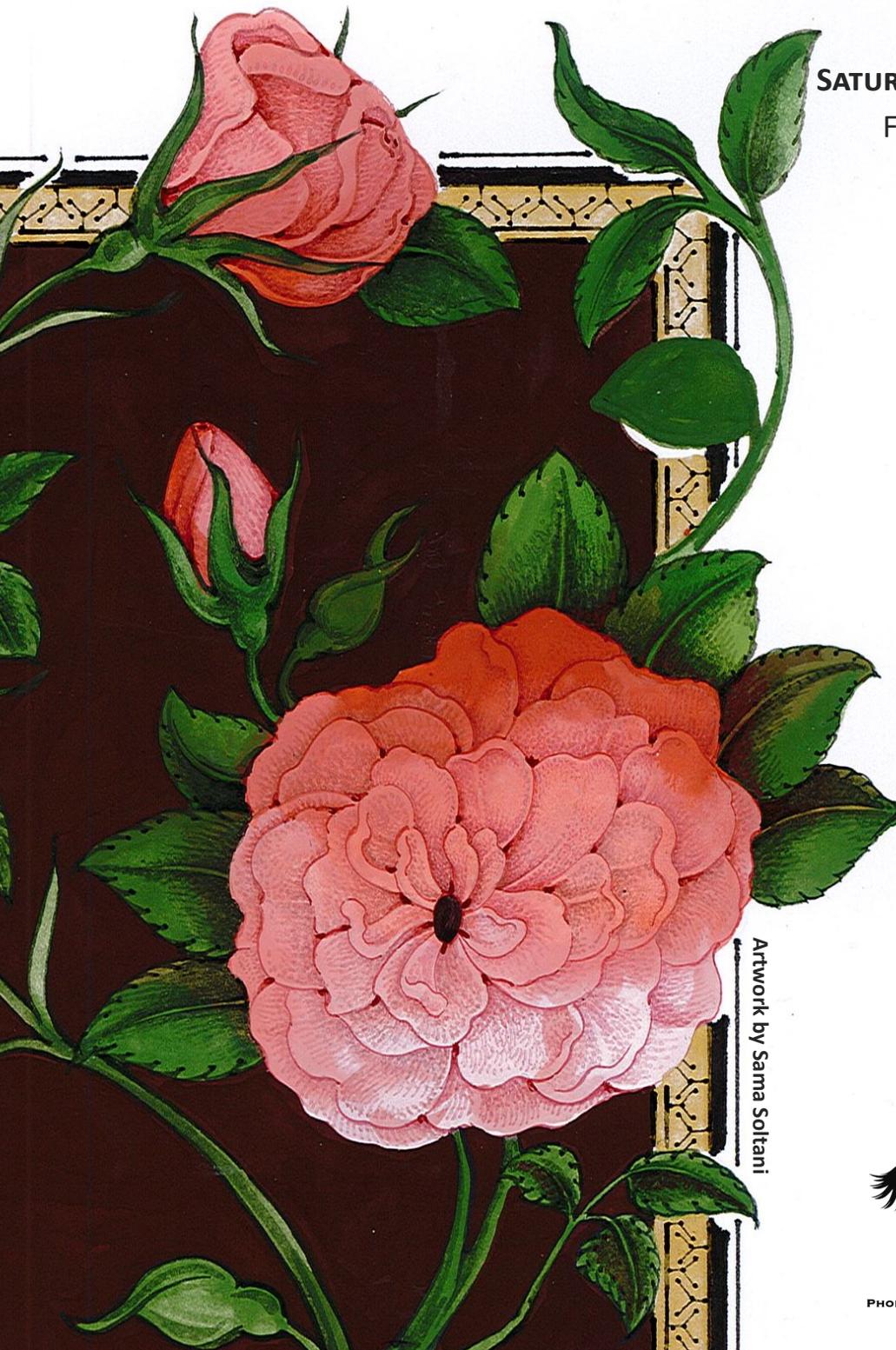


Encounters with Persian verse, art and music

SATURDAY 5 MAY 2018 | FROM 5PM
Fitzwilliam College Auditorium



Artwork by Sama Soltani



THE
PHOENIX SOCIETY

Fitz**MUSIC**

PROGRAMME

FROM 5PM: Exhibition of artwork by Sama Soltani

5.30PM: 'A Brief Introduction to Persian Poetry' by Parwana Fayyaz

6PM: Concert of student compositions performed by the Ligeti String Quartet, harpist Keziah Thomas and singers from the University

7.30PM: Concert of maqam performed by Nasim-e Tarab

ENCOUNTERS WITH PERSIAN CULTURE: AN ARTISTIC JOURNEY THROUGH POETRY, PAINTING AND SONG

'A gramophone record, the musical idea, the written notes, and the sound-waves, all stand to one another in the same internal relation of depicting that holds between language and the world', wrote the philosopher Ludwig Wittgenstein¹. In tonight's concert you will experience something similar; readings of poems by the great medieval Persian poets in their original language, paintings inspired by this poetry, translations of the poetry rendered into English (which often take a liberal interpretation of the originals, whilst maintaining their essential spirit and meaning) and, finally, these translations set to music. That is, you will experience the same underlying ideas originally expressed in the Persian poetry made manifest in different art forms, or different languages if you like.

My creative starting point for this over-arching conception was attending an exhibition of Sama Soltani's artwork at which a small chamber group of classical Persian musicians performed. I was struck by the similarity between some of the imagery (roses, nightingales, moons, etc.) in Sama's paintings and my own compositional interests. Inquiring about the texts which these paintings evoked, led me into the vast world of Persian literature (particularly Ferdowsi's *Shahnameh*), in which I likewise found chivalric dramas and romantic imagery which overlapped with my own artistic sensibilities – particularly the use of wine as a metaphor for the infusing, drowning and intoxicating nature of Eros, which is surely the most universal of all artistic themes.

I thus decided to ask a group of students to set some medieval Persian poetry of their own choosing to music for three singers, string quartet and harp. These instruments were chosen deliberately to suggest the plucked and bowed nature of classical Persian instruments, whilst simultaneously connoting similar instrumental combinations used in romantic operatic works, such as Berlioz's *Roméo et Juliette* and Wagner's *Tristan und Isolde*, especially the grotto scenes from these works with their rose-perfumed, night-time atmospheres.

It is entirely appropriate that the translations should be sung, as the original Persian poetry was often first conceived as song, so to speak. Rumi, as a very good instance, was a wondering (whirling) dervish whose poetry was transcribed by an amanuensis as he sung his exquisite verses in a kind of ecstatic, trance-like state of mind, inextricable bound up with the world-renouncing philosophy of Sufi mysticism. It is even common amongst recitals of this kind of poetry for the final lines to be repeated several times, as is also often the case within European art-song, something which has been reflected in several of the settings you will hear this evening.

The students having chosen their poems in translation, there followed a scholarly treasure hunt to track down the original poems in Persian, which was accomplished with the generous help of Arthur Dudley and Parwana Fayyaz from the Faculty of Asian and Middle Eastern Studies. These poems were then passed on to Sama to begin the paintings commissioned from her, completing the cycle of this artistic journey at the very same place from where it had begun.

Oliver Rudland, artistic curator

¹ Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, (Routledge, 2001) pp. 23–24, tr. D. F. Pears and B. F. McGuinness.

Rubáiyát of Omar Khayyám *set to music by Sebastian Blount*

AWAKE! for Morning in the Bowl of Night
Has flung the Stone that puts the Stars to Flight:
And Lo! the Hunter of the East has caught
The Sultan's Turret in a Noose of Light

خورشید کمند صبح بر بام افکند
کیخسرو روز، مهره در جام افکند
می خور که منادی سحرگه خیزان
آوازه اشربوا در ایام افکند

Dreaming when Dawn's Left Hand was in the Sky
I heard a voice within the Tavern cry,
"Awake, my Little ones, and fill the Cup
Before Life's Liquor in its Cup be dry."

مد سحری ندا ز میخانه ما
کای رند خراباتی دیوانه ما
بر خیز که پر کنیم پیمانه ز می
زان پیش که پر کنند پیمانه ما

Ah, my Belovéd, fill the Cup that clears
To-day of past Regrets and future Fears -
To-morrow? - Why, To-morrow I may be
Myself with Yesterday's Sev'n Thousand Years.

ای دوست بیا تا غم فردا نخوریم
وین یکدم عمر را غنیمت شمردیم
فردا که از این دیر کهن درگذریم
با هفت هزار سالکان همسفریم

What, without asking, hither hurried whence?
And, without asking, whither hurried hence!
Another and another Cup to drown
The Memory of this Impertinence!

چون آمدنم به من بُد روز نخست
وین رفتن بی مراد عزمی است درست
برخیز و میان ببند ای ساقی چست
کاندوه جهان به می فرو خواهم شست

There was a Door to which I found no Key:
There was a Veil past which I could not see:
Some little Talk awhile of Me and Thee
There seemed - and then no more of Thee and Me.

اسرار از ل را نه تو دانی و نه من
وین حرف معما نه تو خوانی و نه من
هست از پس پرده گفتگوی من و تو
چون پرده برافتد نه تو مانی و نه من

The Moving Finger writes; and, having writ,
Moves on: nor all they Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all they Tears wash out a Word of it.

زین پیش نشان بودنیها بوده است
پیوسته قلم به نیک و بد فرسوده است
اندر تقدیر آنچه بایست بداد
غم خوردن و کوشیدن ما بیهوده است

And that inverted Bowl we call The Sky,
Whereunder crawling coop't we live and die,
Lift not thy hands to It for help - for It
Rolls impotently on as Thou or I.

نیکی و بدی که در نهاد بشر است
شادی و غمی که در قضا و قدر است
با چرخ مکن حواله، کاندور ره عقل
چرخ از تو هزار بار بیچاره تر است

Ah Love! could thou and I with Fate conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to bits - and then
Re-mould it nearer to the Heart's Desire!

گر بر فلکم دست بُدی چون یزدان
برداشتی من این فلک را ز میان
از نو فلک دگر چنان ساختمی
کازاده به کام دل رسیدی آسان

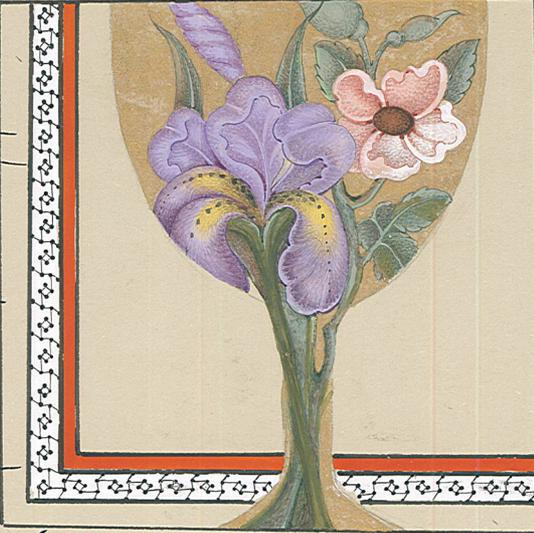
Ah, Moon of my Delight who know'st no wane,
The Moon of Heav'n is rising once again:
How oft hereafter rising shall she look
Through this same Garden after me - in vain!

مهتاب به نور دامن شب بشکافت
می نوش دمی بهتر از این نتوان یافت
خوش باش و میندیش که مهتاب بسی
اندر سر خاک یک به یک خواهد تافت

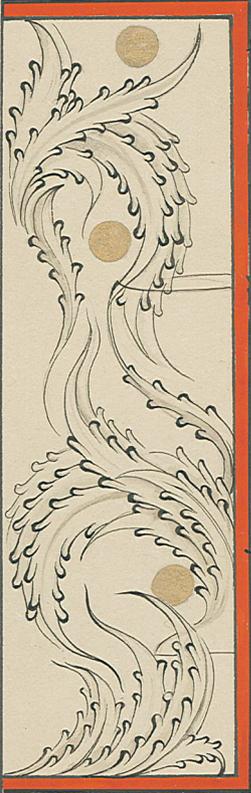
And when Thyself with shining Foot shall pass
Among the Guests Star-scatter'd on the Grass,
And in they joyous Errand reach the Spot
Where I made one - turn down an empty Glass!

یاران چو به اتفاق میعاد کنی
خود را به حال یکدگر شاد کنی
ساقی چو می مغانه در کف گیرد
بیچاره فلان را به دعا یاد کنی

خيام
 بر خست تبا يا هب دل ما
 حل کن جمال شون مشكل ما
 يك كوزه شربت با هم نوش كنيم
 زان پس كه كوزه ها كنند رگ ما



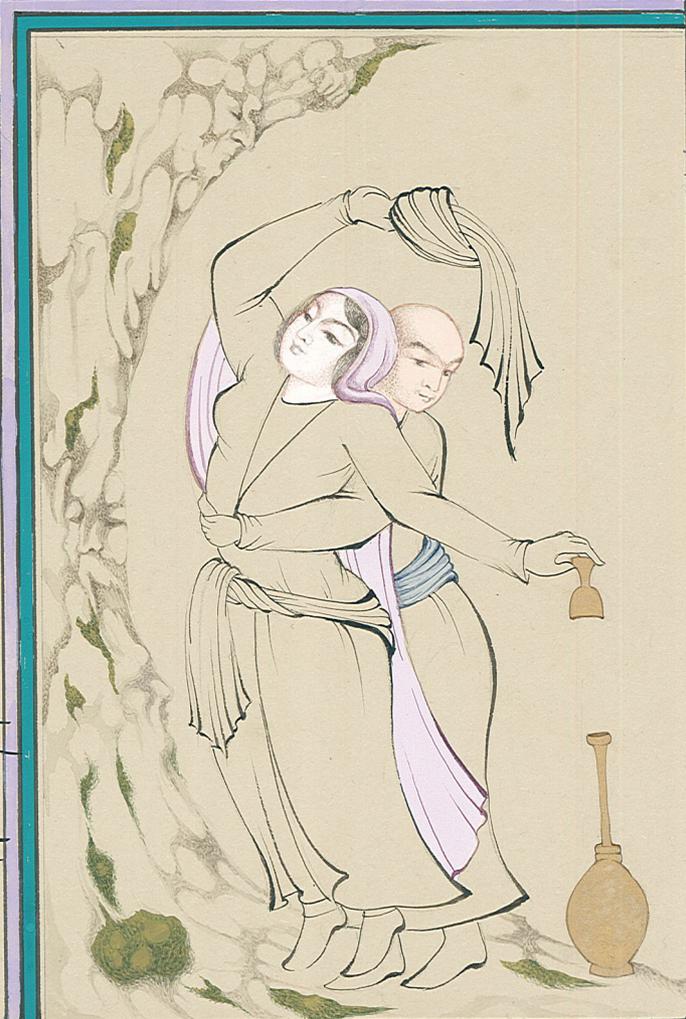
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 يك كوزه شربت با هم نوش كنيم
 زان پس كه كوزه ها كنند رگ ما



امی دست یات اغش فردا بخوریم
 فردا که ازین درگزریم
 با همفت هت ساز سا لکان بر سریم
 وین یکدم عمر را غنیمت شمیریم



باز خست تبا يا هب دل ما
 حل کن جمال شون مشكل ما
 يك كوزه شربت با هم نوش كنيم
 زان پس كه كوزه ها كنند رگ ما

At the Twilight set to music by Kavi Pau

At the twilight, a moon appeared in the sky;
Then it landed on earth to look at me.
Like a hawk stealing a bird at the time of prey;
That moon stole me and rushed back into the sky.
I looked at myself, I did not see me anymore;
For in that moon, my body turned as fine as soul.
The nine spheres disappeared in that moon;
The ship of my existence drowned in that sea.

Tr. Fatemeh Keshavarz,

Reading Mystical Lyric: The Case of Jalal al-Din Rumi
University of South Carolina Press, 1998.

بر چرخ سحرگاه یکی ماه عیان شد
از چرخ فرود آمد و در ما نگران شد
چون باز که بر باید مرغی به گه صید
بر بود مرا آن مه و بر چرخ دوان شد
در خود چو نظر کردم خود را بندیدم
زیرا که در آن مه تنم از لطف چو جان شد
نه چرخ فلک جمله در آن ماه فروشد
کشتی وجودم همه در بحر نهان شد

دیوان شمس - مولانا (غزلیات)

Rumi, Diwan-i Shams-i Tabriz, ghazal
649: 1-3,5

چون باز که بر باد مرغی به که عید



کسی وجود همه در کبریا نماند
چون باز که بر باد مرغی به که عید
کسی وجود همه در کبریا نماند
چون باز که بر باد مرغی به که عید

عین
کلیه کما عین
کلیه کما عین

چون باز که بر باد مرغی به که عید
کلیه کما عین
کلیه کما عین
چون باز که بر باد مرغی به که عید



بر بود مر آن همه در کبریا نماند

چرخ فلک حجب در آن ماه نشسته

کسی وجود همه در کبریا نماند

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Remembered Music

set to music by Mickey Wongsathapornpat

Tis said, the pipe and lute that charm our ears
Derive their melody from rolling spheres;
But Faith, o'erpassing speculation's bound,
Can see what sweetens every jangled sound.

We, who are parts of Adam, heard with him
The song of angels and of seraphim.
Out memory, though dull and sad, retains
Some echo still of those unearthly strains.

Oh, music is the meat of all who love,
Music uplifts the soul to realms above.
The ashes glow, the latent fires increase:
We listen and are fed with joy and peace.

*Tr. R. A. Nicholson: "Persian Poems, an Anthology of
verse translations" edited by A. J. Arberry, Everyman's
Library, 1972, pp.125-6*

پس حکیمان گفته‌اند این لحنها
از دوار چرخ بگرفتیم ما
مؤمنان گویند که آثار بهشت
نغز گردانید هر آواز زشت
ما همه اجزای آدم بوده‌ایم
در بهشت آن لحنها بشنوده‌ایم
گرچه بر ما ریخت آب و گل شکی
یادمان آمد از آنها چیزکی
پس غذای عاشقان آمد سماع
که درو باشد خیال اجتماع
آتش عشق از نواها گشت تیز
آن چنان که آتش آن جوزریز

مثنوی معنوی - مولانا (دفتر چهارم)

*Rumi, Masnavi, book IV, vv. 733-44
(selected)*

گرچه بر ما سخت است و گل شکی
 یادمان آید از آن سخت چینی
 پس عارفان عاشقان آید بیام
 که در و باشد حال اجتماع
 آتش محسوس از نوا آگشت نیز
 آنچه آنگاه آتش آن جور ریز



چون که بیاوردند این سخن
 اردوار پریشان گشته
 چونان که بیدار گشته
 که در و باشد حال اجتماع

در هیئت این سخن شنوده ایم



با همه کس در این دم
 در هیئت این سخن شنوده ایم
 که در و باشد حال اجتماع
 آتش محسوس از نوا آگشت نیز
 آنچه آنگاه آتش آن جور ریز

اهم است اجزای آدم شنوده ایم

Reality and Appearance *set to music by Rajan Lal*

Tis light makes colour visible: at night
Red, greene, and russet vanish from thy sight.
So to thee light by darkness is made known:
Since God hat none, He, seeing all, denies
Himself eternally to mortal eyes.
From the dark jungle as a tiger bright,
Form from the viewless Spirit leaps to light.

*Tr. R. A. Nicholson: Persian Poems, an Anthology of
verse translations edited by A.J. Arberry, Everyman's
Library, 1972, p. 127*

کی ببینی سرخ و سبز و فور را
تا نبینی پیش ازین سه نور را
شب نبد نور و ندیدی رنگها
پس به ضد نور پیدا شد ترا
پس نهانیها بضد پیدا شود
چونک حق را نیست ضد پنهان بود
صورت از معنی چو شیر از بیشه دان
یا چو آواز و سخن ز اندیشه دان

مثنوی معنوی مولانا (دفتر اول)

*Rumí, Masnaví, book 1, vv. 1121-36
(selected)*



کتابخانه ملی ایران
سازمان اسناد و کتابخانه ملی
جمهوری اسلامی ایران
سازمان اسناد و کتابخانه ملی
جمهوری اسلامی ایران
سازمان اسناد و کتابخانه ملی
جمهوری اسلامی ایران

5000

Calligraphy: F. Meshkini



Fate

set to music by Rebekah Sturge

It is my fortune to lament and wait -
When, if, love answers me depends on Fate.
My soul is ambushed here, and in your street
Relives each night the anguish of defeat.

Farid Ud-Din Attar, *The Conference of Birds*, trans. Dick Davis, Penguin Classics, revised edition 2011, p.74, lines 14-17

Indeed the idols I have loved so long
Have done my Credit in Men's Eye much wrong:
Have drown'd my Honour in a Shallow Cup,
And sold my Reputation for a Song.

Edward FitzGerald, *Rubáiyát of Omar Khayyám*, OUP, 2010, p.50

روزگار من بشد در انتظار
گر بود وصلی بیاید روزگار
هر شبی بر جان کمین سازی کنم
بر سر کوی تو جان بازی کنم

منطق الطیر عطار
Maqāmāt-e ʿṭayūr (Attar)

گر آمدنم به من بُدی نامدمی
ور نیست شدن به من بُدی کی شدمی
آن به بُدی که اندر دیر خراب
نه آمدمی نه بُدی نه شدمی

رباعیات عمر خیام
Rubáiyát-í Omar Khayyám

Gold

set to music by Rebekah Sturge

How long, how long, in infinite Pursuit,
Of This and That endeavour and dispute?
Better be merry with the fruitful Grape
Than sadden after none, or bitter, Fruit.

Edward FitzGerald, *Rubáiyát of Omar Khayyám*, OUP, 2010, p.113

Another bird said: "I love gold alone;
It's life to me, like marrow to a bone -
When I have gold I blossom like a flower;
With restless pride I revel in its power."

Farid Ud-Din Attar, *The Conference of Birds*, trans. Dick Davis, Penguin Classics, revised edition 2011, p. 113, lines 17-20

آنانکه اسیر عقل و تمیز شدند
در حسرت هست و نیست ناچیز شدند
رو بی خیرا تو آب انگور گزین
کاین بی خیران به غوره میویز شدند

رباعیات عمر خیام
Rubáiyát-í Omar Khayyám

دیگری گفتش که من زر دوستم
عشق زر چون مغز شد در پوستم
تا مرا چون گل زری نبود به دست
همچو گل خندان بنتوانم نشست

منطق الطیر عطار
Maqāmāt-e ʿṭayūr (Attar)

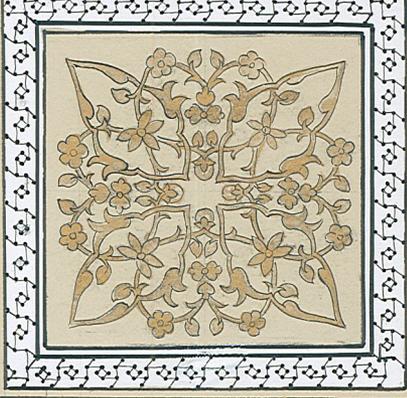


عشق

الایا حب الی انسانی در گمانا دل
که عشق انسان درون او می نشاند
زبان دردی که در سبزه زان حشر به
زبان شکست عشق چون شاد در
شب تارک عمق و کرد این صحن
کجا در اندام با سبزه زان رسا
نوی دردی که در سبزه زان حشر به
زبان شکست عشق چون شاد در
شب تارک عمق و کرد این صحن
کجا در اندام با سبزه زان رسا



عشق



دست از غلبه ارم تا کام من آید
باین سید جانان زین بر آید
کز آن درونم دور در افغن بر آید
بمانی رخ کوفت و التوفد و حسن
کیشای لب که فریاد از مرد در زن آید
هر جا که نام حافظ در آید



Gone To The Unseen

At last you have departed and gone to the Unseen.
What marvelous route did you take from this world?
Beating your wings and feathers,
you broke free from this cage.
Rising up to the sky
you attained the world of the soul.
You were a prized falcon trapped by an Old Woman.
Then you heard the drummer's call
and flew beyond space and time.
As a lovesick nightingale, you flew among the owls.
Then came the scent of the rosegarden
and you flew off to meet the Rose.
The wine of this fleeting world
caused your head to ache.
Finally you joined the tavern of Eternity.
Like an arrow, you sped from the bow
and went straight for the bull's eye of bliss.
This phantom world gave you false signs
But you turned from the illusion
and journeyed to the land of truth.
You are now the Sun -
what need have you for a crown?
You have vanished from this world -
what need have you to tie your robe?
I've heard that you can barely see your soul.
But why look at all? -
yours is now the Soul of Souls!
O heart, what a wonderful bird you are.
Seeking divine heights,
Flapping your wings,
you smashed the pointed spears of your enemy.
The flowers flee from Autumn, but not you -
You are the fearless rose
that grows amidst the freezing wind.
Pouring down like the rain of heaven
you fell upon the rooftop of this world.
Then you ran in every direction
and escaped through the drain spout . . .
Now the words are over
and the pain they bring is gone.
Now you have gone to rest
in the arms of the Beloved.

Rumi - *In the Arms of the Beloved*, Tr. Jonathan Star;
Tarcher Penguin Group, New York, 1997, pp. 184-5

به عاقبت بپریدی و در نهان رفتی
عجب عجب به کدامین ره از جهان رفتی
بسی زدی پر و بال و قفس در اشکستی
هوا گرفتی و سوی جهان جان رفتی
تو باز خاص بدی در وثاق پیرزنی
چو طبل باز شنیدی به لامکان رفتی
بدی تو بلبل مستی میانه جعدان
رسید بوی گلستان به گلستان رفتی
بسی خمار کشیدی از این خمیر ترش
به عاقبت به خرابات جاودان رفتی
پی نشانه دولت چو تیر راست شدی
بدان نشانه پریدی و زین کمان رفتی
نشان‌های کژت داد این جهان چو غول
نشان گذاشتی و سوی بی‌نشان رفتی
تو تاج را چه کنی چونک آفتاب شدی
کمر چرا طلبی چونک از میان رفتی
دو چشم کشته شنیدم که سوی جان نگرد
چرا به جان نگری چون به جان جان رفتی
دلا چه نادره مرغی که در شکار شکور
تو با دو پر چو سپر جانب سنان رفتی
گل از خزان بگریزد عجب چه شوخ گلی
که پیش باد خزانی خزان رفتی
ز آسمان تو چو باران به بام عالم خاک
به هر طرف بدویدی به ناودان رفتی
خמוש باش مکش رنج گفت و گوی بخسب
که در پناه چنان بار مهربان رفتی

دیوان شمس- مولانا (غزلیات)

Rumí, Diwan-í Shams-í Tabríz,
ghazal 3051

دلاچه نادره می تو باد پر تو
 نادره می تو باد پر تو
 دلاچه نادره می تو باد پر تو
 نادره می تو باد پر تو

شاهمای کزت ادب جهان
 نشان کزت شیخ موسوی بی نشان
 تو جان کزت چو کبک از میان
 که هر طبعی پاک از میان

به عاقبت بریدی در حسان رقی
 عجب عجب بگردی به از جهان رقی
 بسی دی پر دبال نفس در شکستی
 هو اگر فنی و سوی حسان جان رقی
 تو باز خاص بدی روناق پیر زنی
 چو طبل بارشیدی به لامکان رقی
 بدی تو بل سستی سیاه جندان
 رسیدی بوی گلستان گلستان رقی
 بسی خار کشیدی ازین نجرش
 به عاقبت خرابات جادو ان رقی
 بی نشان دولت چو تر است مادی
 بدن نشان بریدی زین گمان رقی

درد و حسرت چو کبک از میان

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گل از حسن بگریزد عجب چه شوخ گلی
 که پیش ما در خانی تران حسن رقی



درد و حسرت چو کبک از میان
 در میان چو باران با هم عالم
 به طرف بدویدی به
 نادره می تو باد پر تو

NASIM-E TARAB

The musical heritage spread from North Africa to Central Asia generally referred to as 'maqam', while embedded in different musical forms, carries a common message of peace, trust and reconciliation amongst all people regardless of any border or religious divide. It is this hidden message that seems to be able to mysteriously join the apparently different cultures in a vast region.

Referring to the same historical roots as well as musical materials that are or can potentially be shared by Iranian, Arab and Turkish classical musics, the program aims to display the interdependencies of the music of an entire region seamlessly crossing borders and boundaries of the given sonic cultures. This not only reveals the possibility of establishing a cross-cultural style in the maqām realm, but also, in a way, points to the medieval Iranian musical system (in terms of modal-melodic, rhythmic-metric and formal configuration) that seems to have partly been maintained by the neighbouring traditions.

As far as classical Iranian music is concerned, the concert also seeks to embody the intricate stylistic characteristics of dastgâh-i music, preserved throughout the time mostly by aural means. Structured instantaneous creativity, 'improvisation', is one of the key features of this music. Keeping in time with the present while faithfully remaining rooted in the past is possibly a key to its survival.

PART 1: Dastgâh-e Râst-Panjdâh

Tūsi: attributed to Âqâ 'Alī-akbar Farâhâni (1857–1895) and Darâmad-e Râst

Mâhūr Saz Semai: an Ottoman piece by Kemeñçeci Nikolaki (?–1915)

Gushe Delkash

Chahârmezrâb: based on a theme by Ḥabīb Somâ'i (1901–1946)

Panjdâh and Neyriz

Naqsh-e Râst: attributed to Abd al-Qâder Marâghi (?–1435)

PART 2: Âvâz-e Dashti

Owj

Pishdarâmad-e Dashti by Yūsef Forūtan (1896–1958)

Dashti and Oshshâq

Samâ'i Muḥayyir: an Ottoman-Arab piece by Tanburi Camil bey (1873–1916) and Taqâsīm Muwaqqa'a (metric improvisation)

Gushe Rūh al-arvâh

Hadâvandi: as performed by Farâmarz Pâyvar (1933–2009)

Taşnif-e Ey Âmân by Âref Qazvini (1880–1934)

Reng-e Shūr by Ali-akbar Shahnâzi (1897–1985)

BIOGRAPHIES

OLIVER RUDLAND, artistic curator

Oliver was born in West Yorkshire in 1983, and is well known for his modern, yet accessible, style of composition. He began his musical life playing in local brass bands, orchestras and youth opera companies around Leeds. He went on to study composition with Joseph Horowitz and Huw Watkins and piano with Niel Immelman at the Royal College of Music as a Foundation Scholar, and subsequently at the University of Cambridge, where he now teaches harmony, counterpoint and composition. Oliver has supervised students at Clare, St Edmund's, Fitzwilliam, Gonville & Caius, St John's, King's, Pembroke, Selwyn, Sidney Sussex and Trinity colleges; he hopes one day to complete the set.

His orchestral music has been played in masterclasses directed by James MacMillan, Colin Matthews and Mark-Anthony Turnage, and he has had chamber works performed at the Cheltenham International Music Festival, the Southbank Centre, and the DiMenna Center (New York City), as well as at other venues in the US and Europe. His trombone sonata, *The Conquests of Zeus*, has been performed widely across Europe by Matthew Gee, principal trombonist of the London Philharmonic Orchestra. As well as being a composer, Oliver is also a librettist and a director. He has been closely involved with the staged production of all three of his operas: *The Nightingale and the Rose*, *The Owl who was Afraid of the Dark*, and *Pincher Martin*, all of which have been highly acclaimed by both critics and audience members.

Oliver was the composer-in-residence with the London Choral Sinfonia, directed by Michael Waldron, from 2015–16, who performed two newly-commissioned works at St John's Smith Square, London. He is currently working towards a new large-scale, two-act opera due for completion in 2020.

For more information please visit: www.oliverrudland.com

SAMA SOLTANI, artist

Sama was born in 1986, in Kermanshah, Iran and began painting at the tender age of five. Sama has an insatiable passion for painting and on some days is known to wake up as early as 4 am and paint for up to eight hours! Sama also enjoys running, reading and travelling.

Philosophy: 'Art is the expression of love'.

Education: Master of Fine Art, Anglia Ruskin University, 2013; Bachelors Degree in Painting, Tehran Art University, 2012.

Achievements (among others): 'Best Painter' at the Seventh Islamic Art Festival Tehran, Iran (2008);

Youngest featured painter at the Sixth Islamic Art Festival Tehran, Iran (2006);

Voted best art student, Visual Art School, Tehran, Iran (2002, 2003, 2004).

Exhibitions (among others): 'Ode to Peace', solo exhibition, Cadogan Hall, London, UK (January 2016);

'Parallels', solo exhibition, Old Lab Newnham College, Cambridge, UK (November 2015);

'In the Dark Room of Shanameh', solo exhibition, Candid Arts Trust, London, UK (May 2015);

'What's Dot to Like', Arts Picture House, Cambridge, UK (January-February 2014);

'Imagining the Shahnameh in the 21st Century', Festival of Ideas, The West Road Concert Hall, Cambridge, UK (October 2013).

PARWANA FAYYAZ, lecturer

Born in Kabul, Afghanistan, Parwana Fayyaz grew up in Pakistan. She earned her undergraduate degree in CompLit and a minor in Creative Writing, and a one-year Master's program in Religious Studies from Stanford University. Due to her love for poetry and intellectual interest in studying literature, she was accepted into the PhD program in Persian Studies at the University of Cambridge, where she is currently in her second year on a Trinity College scholarship and working with Dr Christine van Ruymbeke on the Sufi poet Jami. As for the future, she would like to stay in academia and work on Persian Literature.

THE LIGETI QUARTET: Mandhira de Saram (violin 1) | Patrick Dawkins (violin 2) | Richard Jones (viola) | Val Welbanks (cello)

The Ligeti Quartet have been at the forefront of modern and contemporary music since their formation in 2010. They have established a reputation as one of the UK's leading ensembles, breaking new ground through innovative programming and championing of today's most exciting composers and artists.

Having played at landmark venues around the world including Carnegie Hall, Curtis Institute, Wigmore Hall, Purcell Room, Barbican Hall, and Kings Place, they also regularly escape the stage to appear at museums, galleries, theatres, pubs, an IMAX Theatre, a fishing boat, and on iceberg sculptures as part of a Greenpeace campaign. In October 2017 they were Fellows of the inaugural Barnes Ensemble Festival in Philadelphia.

They have commissioned many new works and have collaborated with artists from all types of musical backgrounds including Anna Meredith, Stef Conner, Elliot Galvin, Kerry Andrew (Juice Vocal Ensemble), Laura Jurd, Meilyr Jones, Neil Hannon (The Divine Comedy), Seb Rochford (Polar Bear), Shabaka Hutchings (Sons of Kemet), Shed 7 and Submotion Orchestra. They are currently working on a long-term project with Ernst von Siemens prize-winning composer Christian Mason to create a series of 'Songbooks' for string quartet, based on overtone singing traditions from around the world.

The Quartet are passionate about supporting emerging composers and taking new music to diverse audiences. As Ensemble in Residence at the Universities of both Sheffield and Cambridge, they regularly lead composition workshops, and undertake education and community outreach work. They took part in the Cheltenham Festival Composers Academy 2017, and are City Music Foundation Artists 2016–18.

KEZIAH THOMAS, harpist

Described by the *New York Concert Review* as 'Stupendous...totally original and engaging', British harpist Keziah Thomas enjoys a reputation of a lively and engaging concert artist. She has appeared in major venues and festivals throughout the world, including a solo tour of Japan for Aoyama Harps, performances at the 8th, 9th and 10th World Harp Congresses in Geneva, Dublin and Amsterdam, and a solo debut at Carnegie Hall in New York in 2010. Keziah was the winner of the 2003 London Harp Competition, the 2008 Camac Harp Competition and the 2011 Contemporary Record Society Performing Artists Competition.

Her most recent album *Crossing Waves*, which features commissioned and previously unrecorded contemporary works, was released on the Discovery Music and Vision label in 2014 and attracted a four-star review in the *BBC Music Magazine* for an 'imaginatively programmed, winningly played recital'.

Born in London, Keziah Thomas began studying the harp at the age of 10 and earned an ARCM performance diploma and solo debuts at the Royal Albert Hall and the Wigmore Hall whilst still at school. Keziah gained a Bachelor's degree from the Royal College of Music in London where she studied with Daphne Boden and was awarded the Douglas Whittaker, Jack Morrison and Marie Goossens Harp Prizes.

As a chamber musician, Keziah performs with flautist Katherine Bicknell and is also a member of the quartet '4 Girls 4 Harps'. She is a busy teacher and the founder of 'Retreat to the Harp', a programme of fun, friendly and inspiring harp workshops for all abilities.

ALEXIS DE VIVENOT and PARWANA FAYYAZ, readers

SEBASTIAN BLOUNT, composer

A Music finalist at Fitzwilliam College, Sebastian has a strong background in choral, orchestral and solo performance. Member of the renowned Trinity Boys Choir for eight years and Head Chorister from 2014 to 2015, his experience ranges from performing as a treble at Covent Garden to recording new choral music and touring extensively at home and abroad. He plays a French violin of the Baillie school circa 1870, participating in orchestral ensembles and leading Trinity Symphony Orchestra on its North American tour in 2015. Previously taught by Tim Penrose and Richard Wilberforce (singing), Cristian Persinaru (violin) and Nigel Clayton (piano), he was a regular competition finalist. He currently sings tenor in the acclaimed Choir of Gonville & Caius College and trains under David Lowe.

Although his interest in performance remains keen, Sebastian's main focus is now the creation of music. Studying composition under Oliver Rudland, he is particularly influenced by British composers of all periods, especially Thomas Tallis, Henry Purcell and Edward Elgar.

REBEKAH STURGE, composer

Beckie studied Music at Selwyn College and graduated with a First in 2017. She sang soprano in Selwyn College Choir, touring the Pacific Northwest, Ireland, and California, and played in Cambridge University Wind Orchestra, Selwyn Jazz, and the Grange Road Quintet, as well as in various pit bands for shows including *West Side Story* (2016) and *Kiss Me, Kate* (2015).

She enjoyed attending Selwyn College Music Society concerts and was Junior Secretary in 2015-16. In her third year at Selwyn Beckie was supervised by Oliver Rudland in the Advanced Tonal Composition paper, for which she composed a string quartet in the style of Borodin. She is principally a wind player, playing flute, saxophone and clarinet, but, having always preferred playing lots of instruments to just one, she enjoys writing for strings and has taught herself rudimentary violin, viola and cello skills.

This year Beckie has been working at St Mary's School, Ascot, where she teaches in the Music and Classics Departments and has boarding duties in the evenings and at weekends. Having decided she definitely wants to be a teacher, Beckie will be returning to Cambridge next year to complete her PGCE in Secondary Music.

RAJAN LAL, composer

Rajan is a first-year undergraduate Music student at Gonville & Caius College, Cambridge. He began learning the piano aged six with Nissho Astridge and later David Sams, with original aspirations to a concert performance career. These quickly denatured with the discovery of jazz improvisation at aged 10 and the realisation that he could combine this individuality with the rigours of classical training to produce original music for the concert hall. Following finalist appearances in the RPTS duet prize and Kent International piano course competitions as well as the titles of both Mid-Kent and Medway Young Musician of the Year 2016, Rajan said farewell to performing almost entirely and focussed on achieving his academic dream of a place at the University of Cambridge.

Rajan is especially passionate about the resurgence of original tonal composition in academic music circles, writing that: 'In the New German school of Berlioz, Liszt and Wagner, we had perhaps the most colourful sound aesthetic in Western music history. Alongside Mahler, this was the world that drew me to musicianship in the first place and continues to inspire my compositions to this day. Surely with the return of a rich, tonal sound palette, untampered by an obsession with originality, the concert hall can grow into a force to rival the digital!' Rajan is also extremely proud of his mixed-race heritage and has plans to bring Hindustani classical music into an orchestral setting alongside conducting, film composition and other academic aspirations.

MICKEY WONGSATHAPORNPAT, composer

Mickey is a composer and conductor from Thailand, currently in his third year studying Music at St Catharine's College. He is studying under Somtow Sucharitkul, Thai national artist and the founder of Bangkok Opera, as well as a studying conducting with Charles Peebles of BBC Symphony Orchestra. He is the recent recipient of the Young Thai Artists Award in composition with his chamber piece *Anitya*. Mickey at the moment focuses on making music in collaborative projects of all kinds such as opera, film scoring and theatrical music.

As a keen student of ethnomusicology, he has recently completed a research project on the Central/East Asian origins of ancient Japanese gagaku music with Dr Alison Tokita of the Kyoto University of Arts. His performance highlights this year include conducting a production of *Le Nozze di Figaro* with Trinity College Music Society, premiering his Epiphany choral piece *O Sapientia* with St Catharine's College Choir, being assistant music director of a production of *La Bohème* with Bangkok Opera, and conducting his new composition *Jiuzhaigou* with Cambridge University Chinese Orchestra. His new opera *Norasingha* will be performed in Cambridge in June, and he will be conducting Holst's *Savitri* with the Bangkok Opera in July.

KAVI PAU, composer

Kavi is a third-year Music student at Gonville & Caius College, Cambridge, where he sings as a choral scholar in the chapel choir. Aside from Caius choir, Kavi is a keen conductor, composer and continuo player and currently directs the Caius Men and, last year, the Cambridge University String Ensemble. Projects with CUSE included a 'Music through the Ages' concert in Michaelmas, where Kavi directed from the harpsichord, as well as a widely-praised 'Concerto Night' in Lent. Kavi has also organised and conducted performances for TCMS and GCMS, featuring a wide-ranging repertoire from Vivaldi's *Gloria* to motets by Bruckner and Bach. Kavi is the Junior Treasurer of the Cambridge University Opera Society and most recently was the assistant musical director and continuo player for their production of Handel's *Radamisto* in Michaelmas 2017.

Kavi was also musical director of the 2016 GCMS May Week Show, *Carousel*. Kavi is a competent organist, playing weekly services at St Philip Howard Church in Cambridge. He has also accompanied various recitals at Gonville & Caius, Emmanuel and Murray Edwards colleges. As a répétiteur, he has worked on Charpentier's *La Descente* with CUOS as well as *HMS Pinafore* with the G&S society. Kavi has studied conducting with Sian Edwards and Nicholas Cleobury.

THE PHOENIX MUSIC SOCIETY

The Phoenix Music Society is a new university music society founded to nurture the composition, performance and promotion of new tonal music.

We take our lead from thinkers such as the American composer Steve Reich, who has written, 'the reality of cadence to a key or modal center is basic in all the music of the world (Western *and* non-Western). This reality is also related to the primacy of the intervals of the fifth, fourth, and octave in all the world's music as well as in the physical acoustics of sound. Similarly for the regular rhythmic pulse. Any theory of music that eliminates these realities is doomed to a marginal role in the music of the world.'²

The Phoenix Music Society is a group dedicated to the discussion, creation and performance of tonal music. It aims to create an open and viable environment for the creation of music, which is genuinely tonal in nature - rooted in the past, whilst looking to the future.

If you are interested in joining the Society, or would like to help in some capacity, please feel free to contact: thephoenixmusicsociety@gmail.com

SAEID KORDMAFI, santour and vocals

Learning Iranian music from the distinguished musicians Siâmak Âqâei, Majid Kiâni, Ardavân Kâmkâr, Dâryush Talâei and Mohammad Rezâ Lotfi, Saeid has attempted to experience various styles of performing classical Iranian music. A composer and santour player, he has participated in numerous concerts, festivals and workshops in the Middle East, Central Asia, Europe and the US.

His music albums include *Sarkhâneh* (composition in the old Iranian music style), *Bedâhesâzi* (duet for santour and tar), *Bazm-e Dowr* and *Ashirân*. Aiming to enhance unexplored capacities of classical Iranian music, he founded Rahâ Ensemble with Ali Kâzemi in 2007.

He is a member of the editorial board of *Mahoor Music Quarterly*, and used to work in the Music Departments at the Center for the Great Islamic Encyclopaedia (CGIE) as a research assistant and at the Art University of Tehran as a lecturer. Saeid has a BA in Classical Iranian Music and an MA in Art Studies both from the University of Tehran, and is now a PhD candidate in the Department of Music at SOAS, University of London.

FARIBORZ KIANI, tombak, dayereh and dohol

Fariborz Kiani started learning tombak firstly by himself and later with one of Iran's leading tombak players, Morteza Ayan. He studied daf with Iran's daf legend Bijan Kamkar.

He has participated in numerous concerts throughout the world performing with some of the finest Iranian musicians as well as internationally-acclaimed musicians of other music cultures.

In 1995 he founded the Nava Art Group UK which has since become one of UK's leading promoters of classical and regional music of Iran.

² Steve Reich, *Writings on Music 1965–2000*, (Oxford University Press, 2002) pp. 186–187.

