

Mystery of Tanbour

Kurdish Music of Iran

Performances by Ali Akbar Moradi, Arash Moradi, Kourosh Moradi, and Mehdi Bagheri

This concert is dedicated to the memory of Sia Nemat-Nasser (1936-2021)

In collaboration with the Persian Cultural Center of San Diego.

Made possible by the Roghieh Chehre-Azad Endowed Funds for the Arts at UC San Diego

Sunday, May 1, 2022 - 7:00 p.m.

Conrad Prebys Concert Hall

Duet of Tanbour and Percussion by Maestro Ali Akbar Moradi and Kourosh Moradi

Ensemble performance featuring music composed by Maestro Ali Akbar Moradi based on the Maqam Gharibi, one of the Majlessi Maqams, and two instrumental solos

Dami Lile va Fan

Poem by Mehrabi

Halghei Del

Poem by Rumi

Tanbour Solo by Arash Moradi

Didah Ghazali

Poem by Molavi Kurd

Shemshado Narghes

Poem by Molavi Kurd

Kamacheh Solo by Mehdi Bagheri

Aan Bote Zibaye Maan

Poem by Rumi

Ghardoon Hay Gardoon (Based on Khanghah Music of Ghaderi and Naghsh Bandi)

Poem by Vafaei

Sora Ghol

Folk poem

The term maqam refers to typical melodic motifs which are strictly categorized and with which very distinct emotional states are associated.

The Kurdish Tanbour maqams are divided into three categories:

1- The maqam of kalam (words). The performance of these maqam with ample rhythms takes place at the end of the jam ceremony. Today there are 55 of them, sung to poems composed in Horami by Yarsan masters and saints.

2- The maqam majlessi (meetings), are chants with no fixed rhythm, used for long narration and especially the epic repertoire.

3- The maqam majazi (authorized), with lively rhythms, expressing earthly joys and the fires of love, can accompany dancing. These are most often pieces that were originally composed for oboe zurna.

Instruments:

Tanbour - 3 stringed lute, ancient and haunting, spiritual/sacred, entrancing

Daf - frame drum with metal ringlets in its interior, crisp sharp sounds that have trance like effects

Tombak - goblett drum of Persia that makes intricate and delicate rhythms with the rolling and snapping of the fingers on the side of the drum in patterns that make complicated rhythms and sounds

Kamancheh - a Persian upright fiddle with a bowed string instrument, in the violin family

Setar - The abcestry of the setar can be traced to the ancient Tanbour. It is made from thin mulberry wood and its fingerboard has twenty-five or twenty-six adjustable gut frets. Setar is literally translates as the “three strings”; however, in its present form, it has four strings.

More Info: www.moradiensemble.com

ABOUT THE ARTISTS

ALI AKBAR MORADI

Tanbour, Vocal

Ali Akbar Moradi “the best tanbour player alive” (Songlines Magazine, 26, 2004) was born in 1957 in Guran, not far from Kermanshah, the main city of Kermanshah province. He was encouraged by his grandfather and his father and started studying the tanbour at the age of six. He was taught by Sayyed Hachem, Kafashyan, Sayyed Mahmoud Alavi, Ali Mir Darvishi, Allah Morad Hamidi and Sayyed Vali Hosseyni with whom he learned not just his mastery of the instrument but also of the Kurdish maqam repertoire.

He gave his first recital at the age of 14, in Kermanshah. One year later he founded the first tanbour group within the cultural department of the Kermanshah city. He began to tour in Iran. Ali Akbar was one of the founders of Shams tanbour ensemble. In 1991, he won first prize at the String Instrument Festival. Starting in 1992, he started research on the ancient maqam of tanbour which resulted in four CDs and booklet published in 2002 by Maison des Cultures du Monde. Moradi has published over 23 recordings and books over the years. He has collaborated with many musicians such as, Shahram Nazeri, Kaykhosroo pour Nazeri, Kayhan Kalhor, Ardashir and Bijan Kamkar, Pejman Hadadi, Erdal Erzanjan, Ulas Ozdemir, Pezhham Akhavass, Mehdi Bagheri, and Arash and Kourosh Moradi.

In addition to his research, publications and concerts, he teaches the tanbour in Teheran and Kermanshah. Ali Akbar currently resides in Kurdistan, Iran where he has built a cultural center, The House of Tanbour in Guran. The House of Tanbour offers year-round music classes, yearly Tanbour and Kurdish music festivals to preserve the rich culture of the region.

ARASH MORADI

Tanbour, Setar

Arash Moradi was born in the Kurdish city of Kermanshah in Western Iran. He is the eldest son of Iran’s leading tanbour player Ali Akbar Moradi. Arash started learning tanbour at an early age from his father whom he later on accompanied in numerous concert and festivals throughout Iran and Europe such as St. John’s Smith Square of London, XIII Cantigas do maio in Portugal and Racines festival in Toulouse. Arash also played at Rhythm Stick Festival in London. He cooperated with BBC radio 4 as a guest musician in 2006 and he performed as a soloist in Queen Elizabeth Hall in London. Moreover, he was invited to Rotterdam Film Festival in Netherlands to demonstrate Persian traditional music. Recently, Arash and his younger brother Kourosh have appeared as Yarsan Ensemble in the United States of America many times to introduce the Kurdish music and culture. Arash lives in London where he teaches tanbour, runs workshops on Persian and Kurdish music and also cooperates with different musicians from all around the world.

KOUROSH MORADI

Tanbour, Daf

In addition to studying tanbour with his father, Kourosh Moradi studied daf with master Sufis of the Yarsan order and tombak with Master Hamid Moghadam while growing up in Kurdistan. Coming from a musical family, Kourosh has recorded and performed around the world continuing the family legacy of the Tanbour with many esteemed masters of Kurdish/Iranian music. He has become a kind of ambassador of music in the United States as he now lives and teaches in Southern California. Continuing the family legacy and the deep rooted history of this ancient music and sharing it with new audiences from around the world. He continues to perform in conjunction with his father and continue the family legacy of sharing the music with audiences around the world.

MEHDI BAGHERI

Kamancheh

Kamancheh player, Composer and Multi-instrumentalist

Born 1980, Mehdi Bagheri has fast become one of the most renowned practitioners of the Persian Kamancheh of his generation. A composer and multi-instrumentalist born in Kermanshah, Kurdish provinces in Iran. Mehdi received his master's degree from the Arak University in 2004, studying with luminaries of traditional Iranian music including Maestros Kayhan Kalhor and Ardeshir Kamkar, while simultaneously pursuing a degree in Dramatic Theater.

He has performed worldwide at festivals such as the Oslo World Music Festival and Morgenland Festival (Osnabrück – Germany), he has appeared at the Théâtre de la Ville (Paris - France), the Smithsonian Institute (Washington, D.C.), the Asia Society (Houston, TX), and the Getty Center (Los Angeles, CA), LA Philharmonic 100 (Hollywood Bowl), Royal Festival Hall (London – UK), as well as appearing with the Berlin Radio Choir, featuring performances of his works in the RBB Hall. Mehdi has been dynamically pursuing his work in various fields such as music of the film, eclectic music and Iranian classical music inside Iran and abroad. He has also published a variety of works with a large number of singers and musicians. Amongst all his most important works are the recording and publishing of the Radif by Maestro Ali Akbar Khan Shahnazi, the old melodic figures preserved through many generations by oral tradition; solo and group pieces for Kamancheh, etc.

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Department of Music, Production:

David Espiritu, Production Coordinator

Andrew Munsey, Recording Engineer

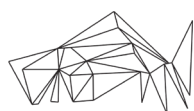
Karim Moussa, Recording Assistant

Mint Shi, Video Operator

Sherry An, Marketing & Promotions Coordinator

Jessica Flores, Production Manager

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