

TRIO  
BEHDAD BABAEI,  
ARDESHIR KAMKAR  
& HAMID-REZA  
NOURBAKHSH

(IRAN)

24 FEB. '17

HALL M



BEHDAD BABAEI, setar  
ARDESHIR KAMKAR, kamancheh  
HAMID-REZA NOURBAKHSH, voice

### **I. Bayat-e Tork mode**

TRADITIONNAL

Song based on a Kurdish melody, combined with improvisation

VOCAL & INSTRUMENTAL IMPROVISATION

Sâz o âvâz

INSTRUMENTAL

VOCAL & INSTRUMENTAL IMPROVISATION

Sâz o âvâz

PARVIZ MESHKATIAN

1955-2009

Bahâr-â (O spring)

ARDESHIR KAMKAR

°1962

Chahâr-meizrâb (fast section), combined with improvisation

### **II. Rastpanjgah mode**

IMPROVISATION

VOCAL & INSTRUMENTAL IMPROVISATION

Sâz o âvâz

AREF GHAZVINI

1882-1934

Ancient song

VOCAL & INSTRUMENTAL IMPROVISATION

Sâz o âvâz

IMPROVISATION

Chahâr-meizrâb

ARDESHIR KAMKAR

Ey Âsheghân (O lovers)

**9:30 pm**

end of the concert

The Radif, a more or less clearly defined (and confined) collection of historical melodies, constituted in the 19th century and assuming classical status, has functioned as a source of inspiration for classical Iranian musical performance (by means of improvisation, composition, or a combination of the two) throughout the 20th century. The Radif's musical and cultural importance and role have fluctuated, and the music created on its basis has taken on widely varying guises – even going beyond the boundaries of the classical realm and extending towards the popular, semi-classical, and avant-garde. Nevertheless, its musical quality and character have survived up until the present day. This repertoire, covering a few hundred pages when notated, offers almost infinite creative possibilities to an accomplished Iranian musician.

The art of improvisation in Iranian classical music is a highly complex endeavour. While playing, the Iranian musician has to deal with issues such as: beauty of tone and clearness of articulation, precise and harmonious interaction with the percussionist, sufficient contrast and dynamics in the construction of musical phrases, originality of the thematic material and its development, a satisfying overall structure, adequate communication of emotional content, correct evocation of the inherent character of the performed modes, and the subtle integration of cultural references (e.g. to regional or folk traditions).

**Behdad Babaei** (1973) is an extraordinary virtuoso on the Setar (a kind of lute with a small body and long neck), belonging to the younger generation of ambitious but conscientious musicians who maintain and develop the tradition. In his hands, the instrument sounds rich and crystal clear. He has trained numerous young musicians.

**Ardeshir Kamkar** (1962) is a member of the famous Kurdish family of musicians “the Kamkars”, and is considered to be one of the most important representatives of the modern Kamanche (spike fiddle) tradition. He combines Kurdish regional playing styles and motifs with the supra-regional Persian performance practice.

**Hamid-Reza Nourbakhsh** (1965), with his warm vocal timbre and brilliant technique, effectively expresses the captivating Persian poetry with its strong philosophical and spiritual significance. He was trained by the celebrated singer Mohammad-Reza Shajarian and is himself a highly-respected instructor.

Texts: Sohrab Jabbari & Liselotte Sels

# BO ZAR

## NOT TO MISS

19.03.2017 · 11:00

Sun · HLB

**HaftCraft Ensemble**

**Variations on a Persian Theme**

Ana Naqə, mezzo

Bert Helsen, bassoon

Philip Handschoewerker, Maria-Elena

Boila, violin

Katelijnje Onsia, viola

Lesya Demkovych, cello

Ali Radman, *Masnavi*

Idin Mofakham, *Hommage*

*A'Abolhasan Saba*

Mahdis Kashani, *This is Crime (after a text by Ahmad Shamlou)*

Mehran Rouhani, *Panj Ganj*

Reza Nakisa, *Chansons; Nostalgia*

Janos Bruneel, *Création*

18.05.2017 · 20:00

Thu · M

**Iran:**

**Mahsa Vahdat**, vocals

**Marjan Vahdat**, vocals, daf

02.12.2017 · 20:00

Sat · HLB

**Shahram Nazeri & Dastan Ensemble**

For more information: [www.bozar.be](http://www.bozar.be)