

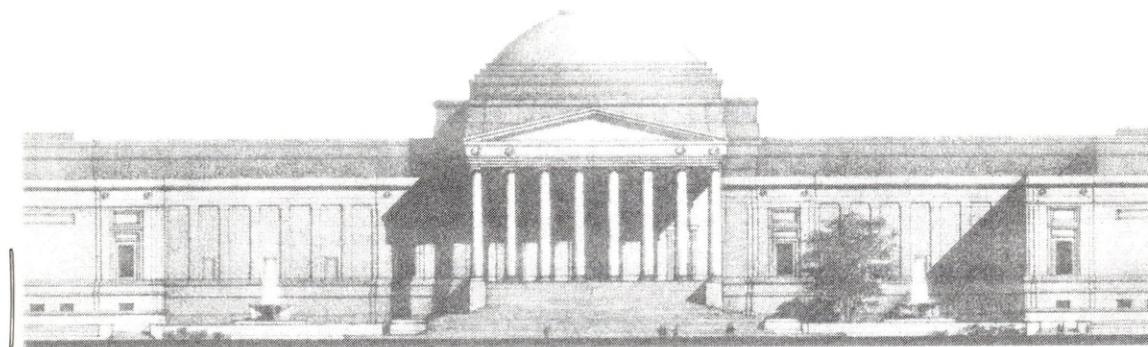
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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National Gallery of Art  
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Washington, DC

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

National Gallery of Art  
2,733rd Concert

**Tara Artemis Kamangar, pianist**

June 21, 2009  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Aminollah Hossein (1905–1983)

*Persian Legend*, op. 35, no. 1

*Prelude no. 1* “Homage to Omar Khayyam”

Loris Tjeknavorian (b. 1937)

Excerpts from *Danses fantastiques*, op. 2 (1960)

*Danse amoureuse*

*Danse lyrique*

*Danse élégiaque*

*Danse d'extase*

Golnoush Khaleghi (b. 1941)

*Fantaisie* (1987)

## INTERMISSION

Sergei Prokofiev (1891–1952)

*Sonata no. 3 in A Minor*, op. 28 (1917)

Anoushirvan Rohani (b. 1939)

*Loving Whisper*

Hossein

Excerpts from *Mosaiques*, op. 19

*Scenes from Summer*

*Sérénade Tartare*

Hossein

*Etude no. 2* “Circassian Dance”

Javad Maroufi (1925–1993)

*Isfahan Rhapsody*

Golnoush Khaleghi

*Looking Back* (1998)

## The Musician

With a diverse repertoire ranging from Johann Sebastian Bach to Behzad Ranjbaran, pianist Tara Artemis Kamangar has performed in Cadogan Hall, the David Josefowitz Recital Hall, Wathen Hall and Whitehall Palace in London, Harvard's Paine Concert Hall, the Paramount Theatre in Oakland, and the Wattis Room in San Francisco's Davies Symphony Hall, among others. She recently performed Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Oakland Symphony, and gave the United States premiere of Aminollah Hossein's *Piano Concerto no. 2*. Her concerts have been broadcast over Voice of America television and radio and the BBC Persian Service, and sponsored by such organizations as Asia House, the Harvard Club of the United Kingdom, the Iran Heritage Foundation, Magic of Persia, and the San Francisco Symphony League.

Kamangar brings audiences rarely-heard works by Persian composers Hormoz Farhat, Aminollah Hossein, and Loris Tjeknavorian, and is in the process of recording the complete piano works of Iran's leading female composer, Golnoush Khaleghi, to be released on the RKAC label. In 2007 she was the featured performer at the Women Leading Global Change Conference in Westminster, England, and the Women of the Future Awards in London, and she was named ambassador for the Women of Achievement program by Princess Zahra Aga Khan. In addition to her classical works, she has recently composed nineteen songs to lyrics by her brother that will be recorded by Cypriot singer Vakia Stavrou.

A native of California, Kamangar began private studies in piano and violin at age three. While still in high school, she placed first in several piano competitions, received the Paderewski Medal from the National Piano Guild, and performed Rachmaninoff's *Second Piano Concerto* with two symphony orchestras. Kamangar received her bachelor's degree at Harvard University, where she continued her piano studies with Victor Rosenbaum. She recently completed postgraduate studies in piano performance at London's Royal Academy of Music, where she was a recipient of the Kathleen Bayfield scholarship. She resides in London.

## Program Notes

Aminollah Hossein was born in Ashkabad, Iran. Shortly after his birth, his family moved to Russia, fleeing persecution in Iran as members of the Baha'i faith. His mother taught him how to play the *tar*, a traditional Persian instrument similar to the lute. After the Russian Revolution of 1917, Hossein moved to Stuttgart, Germany to study medicine at the insistence of his father, and simultaneously studied piano with Artur Schnabel. In 1927 he moved to Paris, where he was to remain for the rest of his life. He became the first Persian to enter the Paris Conservatory, studying composition and orchestration under Paul Vidal.

*Persian Legend* and *Prelude no. 1* ("Homage to Omar Khayyam") were composed in Paris in the 1930s, with financial support from the Iranian Ministry of Culture and Art. In these two pieces, Hossein uses quickly repeated, pedaled notes to imitate the sound of the santour, a traditional Persian instrument (similar to the dulcimer). Omar Khayyam (1048–1122) was Hossein's favorite Persian poet, whose poems he could recite from memory.

Loris Tjeknavorian was born in Iran in 1937. He studied violin and piano at the Tehran Conservatory of Music and composition at the Vienna Music Academy. As director of the National Music Archives in Tehran, he was in charge of collecting and researching traditional Persian folk music and national instruments. He has made nearly one hundred recordings and written more than seventy-five compositions, including symphonies, operas, a requiem, chamber music, ballet music, choral works, an oratorio, and more than forty-five film scores. His compositions have been performed by major orchestras, including the American Symphony Orchestra, the London Philharmonic, the London Symphony Orchestra, and the symphony orchestras of Haifa, Johannesburg, and Tehran. From 1989–1999 he was the principal conductor of the Armenian Philharmonic Orchestra in Yerevan.

*Dances fantastiques* was composed during Tjeknavorian's final years at the Vienna Academy (1959–1960). He later orchestrated the work for three pianos, celesta, and percussion. The dances range in character from trance-

like to romantic to flashy. The expressive and haunting melodies—all original, as opposed to melodies derived from folk songs—sound distinctively Armenian. Regarding this composition, the *New York Times* music critic Bernard Holland wrote: "Mr. Tjeknavorian puts Armenian and Iranian traditions in our hand as if they were passports."

Golnoush Khaleghi is a graduate of Tehran's School of National Music, where she studied Persian music under Javad Maroufi and Hossein Saba, and the Tehran Conservatory of Music, where she studied piano under Emanuel Melik-Aslanian. She continued her studies at the Akademie Mozarteum in Salzburg, specializing in conducting under Kurt Prestel and Gerhard Wimberger. She continued her conducting studies at the Oberlin College Conservatory of Music and the University of Wisconsin, earning bachelor of music and master of music degrees. Khaleghi has worked closely with such renowned conductors as Robert Fountain, Rouben Gregorian, Helmuth Rilling, and Karol Teutsch, and has performed in Canada, Europe, Iran, the United States, and Venezuela. She is the founder of the National Iranian Radio and Television Choir (Hamavazan) and the Rouhollah Khaleghi Orchestra, which is named in honor of her father, who is widely acknowledged as the leading Persian composer of the twentieth century. Since the cultural upheaval of the Islamic Revolution in 1979, she has been a prominent figure in promoting Persian music and culture through the concerts of the Rouhollah Khaleghi Orchestra and other activities abroad. At present, she resides in Annandale, Virginia, and devotes her time to music research and teaching, composing, and arranging the works of her father and other great masters of Persian music.

The melody that inspired Khaleghi's *Fantaisie* was written in the 1930s by Morteza Neydavoud as a *pishdaramad*, or prelude, in the mode of *Esfahan*. After presenting certain parts of this melody, *Fantaisie* turns to a melismatic section. However, instead of the free improvisation that is commonly used in Persian music, this is measured, or metric improvisation. A development follows, and the work ends with a vigorous recapitulation of the Neydavoud melody. *Looking Back* was completed in 1998 and is written in the *dastgah* (Persian mode) of *Homayoun*. A contemplative and highly melismatic fantasy, it reflects the composer's yearning and nostalgia for her lost homeland and

happy times long gone. A florid introduction is followed by a journey through the *dastgah*, visiting several of its standard melodies — *Daramad*, *Kereshmeh*, *Chakavak*, *Mansuri*, and *Bidad*. The work concludes with a rhythmic section called Zarbi.

Sergei Prokofiev, one of the most celebrated Russian composers of the twentieth century, was born in Ukraine. After excelling at piano and composition at an early age, he attended the Saint Petersburg Conservatory. During the 1920s, he toured the United States and Europe, gaining the admiration of audiences, if not critics. In 1936 he settled in Moscow, and entered into a difficult relationship with Josef Stalin and the Soviet artistic bureaucracy. Prokofiev spent his last years in failing health and financial insecurity, and he died on March 5, 1953, the same day as Stalin. Prokofiev's *Sonata no. 3*, completed in 1917, was a critical success. A single-movement sonata, it is dedicated to Prokofiev's closest friend, the poet Boris Verin, and his fellow student Maxim Schmittgof, who committed suicide in 1914 at age twenty-two.

Anoushirvan Rohani was born in Rasht, Iran. He received music lessons from his father, the poet and violinist Reza Rohani, and later studied piano under Javad Maroufi. Rohani composed his first song at age six, which he called *Avalin Tango* (First Tango). In 1958 he began a long collaboration with the National Iranian Radio Network. He has written over five hundred compositions that include numerous songs, orchestral music, piano pieces, and film scores, among them *Soltan-e-Ghalbha* (King of Hearts), *Gol-e-Sang* (Stone Flower), and *Tavalodat Mobarak*, the Persian version of the "Happy Birthday" song. He also mastered the accordion and the electronic organ, which he introduced to Iran in 1963.

Since 1979 Rohani has lived in Los Angeles and Germany, where he continues to compose and record for the MZM Records label. His recordings from this period include the album *Reminiscence of Life*. He has received several international awards, including the first prize in Spain's International Music Festival for his song *Mi Destino* (the Spanish version of *Soltan-e-Ghalbha*). He has worked with the Czech Symphony Orchestra and the Opera and Ballet Orchestra of Hanover, Germany. In addition to Persian music, Rohani has written *Maybe I, Maybe You* for the heavy metal band, The Scorpions.

Two of Hossein's ballets, *Persian Miniatures* and *Scheherezade*, were choreographed by George Skibine, one of Serge Diaghilev's dancers, and performed at the Paris Opera. His other orchestrated works include the *Symphony of the Sands* (1946), *Persepolis Symphony* (1947), *Arya Symphony* (1976), and three piano concertos. He also composed twenty film scores — mostly for films directed by his son, the famed French actor and director Robert Hossein — using the pseudonym Andre Gosselain. Hossein's works have seen a revival in recent years: his *Persepolis Symphony* was performed and recorded by the BBC Symphony Orchestra, and several of his works for orchestra and voice were performed and recorded by the Monte Carlo Philharmonic Orchestra and tenor Roberto Alagna. In addition, Hossein's orchestral works served as the music for the film *Ben-Hur* directed by his son.

*Scenes from Summer* and *Sérénade Tartare* are excerpts from the *Mosaïque Suite*, a set of six pieces dedicated to Hossein's wife, Anna, a Russian comedy actress. For *Scenes from Summer*, Hossein wrote the following notes: "[*Scenes from Summer*] depicts the light atmosphere of a sunny day, clear and sonorous. To be played with an airy execution." For the *Sérénade Tartare*, he wrote: "A gloomy sketch — feeling very sad for no reason." The colorful *Etude no. 2* (*Circassian Dance*) was later arranged by Hossein for full orchestra for use in his ballet *Persian Miniatures*.

Javad Maroufi received his basic musical training from his father, the renowned Persian *tar* player Mousa Maroufi. Javad later studied the *tar* with Ali Naqi Vaziri, before turning to the piano at age fourteen. Maroufi worked for the Persian Ministry of Culture, performed as the pianist for the National Iranian Music Orchestra and the National Iranian Radio Network, and taught music at Tehran University. Maroufi's piano works are widely known and beloved in Iran, particularly his *Jila Fantasy*, *Golden Dreams*, *Isfahan Rhapsody*, and *Seven Persian Dastgahs for the Piano*.

*Program notes by Tara Artemis Kamangar*