



The Sixty-third Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,512th Concert

Ariana Barkeshli, *pianist*

Presented in honor of the exhibition
Palace and Mosque:
Islamic Art from the Victoria and Albert Museum

21 November 2004
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that concerts now begin at 6:30 pm.
Late entry or reentry after 6:30 pm is not permitted.

2,512th Concert
21 November 2004, 6:30 pm

Alireza Mashayekhi (b. 1940)

A la recherche du temps perdu, Op. 111

Washington premiere performance

Letters for Piano, Op. 110

Aminollah Hossein (1905-1983)

Légende persane, Op. 35, No. 1 (1950)

Washington premiere performance

Prélude No. 1 (Hommage à Omar Khayam) (1951)

Washington premiere performance

Golnoush Khaleghi (b. 1941)

In Exile (1986)

Memories (1987, revised 2004)

Washington premiere performance

Intermission

Modest Mussorgsky (1839-1881)

Pictures at an Exhibition (1874)

Promenade

Gnomus

Promenade

Il vecchio castello

Promenade

Tuileries

Bydlo

Promenade

Ballet of the Chicks in Their Shells

Samuel Goldenberg and Schmuyle

Promenade

The Market Place at Limoges (Great News!)

Catacombae (Sepulcrum romanum)

Con Mortuis in lingua morta

The Hut on Fowl's Legs (Baba Yaga)

The Great Gate of Kiev

Palace and Mosque: Islamic Art from the Victoria and Albert Museum

Assembled over the past 150 years, the Islamic art collection of the Victoria and Albert Museum (V&A) in London is one of the most renowned in the world. The closing of the V&A's Islamic galleries for renovation provides a unique opportunity for museumgoers in other parts of the world to see an exhibition that highlights the breadth and depth of this extraordinary collection. Selected from approximately ten thousand objects, *Palace and Mosque* conveys the richness and complexity of Islamic art through more than one hundred works that represent the full range of the decorative arts, including ceramics, textiles, carpets, ivories, glass, metalwork, and woodwork.

The exhibition is organized in thematic sections, "The Written Word," "Courts and Courtiers," "Mosques, Shrines, and Churches," and "Artistic Exchange." The section devoted to "Artistic Exchange" presents works created by Islamic, European, and Asian artisans that demonstrate the central role of the Middle East in the exchange of artistic and cultural ideas between East and West. The exhibition was organized by the Victoria and Albert Museum, London, in association with the National Gallery of Art, Washington, and is supported by an indemnity from the Federal Council on the Arts and the Humanities. Its presence at the National Gallery of Art is generously sponsored by H.R.H. Prince Bandar bin Sultan, Ambassador of Saudi Arabia to the United States. The international tour of the exhibition has been made possible by the generosity of Mohammad Jameel, the benefactor of the V&A's Jameel Gallery of Islamic Art, which is dedicated to the memory of Mr. Abdul Latif Jameel, the late founder of the Abdul Latif Jameel Group, and his wife Nafisia. The exhibition remains on view in the East Building until February 6, 2005.

The Musician

A native of Tehran, Iran, Ariana Barkeshli received her first music lessons from her father, Mehdi Barkeshli. At age fifteen, she went to France to continue her musical studies with Yvonne Loriod at the Paris Conservatory Foreign Division and played her debut recital at the Salle Cortot in Paris. Barkeshli also studied under Germaine Mounier at both the Amiens Conservatory and l'École Normale de Musique, from which she received the master of music degree. Since 1985 Barkeshli has lived in upstate New York, where she teaches at the Dutchess Community College Music School and performs numerous recitals. She continued her education at the State University of New York in New Paltz, earning the master of arts degree in music therapy and studying applied piano under the renowned pianist Vladimir Feltsman.

Ariana Barkeshli dedicates her performance to the memory of two pioneers of twentieth-century Persian music, Mehdi Barkeshli and Rouhollah Khaleghi, both of whom profoundly influenced the Persian composers whose works are represented in this program. Professor Barkeshli (1912–1987) was one of the first Persian scholars to earn two doctorates from European universities. During his forty-year career as a teacher in Iran, Mehdi Barkeshli not only taught physics but also founded departments of music and theater at both the University of Tehran and Farabi University. For his work in measuring mathematically the intervals in the traditional Persian musical scales, he was awarded the honorary degree *doctorate d'état*.

Rouhollah Khaleghi (1906–1965) was born to a musically inclined family in Kerman, Iran. From an early age, he applied himself eagerly to both Eastern and Western musical traditions, learning to play the tar and the violin. He earned a degree in Persian language and literature from Tehran University, but the only higher music education that was available to him

was a correspondence course from a university in Paris. This largely self-taught musician went on to become the most significant Persian composer of the twentieth century. He also founded the National Music Society and the National School of Music in Tehran.

Program Notes

Alireza Mashayekhi's first music teachers in Iran were Lotfollah Mofakham Payman, Hossein Nasehi, and Ophelia Kombadjian, with whom he studied Persian music, composition, and piano, respectively. Mashayekhi continued his music studies in Vienna and Utrecht, where the course of study included electronic and computer music. His compositions reflect the two directions of his training. His *Symphony No. 5* is directly inspired by Persian music. His *Symphony No. 6*, on the other hand, is not related to Persian music and fits the category of modern music as it developed in Europe and the United States.

Aminollah Hossein was a composer who also played the tar. He learned the essentials of music from his mother and continued his studies at the Petrograd Conservatory in Russia and the Paris Conservatory. In addition to *Légende persane*, Hossein's works include *Persian Rhapsody*, *Humoresque*, a symphonic poem entitled *Rubayat Hakim Omar Khayyam*, and numerous folk dances for the piano. His works for orchestra received several performances in Paris in the late 1940s and early 1950s.

A resident of the Washington, D.C., area since 1979, Golnoush Khaleghi is a prominent figure in Persian music and culture in the United States. A composer and piano teacher, she also arranges works of her father, Rouhollah Khaleghi, and other great masters of Persian music. Golnoush Khaleghi is a graduate of Tehran's National School of Music, where she studied Persian music and piano with Javad Ma'rufi and Hossein Saba. She subsequently entered the Tehran Conservatory, where she continued her

piano studies with Imanuel Melik-Aslanian, and spent three years at the Mozarteum Academy in Salzburg. Khaleghi earned degrees in conducting from Oberlin College and the University of Wisconsin, Madison, and worked closely with such renowned conductors as Helmuth Rilling, Robert Fountain, Karol Teutsch, and Rouben Gregorian. She is the founder of *Hamavazan* (the Iranian Radio and Television Choir), the Rouhollah Khaleghi Orchestra, and the Rouhollah Khaleghi Artistic Center.

In Exile was inspired by a folk song called *Dokhtar-e Boyerahmadi* (*The Girl from Boyerahmad*). The lyrics describe a girl from a village near Shiraz, whose name is not known to the poet. When Golnoush Khaleghi wrote this work in 1985, she was feeling the anguish of forced exile, rootlessness, and loss of identity, as were many of the Persians who were forced to leave their homeland after the 1979 Islamic Revolution. The melody that inspired Khaleghi's *Fantaisie* was written in the 1930s by Morteza Neydavoud as a *pishdaramad*, or prelude, and is widely recognized in Iran. After presenting certain parts of Neydavoud's melody, the *Fantaisie* turns to a melismatic section that explores various elements of the traditional Persian mode *Esfahan*. A development follows, and the work ends with a vigorous recapitulation of the original melody.

Deeply moved by the death of his friend, the stage designer, artist, and architect Victor Hartmann, Modest Mussorgsky wrote *Pictures at an Exhibition* in just one month. Having visited a memorial exhibition of Hartmann's paintings, the composer gave a musical impression of the various scenes. At certain points he inserted a recurring passage, which he called a promenade, to suggest the movement of a visitor from one gallery of an exhibition to another. Several composers saw fit to arrange the work for orchestra, but it was the orchestration of Maurice Ravel in 1922 that caught the attention of many conductors and propelled *Pictures at an Exhibition* into the international spotlight.