of the process of apprenticeship (*guru-shishya parampara*) as Daniélou studies a raga from the master sitar player Amarnath Mishra, first singing in the *sargam* method (sung solfège) and then playing a sitar.

Following the life story of the French scholar, this film provides an extraordinary opportunity to explore the contributions made by Daniélou in the study of Indian classical music and its dissemination in the West. After his return to Europe in 1960, Daniélou was appointed as adviser to UNESCO's International Music Council, and the following year he served as promoter of the legendary record label. In 1966, Daniélou became the founder and director of the International Institute for Comparative Music Studies and Documentation in West Berlin, where he remained until 1977. Through his pioneering work as a cultural promoter, Daniélou brought knowledge of *dhruvad* singing to the West, bringing the Dagar brothers to perform in Berlin in the early 1960s.

Daniélou was also the founder of the Istituto Interculturale di Studi Musicali Comparati (IICMS, Intercultural Institute for Comparative Music Studies) in Venice (now hosted by the Fondazione Giorgio Cini, on the Island of San Giorgio Maggiore) in 1969. The Venetian institute contains a huge archive with hundreds of books and manuscripts donated by Daniélou and presents many educational activities, such as workshops with well-known *pandits* and *ustads* (Hindu and Muslim musicians, respectively) such as Ravi Shankar and Alla Rakha.

The last part of the documentary, dedicated entirely to Daniélou's Italian experience, shows images of the Venetian institute intercut with interviews with renowned musicologists Roman Vlad and Ivan Vandor. The film ends with an interview of Daniélou conducted at Villa Labirinto (a name that became a metaphor for his life), his villa in the hills of Zagarolo, a village near Rome, where in 1969 he founded the Harsharan Foundation—now the India-Europe Foundation for New Dialogues (FIND), which is the executive producer of the documentary.

It was always important to Daniélou to understand Indian music not as folklore but as a tradition with equal dignity and value as that of Western classical music. Through the FIND Institute, Daniélou also published *Sangita Ratnakara*, the famous twelfth-century Sanskrit work on musical theory. The film shows how well Daniélou's work is received in India by presenting a short segment of a letter sent to Daniélou by Indira Gandhi: "You have done so much for making India's music known in Europe."

The celebratory intent of the film can be a bit misleading, however. Daniélou was also controversial figure. Although he was a renowned Indologist and musicologist, he was also a self-taught iconoclast, at times mistrusted by his peers for his Hindu-centric attitude. Against colonialism, imperialism,

communism, and monotheistic religions, Daniélou (1971b) wrote about the limitations of the West and his concerns that through interaction with the West Indian traditional culture might become corrupted. Beyond this preservationist attitude, Daniélou's integralist approach to Indian classical music caused him to detest every kind of hybridization—"hybrid civilizations are rarely creative" (58)—even criticizing the musical encounters between great masters of Indian classical music and Western classical music (such as the artistic collaboration between Ravi Shankar and Yehudi Menuhin). In speaking of the changes that Indian music was experiencing as a result of Western influences, Daniélou (1971a) referred to harmonization and polyphony as the most obvious manifestations of hybridization in a type of music whose essence is monodic and homophonic. Moreover, in Daniélou's books, articles, and the liner notes of his records can be found numerous misstatements and inaccuracies, even concerning contemporaneous ethnomusicological viewpoints. For example, Daniélou's theories, expressed as incontrovertible facts, were refuted by Nazir Ali Jairazbhoy and W. A. Stone (1963), proving that *sruti* was no longer a structural unit in North Indian music.

Although music was not the main focus of the film, one of its primary strengths is that it points out the intrinsic relationship between music, dance, and Hindu religion and philosophy through the narration of the protagonist's life story. The editing and camera work in these sequences are excellent, harmonious with the music and rarely intrusive; the film flows well with no dead time in its 78-minute length. The images are pleasing and well framed, and the sound quality is very good. It seems that the juxtaposition of narrative and image is always paramount in the eye of the filmmaker. While there is a wealth of captivating material in this film, providing information and insight about Daniélou, it detracts from the aesthetic pleasure of the performances: we are allowed just a few seconds of a Baul song performed by Abani Biswas and Shubdal Tinkari; of a *dhrupad* song by Ritwik Sanyal; and of short ragas played by sitarists Subroto Roy Chowdoury, Amarnath Mishra, Debu Choudhury and *vinâ* player Ragunath Manet. Given the main topic of the film, it would not be fair to complain about the brevity of classical performance segments, but one does wish for more, as perhaps Daniélou would have as well. Nevertheless, Biadene's production is certainly imbued with merit and sensitivity.

Alain Daniélou: Into the Labyrinth is a competent and thorough portrait film about a scholar who made an extraordinary contribution to the study of Indian classical music as well as Hindu religion and philosophy. It is appropriate for both general audiences and advanced students of Indian music and dance and their connection with religion.

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Qin Music: Two Recordings

Qin: Himmelsk Musik för Qin och Xiao / Celestial Music for Qin and Xiao.

Deng Hong, *qin*, and Chen Shasha, *xiao*. Caprice Records, Stockholm (CAP 21818), 2009. One CD (54 minutes). (CD) \$20.00.

Guqin / 成公亮的古琴藝術. Chen Gong-liang, *qin*. Wind Music, Taipei (TCD 1027), 2008. One CD (56 minutes). (CD) \$47.40.

The Chinese *qin* or *guqin* is a central instrument in Chinese music history and a symbol of traditional Chinese culture. These two recordings show its range, depth, and beauty. They would be welcome additions to any music library.

Himmelsk Musik för Qin och Xiao / Celestial Music for Qin and Xiao features Deng Hong (*qin*) and Chen Shasha (*xiao*). The combination of *qin* and *xiao* creates a calm, gentle atmosphere. As one of the lightest, breathiest, and smokiest of Chinese wind instruments, the *xiao* pairs well with the sparseness and gentility of the *qin*. Virtuosity is rare and unobtrusive, as in the latter