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Antim Bháratīya Sangeet Sammelan
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The realized globalization has another side: the mass culture mediatized day by day by spreading of transnational enterprises, the practice of which will teach you that people and their various cultures should be considered as a the source of profit and personal enrichment. Here, the material interests are capable to swallow up any other human feeling, consequently the whole society looks like rag-fair of Aliens' extorting passion.

There is no difference, even as regards classical Indian music, where contemporary social existence and consciousness are able to do the impossible, and will transform the original meaning of Indian music, that is nothing else but the metaphysical musical exode of the most ancient awareness of life and the refined distillate of this ancestral life-suffering, and for today it has become Tantric rectum cleaning and music of entertainment industry characterized by beauty-world and wellness-ambient. It is observable, that during this final *Super Sonderangebot* the great *Ustads* and *Pandits*, who could afford to be devoted to their unmatched but still fading family traditions, are not strong enough to protect their representatives from extinction.

The authentic classical Indian music's total degeneration process became evident on planetary level in the eighties, after the emergence of the zombie-genre of world music. However, it has already started with the fall of the first *maharāja* empires, about the turn of the 19th-20th Century.

Its litmus paper were the series of All-Indian Music Conferences, organized in India 5 times between 1916 and 1925, where, instead of the centuries-old practice of unwritten standard language of music, the necessity for recording it and entering it in an inventory became more emphasized.

If we are capable to imagine, like a 21st Century time traveler musicologist, a global music culture that has been never realized yet, where it is not the „light” music that becomes predominant on this planet with its Western tonality, but the Indian music system will melt into itself a number of Western compositional forms, being extinct by that time: then we will arrive at the corpus of the last and virtual *Antim Bháratīya Sangeet Sammelan* celebrated by *el-Horto-Guo*.

To weave this experiment further is only a question of respect and fantasy.

(László Hortobágyi 1990)

