

Reza
VALI

**Flute Concerto • Deylámân
Folk Songs (Set No. 10)**

**Almarza • Mgrdichian • Baty
Boston Modern Orchestra Project • Gil Rose**



Reza Vali (b. 1952)

Concerto for Flute and Orchestra • Folk Songs (Set No. 10) • Deylāmān

Reza Vali was born in Ghazvin, Persia (Iran), in 1952, and began his music studies at the Tehran Conservatory of Music. In 1972 he went to Austria and studied music education and composition at the Academy of Music in Vienna. After graduating, he moved to the United States and continued his studies at the University of Pittsburgh, where he completed his doctorate in music theory and composition in 1985. Vali's compositions include pieces for large orchestra, string quartet, piano and voice, and chamber ensemble. He has been a faculty member of the School of Music at Carnegie Mellon University since 1988, and has received numerous honours and commissions, including the honour prize of the Austrian Ministry of Arts and Sciences, two Andrew W. Mellon Fellowships, commissions from the Boston Modern Orchestra Project, the Pittsburgh New Music Ensemble, Kronos Quartet, the Seattle Chamber Players, the Arizona Friends of Chamber Music, and the Northeastern Pennsylvania Philharmonic, as well as grants from the Pennsylvania Council on the Arts and the Pittsburgh Board of Public Education. In December 1991 he was selected by the Pittsburgh Cultural Trust as the Outstanding Emerging Artist for which he received the Creative Achievement Award. Vali's compositions have been performed in the United States, Europe, South America, Mexico, Hong Kong, and Australia and have been recorded on the New Albion, MMC, Ambassador, and ABC Classics labels.

My *Concerto for Flute and Orchestra* was commissioned by the Boston Modern Orchestra Project and was first performed in Boston on 13th February 1998 by Alberto Almarza, solo flute, and the Boston Modern Orchestra Project conducted by Gil Rose. The two movements of the work have as their main influences both Persian classical and folk-music. The first movement is scored for flute, strings, percussion, and harp. The flautist uses a technique involving

simultaneous playing and singing which brings out the overtones and alters the timbre of the instrument. This technique is used to imitate the sound of the Persian bamboo flute, the *ney*. The very fast second movement uses rhythmic cycles which represent cycles called *dowr* in medieval Persian music. One such cycle contains seventeen beats that are subdivided 5+5+7. First introduced by the *dārābukā* (Middle-Eastern drum), this cycle becomes an ostinato as the movement continues. The second movement is based more on Persian folk-music and has a great deal of dance character. In the final cadenza, the concerto comes full circle as the flautist returns to the technique of simultaneous singing and playing. The *Concerto for Flute and Orchestra* is dedicated to Alberto Almarza and Gil Rose.

In 1978, I started writing a series of compositions based on Persian folk-music. These works consist of sets of folk-songs (each set containing four to eight songs) written for voice and orchestra, voice and piano, or instrumental ensembles without voice. *Folk Songs (Set No. 10)*, completed in September 1992, is the tenth set of this ongoing cycle. It was commissioned by the Pittsburgh New Music Ensemble and supported by a grant from the Pennsylvania Council on the Arts. The piece consists of four songs, two of which (songs No. 2 and No. 4) are based on authentic Persian folk-melodies. Songs No. 1 and No. 3 are composed in the style of a folk-song (imaginary folk-song). The third song (Lament) is a funeral dirge composed in memory of Olivier Messiaen. *Folk Songs (Set No. 10)* is dedicated to my wife, Nan, with love and appreciation for her support of my music.

Deylāmān (pronounced day-lah-Mohn) is the name of a region in northwestern Persia (Iran) as well as the name of a mode which originates from this region. The musical syntax of *Deylāmān* is strongly influenced by the Persian modal system (*Dāstgāh*). The composition

begins with an allusion to the Persian mode of *Homayoon* followed by the mode of *Dashti*. Successive superimpositions of the tetrachords of these two modes result in a special type of Persian polyphony. In the second section, the music leaves Persian territory and moves into the world. Short quotations from the music of Europe (Beethoven, Bruckner, Mahler, Wagner), Africa (African folk-song), and Latin America (Peruvian folk-song) are interwoven, all intersecting on the intervals of the perfect fifth and the perfect fourth which I believe are the intervals most fundamental to all humans. In the third section, the two Persian modes are heard in reverse order. This time the mode *Dashti* is

followed by the mode *Homayoon*, and the piece mirrors the way it began. Two Persian instruments, the *ney* and the *bárbát* (*oud*), are added to the Western symphony orchestra in *Deylámân*. In this recording, the sound of the *ney* is produced by a Western flute employing the extended technique of simultaneous singing and playing (this technique is further developed in the *Concerto for Flute and Orchestra*). *Deylámân* was completed in 1995 and is dedicated to Gil Rose and the Boston Modern Orchestra Project.

Reza Vali

Alberto Almarza

The flautist Alberto Almarza brings a unique and passionate approach to music. His versatility and musicianship have led him to perform and record some of the most adventurous and challenging pieces from the music of today as well as works from the standard repertoire and Baroque literature on period instruments. A native of Chile, he previously held the position of Principal Flute of the Philharmonic Orchestra of Santiago. He later came to the United States to study with Jeanne Baxtresser in New York and with Julius Baker at Carnegie Mellon University in Pittsburgh, where he obtained his Master's degree. He currently serves on the faculty at Carnegie Mellon as Artist Lecturer in Flute. His skills as a pedagogue, lecturer and recitalist have led to invitations from international festivals in the United States, Mexico, Germany, Chile, Argentina and Peru. He is a resident artist and member of the faculty at the Jeanne Baxtresser International Master Class at the Juilliard School in New York and has been recently appointed to the National Flute Association Advisory Board for New Music. Alberto Almarza has appeared as soloist with Boston Modern Orchestra Project, Memphis Symphony, BachFest Chamber Orchestra, and the Symphonic Orchestra of Chile, and has collaborated with such artists as Julius Baker, Andrés Cárdenes, Lionel Party and the Cuarteto Latinoamericano, among others. As a leading proponent of new music for the flute, he has been instrumental in expanding the repertoire with numerous commissions and premières of works by composers from around the world. Pieces written for him include three flute concertos and dozens of solo and chamber works. He can be heard on radio broadcasts of International Music from Carnegie Mellon throughout North and South America, and on compact discs from New Albion, Elán, Albany Records and Centaur Recordings, in addition to this recording for Naxos.

Janna Baty

Acclaimed by the international press, the soprano Janna Baty has garnered accolades internationally as her exceptionally versatile career gathers momentum, bringing appearances with the Hamburg State Opera, the Orchestre National du Capitole de Toulouse, the Royal Philharmonic Orchestra, Brooklyn Philharmonic, Tallahassee Symphony, Hartford Symphony, the Orquesta Filarmónica de Bogotá (Colombia), Eugene Opera, Opera North, and Boston Lyric Opera. Equally at home in standard repertoire and new music, she appears regularly with such noted contemporary ensembles as Collage New Music, Auros Group for New Music, and Boston Modern Orchestra Project. She has sung under Seiji Ozawa, Michel Plasson, Carl Davis, Robert Spano, Stuart Bedford, Christopher Lyndon-Gee, among others, and has appeared at the Aldeburgh and Britten Festivals in England, the Semanas Musicales de Frutillar Festival in Chile, and the Tanglewood and Norfolk festivals in the United States. Her opera rôles include the Duchess (*Powder Her Face*), Alice Ford (*Falstaff*), Donna Anna and Donna Elvira (*Don Giovanni*), the Countess (*Le nozze di Figaro*), Vitelia (*La clemenza di Tito*), Madame Lidoine (*Dialogues des Carmélites*), Lady Billows (*Albert Herring*), Musetta (*La bohème*), La Ciesca (*Gianni Schicchi*), Dinah (*Trouble in Tahiti*), the Mother (*Amahl and the Night Visitors*), the Contessa di Folleville (*Il viaggio a Rheims*), Mrs Grose (*The Turn of the Screw*), among numerous others. Winner of several international competitions, most notably the XXI Concurso Internacional de Ejecución Musical 'Dr Luis Sigall' (Chile), Janna Baty is also an accomplished recitalist and chamber musician. She has given concerts throughout Europe, the United States, and South America, in the company of such distinguished musicians as the violist Nobuko Imai, pianists Claude Frank and Peter Frankl, and guitarist Stephen Marchionda. In addition to her work with Reza Vali, she has worked alongside many composers, including Bernard Rands, Sydney Hodkinson, Peter Child, Christopher Lyndon Gee, Fred Lerdahl, Yehudi Wyner and John Harbison, in performances of their music. She can also be heard on Boston Modern Orchestra Project's critically acclaimed recording of Lukas Foss's opera *Griffelkin*. An alumna of Oberlin College and Yale University, she is married to the acclaimed jazz guitarist and singer Doug Wamble.

George Mgrdichian

Self-taught, George Mgrdichian has been credited with taking the *oud* from the cabaret to the concert stage. He has a broad repertoire that includes classical, folk and popular music from many cultures, as well as his own compositions. He has appeared extensively at colleges, universities and major concert halls throughout the United States and Europe. He holds Bachelor of Music and Master of Science degrees from the Juilliard School of Music and has completed doctoral studies at Wesleyan University in Middletown, Connecticut. His début recital took place at the University of Pennsylvania in Philadelphia. His 1967 New York City début recital at Town Hall was followed by an invitation to appear as guest artist on a programme with the New York Philharmonic, an event which marked the first appearance of the *oud* with a major symphony orchestra. George Mgrdichian's performances have taken him to Avery Fisher Hall, Carnegie Hall, Alice Tully Hall, Wolf Trap, Felt Forum, Kennedy Center and the Academy of Music in Philadelphia as well as colleges and universities throughout the United States. His European début, which was heralded by the critics, took place in Stockholm through an invitation to perform at the Stockholm Music Festival. His artistry can be heard on over 65 recordings, including "The New Sounds of the Middle East" which received Special Merit Awards from *Stereo Review* and *Billboard*

magazines. He has performed on recordings with David Amram (RCA Victor), Phil Woods (ABC), the Waverly Consort (CBS Masterworks and Vanguard) and The Gerard Edey Ensemble (Sefarad Records). The winner of many awards and accolades, George Mgrdichian has composed and performed with numerous recording ensembles for motion picture and television soundtracks.

Boston Modern Orchestra Project

The Boston Modern Orchestra Project (BMOP) is one of the few orchestras in the United States dedicated exclusively to performing music of the twentieth and twenty-first centuries. Founded in 1996, BMOP's mission is to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In pursuit of its mission BMOP has produced more than fifty concerts of contemporary orchestral music featuring more than two hundred works by American composers, presented over forty world premières, including fifteen commissioned by the orchestra, recorded more than thirty works previously unreleased commercially, produced three successful outreach initiatives, and launched Opera Unlimited, a new festival of contemporary chamber opera. A six-time winner of the ASCAP Award for Adventurous Programming of Orchestral Music, BMOP has been presented by the FleetBoston Celebrity Series, Tanglewood, and the Boston Cyberarts Festival and has performed at such venues as Jordan Hall, Symphony Hall, Columbia University's Miller Theater, and the Weill Recital Hall at Carnegie Hall. BMOP recordings are currently available from Chandos, New World, Naxos and Oxingale.

Gil Rose

Gil Rose is the founding Artistic Director of the Boston Modern Orchestra Project (BMOP), Music Director of Opera Boston and the Co-Director of the Opera Unlimited Festival. Active as a guest conductor, he has led the West Bohemian Symphony Orchestra, the Warsaw Philharmonic, the American Composers Orchestra, the Cleveland Chamber Symphony, the National Symphony Orchestra of the Ukraine, the Netherlands Radio Symphony Orchestra and the Boston Symphony Orchestra Chamber Players. He made his Tanglewood festival début conducting Lukas Foss's opera *Griffelkin*, a work he recently recorded. Recognised for his recordings of American Orchestral and Operatic Repertoire, his discography includes first recordings of the music of George Rochberg, Eric Chasalow, Tod Machover, Lukas Foss and Arthur Berger. Gil Rose received his undergraduate training at the Cincinnati College Conservatory of Music. His Master of Fine Arts degree and Artist Diploma are from Carnegie Mellon University, where his teachers were Samuel Jones, Lukas Foss, Juan Pablo Izquierdo and Robert Page.

Folk Songs (Set No. 10)
Translated by Reza Vali

3 I Love Song

My delicate flower
beautiful white jasmine
you have captured my heart
with your fragrance.

I have fallen in love with you
I strew flowers in your path
beautiful flower
why are you so far from me?

Spring has come, when will you return?
you said you will return in the spring
my heart has withered
from the sorrow of your absence.
every day and night
without sleep, restless
I sit in my doorway
endlessly awaiting your return.

4 II Song from Luristan

A flower has bloomed on a tree
I cannot reach it
and it does not fall by itself.

No flower
has the colour of your face
I am never sated
from looking at you.

5 III Lament (in memoriam Olivier Messiaen)

You were a bird
and filled the world

with your beautiful songs.

Like a bird
you opened your wings
and took flight
toward other worlds.

But your voice will remain
forever echoing
in the song of each bird.

6 IV Popular Song From Tehran

I want to go to the mountains
to hunt a deer
where is my gun, my dear
where is my gun?

On the rooftop of your house
you play with flying doves
it is so artful, my dear
the way you play with the doves.

Your beautiful face
your black eyes
have stolen my heart forever.

On the couch in your room
you killed your lover
and wrote letters
with his blood.

On the rooftop of your house
you play with flying doves
it is so artful, my dear
the way you play with the doves.

Your beautiful face
your black eyes
have stolen my heart forever.

NAXOS**DDD**

8.557224

Playing Time
64:27www.naxos.com© & © 2004 Naxos Rights International Ltd.
Booklet notes in English
Made in Canada**NAXOS****VALI: Flute Concerto****8.557224**

The Persian composer, Reza Vali, began his music studies at the Tehran Conservatory of Music, finally settling in the United States. His compositions include pieces for orchestra, string quartet, piano and voice, and chamber ensemble. Vali's *Flute Concerto*, commissioned by the Boston Modern Orchestra Project, is influenced by Persian classical and folk-music. The flautist uses a technique involving simultaneous playing and singing in order to imitate the sound of the Persian bamboo flute, the *ney*. *Folk Songs (Set No. 10)*, is the tenth set of an ongoing cycle of compositions based on Persian folk-music. In *Deylámân* (the name of a region in northwestern Iran), two Persian instruments, the *ney* and the *bárbát* (*oud*) are added to the Western symphony orchestra as the music moves between Persian modes, short quotations from Beethoven, Bruckner, Mahler and Wagner, African folk-song and Peruvian folk-song.

**Reza
VALI**

(b. 1952)

	Concerto for Flute and Orchestra (1998)*	27:03
1	Adagio	9:31
2	Lento, Molto Allegro	17:32
	Folk Songs (Set No. 10) (1992)‡	17:50
3	Love Song	4:22
4	Song from Luristan	2:02
5	Lament, <i>in Memoriam Olivier Messiaen</i>	6:15
6	Popular Song from Tehran	5:11
7	Deylámân (1995)*†	19:33

Alberto Almarza, Flute* • George Mgrdichian, Bárbát (Oud)† • Janna Baty, Soprano‡
Boston Modern Orchestra Project • Gil Rose

This recording was supported in part by grants from the College of Fine Arts of
Carnegie Mellon University and The Pennsylvania Council on the Arts.
Recorded at Jordan Hall, New England Conservatory / Houghton Chapel, Wellesley College
14th February 1998, 25th March 1999, 19th - 21st December 2000

Producers: Joel Gordon and Gil Rose

Booklet Notes: Keith Anderson

Cover Image: *Adobe shrine with Mount Damavand across the plain* by Daniel Nadler
(used with kind permission)

8.557224**VALI: Flute Concerto****NAXOS**