INTERTEXTUAL PERSPECTIVES ON INTERPRETATION: A STUDY OF THREE IRANIAN COMPOSERS' PIANO WORKS IN THE CONTEXT OF PERSIAN MUSIC

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A thesis submitted in partial fulfilment of the requirements of the Manchester Metropolitan University for the degree of Doctor of Philosophy

Royal Northern College of Music
and Manchester Metropolitan University

April 2018

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Abstract

This research focuses on the performance and interpretation of piano solo and concertante works by three Iranian composers of the twentieth and twenty-first centuries who explore the potential of Persian music in a 'Western' paradigm. The lack of analytical and performance studies on this repertoire raised two immediate questions: what musical links with Persian music can be drawn out in this repertoire, and to what extent can this study influence its performance? The methods used to answer the questions, which can potentially inform the study of other folk-inspired compositions, examined how these composers imitated Persian vocal/instrumental characteristics and derived knowledge from performing styles, melodic or rhythmic patterns, folk tunes and improvisational principles without literally imitating specific genres or idioms of Persian music.

This research also explores the reader-oriented principles of intertextuality for their conceptual relevance when informed intuition and subjective associations become part of the performer's interpretation. Although intertextuality has yet to be applied in a performance context, its application has significant potential as it enables the performer to include various ideas or associations in the decision-making processes involving misreading as a creative strategy and consider the opposing forces of imitation and originality.

Part One consists of critical discussions on the limits of authenticity and the *werktreue* concept, the incommensurability between theoretical analysis and performance, the decentralisation of score and composer-centred perspectives, the various intertextuality principles explored in this research, the reader's role (that is, the performer) in creating meaning, and the interpretation of musical signs (for example, rhythms, melodies, textures) based on references outside the score in ways the author/composer might not have considered.

In Part Two I deconstruct the process and rationale behind my artistic decision-making. In this section, various conscious and unconscious decisions in both live performances and studio recordings between 2014 and 2017 are compared and subject to tempo analyses with Sonic Visualiser to discern significant interpretational divergences. The recording analysis investigates further with a comparative study in the context of other pianists' recordings.

Acknowledgements

Firstly, I would like to express my sincere gratitude to my supervisors Dr David Horne, Dr Stephen Savage and Dr Adam Fairhall for their expert advice and continuous supervision during my research. I am particularly indebted to Dr David Horne, whose careful guidance was invaluable, for reading and re-reading numerous drafts prior to submission. I am also grateful for his mentorship during my teaching assistantship at the Royal Northern College of Music (RNCM) from 2016 to 2018. I am also grateful for Dr Stephen Savage's piano instruction and Dr Adam Fairhall's insights into the field of intertextuality.

Furthermore, I would like to extend my thanks to other members of the academic staff at the RNCM, particularly Professor Jane Ginsborg who diligently answered all questions pertaining to timelines and regulations at various times, and was always quick to discuss any query or issue at a moment's notice, and for the opportunity to work with her as Editorial Assistant for the Music Performance Research Journal from 2015 to 2018, and to those who attended my presentations at the RNCM PGR Research Forums for their suggestions and thought-provoking questions.

Moreover, I would like to thank the RNCM Research Department for funding the orchestral recordings of several piano concertos and recommending one of my projects to the Higher Education Funding Council for England (HEFCE), and for their continuous support in funding the travel and accommodation costs of many conferences and events at which I gave presentations in the UK and abroad.

I would also like to express my thanks to the Salford Symphony Orchestra[1] and to many RNCM student musicians[2] who volunteered to record four piano concertos with me at the RNCM, in particular conductor Edmon Levon whose direction was irreplaceable.

I am also grateful to Stephen Guy, Sound and Video Manager at the RNCM Studio Department, and his team for their support with my performance portfolio recordings over the last three years.

Last but not least, I would like to thank my family: my parents and my brother who have been an ongoing source of support and encouragement, and my husband Miguel, who has enlivened my PhD experience and graciously offered his time and energy to support this endeavour as travel companion in my trips to various national and international conferences and concerts, as well as video and sound editor, recording engineer, and advisor. I dedicate this thesis to him for his invaluable presence throughout this project.

[1] I performed three movements of André Hossein's piano concerti with the Salford Symphony Orchestra at St Paul's Church on 20 March 2016.

[2] Abigail Davies, Aidan Marsden, Alexander Walker, Amy Surman, Andre Nadais, Andrew Birse, Andrew Mellor, Angharad Owen, Anna Lawton, Antonio Barrera, Benjamin Percival, Bradley Jones, Brooks Griffith, Clemence Prudhomme, Chloe Randall, Daniel Mills, Daria Fussl, Elizabeth Lister, Elizabeth Willett, Ellis Howarth, Ellis Thompson, Elyena Clapperton, Emily Hill, Emily Winsor, Emma Rushworth, Eva Richards, Fangbin Xia, Fayruz Megdiche, Filipe Dandalo, Freya Chambers, Freya Stokoe, Heather Cossins, Ilham Altoqi, Jacob Barns, Jeremy Salter, Jisun Youn, John Hutchinson, Juliette Kowalski, Karl Egeland, Katie Lewis, Lara Caister, Lucy Noden, Man Cheung Selina, Maria Mzyk, Matt Clarkson, Matthew Chadbond, Maximillian Boothby, Meera Maharaj, Mikaela Mayo, Naomi Martin, Natalia Senior-Brown, Nathaniel Edwards, Thomas Balch, William McGahon, Vanessa White, Rachel Allen, Rebecca McLlroy, Rebecca Oughton, Rory Storm, Rosie Spinks, Siobhan Shay, Sophia Connolly, Sophie Smith, Stephanie McVey, Susanna Griffin, Tabitha Selley, Thomas Betts, Yat Fung, Yi-Hsuan Lai and Zoe Ewers.

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2	Persian Legend	André Hossein	16/10/2016
3	Short Stories	Alireza Mashayekhi	16/10/2016
4	À la Recherche du Temps Perdu	Alireza Mashayekhi	16/10/2016
5	Nocturne: Night in a Persian Garden	Behzad Ranjbaran	16/10/2016
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12	Improvisations on Hungarian Peasant Songs Op.20, No.1	Béla Bartók	13/09/2017
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Track	Content	Composer	Recording Date
1	Prelude	André Hossein	24/10/2016
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3	Short Stories	Alireza Mashayekhi	14/12/2014
4	À la Recherche du Temps Perdu	Alireza Mashayekhi	24/10/2016
5	Nocturne: Night in a Persian Garden	Behzad Ranjbaran	05/06/2015
6	Hungarian Rhapsody S244 No.3	Franz Liszt	12/05/2015
7	Two Romanian Dances Op.8a No.1	Béla Bartók	12/05/2015
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DVD 3: Lecture Recital

Track	Content	Presenter	Recording Date
1	Lecture Recital	Kiana Shafiei	26/10/2017

Introduction

This research originates from a long-standing personal interest in the presence of folk music traditions in Western classical music during my professional practice as a pianist, an interest that eventually led me to investigate repertoire by Iranian composers. It became apparent that even though the cross-cultural approach of combining Western and non-Western musical elements had attracted considerable attention from scholars,[3] the incorporation of Persian elements by Iranian composers in their music was yet to be subjected to a detailed analysis and performance study. For this reason I decided to undertake research combining scholarly enquiry with performance focused on piano solo and concertante works by three Iranian composers working from 1930 to the present. The aims of this investigation were to examine performing issues specific to this repertoire, demonstrate how these composers were influenced by Persian music in a Western paradigm and set out any implications that the Persian elements could have on performance. In this critical commentary I will deconstruct the process and rationale behind my artistic decision-making and analyse various conscious and unconscious decisions in recorded live and studio performances.

André Hossein (1905-1983), Alireza Mashayekhi (b.1940) and Behzad Ranjbaran (b.1955) represent different generations, career backgrounds and compositional styles with Persian musical influences.

Hossein, born in Samarkand, studied in Moscow until the 1917 Revolution and moved to Berlin where he studied music with Arthur Schnabel and composition with Wilhelm Klatte. In 1926, he moved to France and was the first Iranian to enter the Paris Conservatoire where he studied composition with Noel Gallon and Paul Vidal, and piano with Alfred Cortot.[4] While Hossein is better known for his film music after the 1950s as a result of collaborations with his son and film director Robert Hossein, very little is known about the composer's life particularly from his arrival in Paris to the

[3] For example: Scott, D. (1998) 'Orientalism and Musical Style.' *Musical Quarterly*, 82(2), pp.309-35; Bellman, J. (ed.) (1998) *The Exotic in Western Music*. Boston: Northeastern University Press; Locke, R. (2011) *Musical Exoticism: Images and Reflections*. Cambridge: Cambridge University Press.

[4] Encyclopaedia Iranica (2012) *André Hossein*. Encyclopaedia Iranica [Online] [Accessed on 1st January 2018] www.iranicaonline.org/articles/hossein-andr; Moghadam, F. (1975) *Life and Works of Aminoullah Hossein*. Tehran: Center for the Intellectual Development of Children and Young Adults. [Online] [Accessed on 27th March 2017] http://parand.se/?p=832.

1945 liberation of France from Nazi occupation. The Bibliothèque Nationale de France (BnF) has preserved written and audio documents of Hossein including photos, press releases, promotional literature and concert-related documents that were collected through the BnF digital library Gallica. These documents shed light on Hossein's musical activities from 1927 to 1945 and reveal that his main activities focused on Tar performances either as soloist or in collaboration with other artists in Persian-themed events at popular Parisian venues. The documents also suggest that from 1933-34 Hossein became increasingly known as a Western-style composer with the premiere and subsequent performances of his first major work, the ballet *Towards the Light*, which was commissioned and choreographed by the prima ballerina of the Paris National Opera.[5]

Mashayekhi, born in Tehran, is considered one of the most influential composers in the contemporary music scene in Iran, teaching composition since 1970 at the University of Tehran, Faculty of Fine Arts, organising music festivals to promote new music, co-founding the Tehran Contemporary Music Group in 1993 with Farimah Ghavamsadri, and founding the Iranian Orchestra for New Music in 1995. Mashayekhi studied at the Akademie für Musik und Darstellende Kunst in Vienna with Hanns Jelinek and Karl Schiske, the latter encouraging Mashayekhi to explore a variety of twentieth–century music styles. Mashayekhi continued his studies in Utrecht, the Netherlands, to study electronic and computer music, attending lectures by Gottfried Michael König.[6]

Ranjbaran, born in Tehran, is currently a faculty member of the Juilliard School of Music. His studies began at the age of nine at the Tehran Music Conservatory and at 19 years old travelled to the United States to study at the Indiana University. He then pursued a master's and later doctorate in composition at the Juilliard School of Music. Ranjbaran's music has been performed by well-known artists such as Joshua Bell, Renée Fleming, Jean-Yves Thibaudet and Yo-Yo Ma.[7]

Despite these three composers being performed inside and outside of Iran there is little scholarship on their music to date. Other than a book on Mashayekhi's techniques[8] –

[5] A list of collected materials has been added to Appendix G.
[6] Mashayekhi, A. (2015) *Biography*. Unknown place of publication. [Online] [Accessed on 1st January 2018] www.alirezamashayekhi.com/en/biography
[7] This biography was taken from the following source: Ranjbaran, B. (2018) *Biography*. Unknown place of publication. [Online] [Accessed on 1st January 2018] www.behzadranjbaran.com.
[8] Mashayekhi, A. (2011) *The Encyclopedia of Composition: Volume 2*. Tehran: Hoze Honari.

used as a compositional manual for teaching – and a published collection of interviews and writings on Mashayekhi, [9] no literature exists on these composers' music. Interviews with Hossein[10] and Ranjbaran[11] focus on broad discussions about their life and work but with enough detail to reveal their conscious interest in Persian music and its presence in their compositions. Ranjbaran speaks of his inspiration from Persian dance music (Harvey, 2006) and Hossein – a *tar*[12] player well received by Parisian critics[13] – suggests the presence of 'Iranian roots' in his interview. According to Golnaz

[9] Golsabahi, G. (2003) *Toward the Orient: Works, Stylistics and Ideas of Alireza Mashayekhi*. Tehran: Talkhoon Publishing; Asgari, M. (2010) *Continuation of Thinking: A Collection of Interviews and Writings of Alireza Mashayekhi*. Tehran: Cheshme Publishing; Shayandokht, A. (2010) *Notation methods in Alireza Mashayekhi's pieces*. Tehran: Cheshme Publishing; Gluck, B. (2011) *A New East-West Synthesis: Conversations with Iranian Composer Alireza Mashayekhi*. New York: EMF Institute; Sedghi, S. (2016) *Stained Window Glasses: An Introduction to the Musical Multiculturalism of Alireza Mashayekhi*. Tehran: Mahoor Institute of Culture and Arts.

[10] Radio interview conducted in 1973, see Appendix C for interview transcript: Moghadam, F. (1975) *Life and Works of Aminoullah Hossein*. Tehran: Center for the Intellectual Development of Children and Young Adults [Online] [Accessed on 27th March 2017] http://parand.se/?p=832.

[11] BBC World Service: The Fifth Floor. (2014) '*Symphony for the Shahnameh*.' 22nd August [Online] [Accessed on 27th March 2017] www.bbc.co.uk/programmes/p02580f7; Dehghanpour, S. (2014) 'Symphonic music and Persian Legends.' March 2014. *Voice of America* [Online] [Accessed on 27th March 2017] www.youtube.com/watch?v=8XWz_qsO9yI; NewsWorks. (2013) *Principal flutist Jeffrey Khaner performs new concerto with the Philadelphia Orchestra*. [Online Video] [Accessed on 27th March 2017] www.youtube.com/watch?v=1Jwpj3uW0ME; Nateghi, N. (2011) *Seemorgh Symphonic Trilogy – Behnam Nateghi Report (3-8-2011)*. [Online video] [Accessed on 27th March 2017] https://vimeo.com/20831140; Azim, A. (2008) 'Bridging the gap between East and West through music.' *Payvand*. [Online] published 17th July [Accessed on 27th March 2017] http://payvand.com/news/08/jul/1164.html; Campbell, M. (2008) 'CSO travels to Persian with music inspired by Shahnameh.' *Chautauqua Daily*. [Online] [Accessed on 27th March 2017] www.behzadranjbaran.com/UserFiles/Servers/Server_2287145/File/chatauqua.pdf; Ahkami, S. (2009) 'Interview with Behzad Ranjbaran.' *Persian Heritage*, 14(55) pp. 28-31; Nardo, T. D. (2009) 'Music: Curtis Symphony Orchestra to premiere Iranian composer's new concerto'. *Philadelphia Daily News 23rd October*, pp. 59; Reich, R. (2011) 'Mythical Creation: Iranian composer draws inspiration from a Persian Folk Legend.' *The Star-Ledger*. [Online] 11th February. [Accessed on 27th March 2017] http://www.nj.com/entertainment/music/index.ssf/2011/02/mythical_creation_iranian_comp.html; Steinblatt, J. (2007) 'Epic Proportions'. ASCAP's Playback. [Online] 1st October. [Accessed on 27th March 2017] www.ascap.com/playback/2007/fall/radar/behzad_ranjbaran.aspx; Stone, S. (2005) 'Staying Composed'. *Metroland*. [Online] [Accessed on 27th March 2017) http://www.behzadranjbaran.com/UserFiles/Servers/Server_2287145/File/Staying%20Composed,Metroland.pdf; Harvey, W. (2006) 'Music with a Persian Twist.' *The Juilliard Journal*. Vol. 21(7), pp.12-13.

[12] *Tar* is a long-necked, waisted Persian string instrument with a 25-28 fret fingerboard and three double strings played with a metal plectrum.

[13] See critics' reviews as early as 1928 in Appendix G images 4, 6 and 13.

Golsabahi (2003) the piano works under study by Mashayekhi come under the category of pieces inspired by Persian music.[14] Despite these promising indications of Persian influences at an early stage of my research, the lack of analytical and performance studies on their piano works raised two immediate questions:

- What musical links with Persian music can be drawn out in this repertoire?
- To what extent might this study influence its performance?

I chose to start my investigation with Hossein's *Persian Legend*, Mashayekhi's *Short Stories* and Ranjbaran's *Nocturne: A Night in a Persian Garden*, and I envisaged drafting a sort of catalogue of Persian elements that was ultimately used to structure the second part of this critical commentary. My familiarity with Persian music was advantageous in identifying connections at varying degrees that were later substantiated by scholarly literature by Laudan Nooshin, Hormoz Farhat, Mohammad Azadehfar, Rob Simms and Amir Koushkani,[15] as well as recordings and transcriptions of Persian traditional music. The results of this initial investigation demonstrated that these composers imitated Persian vocal or instrumental characteristics and drew inspiration from performing styles, melodic or rhythmic patterns, folk tunes and improvisational principles without literally imitating specific genres or idioms of Persian music. In hindsight, by identifying such elements it was possible to have a sense of what aspects from Persian music resonated with the remaining repertoire. It also became clear that each composer adapted and absorbed different aspects from Persian music with little to no overlap among them.

At this stage, it was not clear what effect the identification of Persian elements could

[14] Mashayekhi's works are divided into two broad categories of works influenced and not influenced by Persian music. In addition to the piano works the first category also includes compositions for electronics, Persian instruments and electronics, orchestra of Persian and Western instruments (Golsabahi, 2003:12). The two categories are also discussed by Mashayekhi in the foreword of *Music for Piano* (2002:5).

[15] The following literature gives a comprehensive explanation of the main and secondary Persian modes, rhythm structures in pre-composed and improvisational pieces, and improvisational processes in Persian music: Farhat, H. (2004) *The Dastgah Concept in Persian Music*. Cambridge: Cambridge University Press; Azadehfar, M. (2011) *Rhythmic Structure in Iranian Music*. Tehran: Tehran University of Arts; Nooshin, L. (1998) 'The Song of the Nightingale: Processes of Improvisation in *dastgāh Segāh (Iranian classical music)*.' *British Journal of Ethnomusicology*, 7(1), pp. 69-116; and Simms, R. and Koushkani, A. (2012) *The Art of Avaz and Mohammad Reza Shajarian: Foundations and Contexts*. Lanham, MD: Lexington Books.

have on performance. To examine this, I set out to understand the effects of non-Western classical elements in the interpretation of piano repertoire by major classical composers by investigating how pianists responded to folk-inspired ideas or materials through rhythmic flexibility, tempo fluctuations, phrasing or touch. Initially, composers were selected for their exploration of folk and non-Western traditions, their canonical status and the availability of analytical and performance studies. While it would have been possible to make numerous associations with other composers and repertoire, as the research progressed it was necessary to make an informed selection of those that resonated most with the Iranian piano repertoire. With this in mind, focus was given to literature by Alfred Brendel and Ian Pace on the influence of gypsy music on Franz Liszt's music,[16] as well as by Roy Howat and Paul Roberts on Javanese gamelan in Debussy's music.[17] Other literature consisted of performance analysis of specific works such as Ron Atar's study of Hungarian folk on Béla Bartók's *15 Hungarian Peasant Songs*[18] or Niels Hansen study of Japanese traditional music in Takemitsu's piano music.[19] Some of these strategies will be referred to in the second part of this critical commentary. Moreover, other composers or repertoire considered during score study have been included when offering insights of direct relevance to my performance decision-making.

As I prepared for live performances,[20] I simultaneously carried out analyses of the pieces' content, mode, melody, harmony and structure, exploring the composers' musical language with different tools such as Schenkerian analysis and intensity curves

[16] Liszt's references to *Roma* music: Brendel, A. (2015) *Music, Sense and Nonsense: Collected Essays and Lectures*. UK: Biteback Publishing. pp.219-266; Pace, I. (2007) Performing Liszt in the Style Hongroise. *Liszt Society Journal*, 32, pp.55-90; Pace, I. (2006) Conventions, Genres, Practices in the Performance of Liszt's Piano Music. *Liszt Society Journal*, 31, pp.70-103.

[17] Debussy's inspiration from Javanese music in *Pagodes*: Howat, R. (2009) *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*. New Haven and London: Yale University Press; Roberts, P. (2003) *Images*. USA: Amadeus Press; Cook, N. (2014) 'Anatomy of the Musical Encounter: Debussy and the Gamelan, Again.' Paper presented at: *Premises, Practices and Prospects of Cultural Musicology*. Amsterdam, 24th-25th January.

[18] Atar, R. (2013) 'Bartók's Hidden Narrative: The Composer's Recordings of 15 Hungarian Peasant Songs.' *Israel Studies in Musicology Online*, 11(2), pp. 41-60.

[19] Takemitsu's references to *gagaku* ensemble: Hansen, N. (2010) 'Japanese in Tradition, Western in Innovation: Influences from Traditional Japanese Music in Takemitsu's Piano Works.' *Dutch Journal of Music Theory*, 15(2), pp.97-114.

[20] See Appendix E for full list of piano recitals.

from both Wallace Berry's and John Rink's analyses.[21] However, with this analytical information and these theoretical techniques in mind I sensed that I was attempting a direct translation from analysis to performance for the sake of methodological consistency, which would leave out other decisions based on my own interpretation of the score. Furthermore, it would exclude choices emanating from performance practices, interpretation strategies and aural or tactile associations with other piano repertoire learned throughout my research. I decided that a different direction should be taken and reviewed literature on the limits of authenticity and the *werktreue* concept, the incommensurability between theoretical analysis and performance, the decentralisation of score and composer-centred perspectives, the reader's role (i.e. performer) in creating meaning, and the interpretation of musical signs (e.g. rhythms, melodies, textures) based on references outside the score in ways the author might not have considered.[22] These debates questioned many of my assumptions about the role of analysis for performance as well as the role of the performer in relation to the work and the composer. It is for this reason that I have included critical discussions on intertextuality, authenticity and the relationship between analysis and performance that form the first and second sections of part one.

Particularly influential were the discussions on analysis and performance by Nicholas Cook and John Rink, or the critique of authenticity by Richard Taruskin and Peter Kivy. Cook was also particularly influential for rethinking music structure from a performance perspective, namely that performance is an art of transitioning and to focus on transitions between sections. The concept of intertextuality also became a focal

[21] Wallace Berry's 'intensity curves' in *Structural Functions in Music* (1976) are used as an analytical tool from a theorist's perspective of the score's musical elements. John Rink adapts this curve to represent 'all active elements (harmony, melody, rhythm, etc.) working either independently, in sync, or out of phase with one another to create the changing degrees of energy and thus the overall shape' (1999:234), which Nicholas Cook describes as 'a model of how it is possible to set about creating an interpretation and handling a performance' (2013:46-47).

[22] Some of the literature includes: Taruskin, R. (1984) 'The Authenticity Movement Can Become a Positivistic Purgatory, Literalistic and Dehumanizing.' *Early Music*, Vol. 12, No.1, pp.3-12; Taruskin, R. (1995) *Text and Act: Essays on Music and Performance*. New York: Oxford University Press; Goehr, L. (1992) *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. New York: Oxford University Press; Goehr, L. (1989) 'Being True to the Work.' *The Journal of Aesthetics and Art Criticism*, Vol. 47, No.1, pp.55-67; Cook, N. (1999) *Rethinking Music*. USA: Oxford University Press; Graham, A. (2011) *Intertextuality*. 3rd Edition. London: Routledge; Klein, M. (2005) *Intertextuality in Western Art Music*. Bloomington: Indiana University Press; Worton, M. (1990) *Intertextuality: Theories and Practices*. Manchester: Manchester University Press; Barthes, R. (1967, reprinted in 1977) *The Death of the Author. Image, Music, Text*. London: Fontana Press.

concept in questioning the centralised role of the work and the composer, and the notion that a text's meaning is ascribed by the reader, not the author. Moreover, intertextuality has not been explored for its performance implications and in my research I draw on this potential for performance studies.

As I examined and prepared to perform the remaining repertoire – consisting of Hossein's *Prelude*, excerpts from Hossein's three piano concertos, Mashayekhi's *À la Recherche du Temps Perdu* and Ranjbaran's *Concerto for Piano and Orchestra*[23] – I had already recorded several live performances and not long after the entire solo and concertante repertoire had been recorded in a studio environment. At this point the following research questions were raised:

- What are the fundamental differences between live and studio recordings?
- What changes, if any, occurred in my performances over the course of this research and what were the reasons for those changes?

The first question was addressed through a survey of literature on the subject of live and studio recordings. Unlike other art forms with visual or textual support, live performances are fleeting in nature and unrecoverable without the use of recording technologies. Recordings have therefore become the 'primary source documents for the study of performance' (Narmour, 1988:318) and the basic 'repository of evidence' (Leech-Wilkinson, 2001:1) of the performer's ideas. However, recordings are not inherently self-explanatory and without a textual component it would rarely be possible to understand the rationale behind a performance, a view argued by Mine Doğantan-Dack:

[23] Recording the piano concertos of Hossein and Ranjbaran required me to put together a symphony orchestra on three occasions, which involved several months of preparation and many logistical, personnel and schedule challenges. Hossein's concertos were recorded first because they are technically simpler for the orchestra and conductor, and easier to put together in a short amount of time than Ranjbaran's piano concerto. Each recording project involved around 50 musicians and took several months to plan and execute including researching orchestral scores (e.g. the full score of Piano Concerto No.1 did not exist and the publisher only had its parts; it was necessary to collaborate with a composer to create the full score by transcribing the parts in Sibelius). I chose to record Ranjbaran's *Piano Concerto* instead of Mashayekhi's *Persian Gardens* because Ranjbaran only composed two works for piano and Mashayekhi's *Persian Gardens* consists of self-quotations of several pieces, including his solo piece *À la Recherche du Temps Perdu*, which is part of my portfolio.

> a recorded performance does not make the intelligible design, and musical knowledge behind it apparent to musicologists (2008a:298)
>
> a performer's discourse needs to have both linguistic and non-linguistic components, and present the performer's voice both musically and verbally (ibid:303)

Thus, this critical commentary serves a performance portfolio that includes both studio and live recordings that are analysed and compared. However, one might ask why should both live and studio recordings be studied side-by-side? In the ontological debate on recordings and performances[24] there is consensus[25] that live and studio recordings[26] propose different challenges to performers:

> [T]he two contexts call for different approaches to the music's interpretation. They offer contrasting opportunities and challenges to the performer, which, in turn, give rise to distinctive virtues (and vices) in the interpretations that are suitable (Davies, 2001: 311).

What live and studio recordings share in common is that the performer commits to a specific interpretation,[27] and when a series of performances are recorded over a period of time they can be used to trace any changes attributable to the performer's interpretation. The particular importance of a live recording in front of an audience is that it gives full meaning to the performer's work (Doğantan-Dack, 2012:37) and the event constitutes a different stage of the learning process toward improving performance quality that would no longer be possible during practice (Doğantan-Dack,

[24] See: Davies, S. (2001) *Musical Works and Performances: A Philosophical Exploration*. Oxford: Clarendon Press; Gracyk, T. (1997) 'Listening to Music: Performances and Recordings'. *Journal of Aesthetics and Art Criticism*, 55(2), pp.139-150; Goehr, L. (1996) 'The Perfect Performance of Music and the Perfect Musical Performance', *New Formations*, 27, pp.1-22; Godlovitch, S. (1998) *Musical Performance: A Philosophical Study*. London: Routledge; Kivy, P. (1995) *Authenticities: Philosophical Reflections on Musical Performance*. Ithaca: Cornell University Press.

[25] Blier-Carruthers, A. (2013b) 'The Studio Experience: Control and Collaboration.' *In* International Symposium on Performance Science. *Proceedings of the International Symposium on Performance Science 2013*. Brussels: European Association of Conservatoires (AEC), pp. 693-698; Curran, T. W. (2007) *Recording Music: Musicians' Attitudes and Approaches*. MA. University of Sheffield.

[26] For live recording I am referring to undoctored recordings of live performances while studio recordings refer to edited recordings of a performance in a controlled studio environment.

[27] Cook states that in a performance it is necessary to 'commit to one interpretation or the other' (Cook 2013:45).

2013). Furthermore, in live performance there is a level of unpredictability that can lead to 'unwanted momentary loss of control' (Doğantan-Dack, 2012:38) over musical parameters. Vladimir Horowitz and Glenn Gould represent two opposing views on this discussion. Whilst Gould preferred the studio environment (Goehr, 1996) and experimented more at the studio on a 'you only come to know as you proceed' basis (Page, 1988:287),[28] Horowitz would play the same repertoire differently from one recital to the next, taking more risks during live performances because, in his mind, 'a work should never be played the same way' (Mach, 1991:119).[29] These perspectives are opposite reactions to the unpredictability factor of live performance that:

> together with the uninterrupted unidirectionality of the event, marks the psychology of performing live (Doğantan-Dack, 2012:37)

Multiple recordings of the same work by the same performer show how a musical piece can be interpreted differently by the same performer. Even if a performer were to mechanically reproduce and effectively control all musical parameters in two separate live performances they would never be identical (Niblock, 1999:367). On the other hand, recording in a studio environment can be seen as an opportunity to present a carefully planned interpretation that brings out 'all the elements one has thought about and prepared in advance'[30] (Barenboim, 2003) as well as to construct a 'perfect', mistake-free performance from the editing of several takes. In studio recordings, the musician is not obligated to perform continuously which is an 'opportunity to hear again after playing, and to react accordingly'[31] (Brendel, 1990: 200), in other words to self-analyse. This may lead to a mosaic approach to editing to reach the musician's 'envisioned' and accurate performance. The performer also assumes the role of the producer to know which takes to choose and what best takes connect with each other (Blier-Carruthers, 2013a:14). However, there has been an underlying tension among musicians with studio recordings that goes beyond generational clashes (ibid:1). For

[28] 'I very rarely know, when I come to the studio, exactly how I am going to do something. (…) this is something that you cannot do in a concert, if only because you can't stop, as I always wanted to, and say, 'Take two'.' (Page, 1988:287)
[29] 'I can say that a work should never be played the same way. I never do. I may play the same program from one recital to the next, but I will play it differently, and because it is always different, it is always new.' (Mach, 1991:119).
[30] 'In the studio there is a tendency to bring out all the elements one has thought about and prepared in advance' (Barenboim, 2003).
[31] 'In the studio he has the opportunity to hear [it] again after playing, and to react accordingly' (Brendel, 1990:201)

example, András Schiff (Mach, 1991:12) considers the fundamental role of the performer to play from beginning to end, calling it the 'art of the musician' in his criticism of studio recording that allows performing 'in separate bits', continuously making repair.[32] Artur Schnabel (Searchinger, 1957:224) also points out that such an approach sacrifices concentration and freedom.[33] This tension is due to what Robert Philip (2004:12-13) identifies as an increased expectation of perfection, a dilemma for the performing musician who, in Blier-Carruthers' (2015b) words, chooses between expression and perfection.[34]

In my performance portfolio, the edited recordings did not take place in a studio space and were not assembled in a 'mosaic' way with a producer, but in a controlled environment with freedom to play as many times as necessary and to choose the best takes during editing. Whilst live performances involve unexpected moments, the edited versions combine several takes to represent the most accurate account of my interpretation.

To address the second question, live and studio performances recorded between 2014 and 2017 [35] were compared to discern significant interpretational divergences; clarifying the 'why' of any changes often involved a post-performance reflection on the underlying intentions and motivations, some of which were partly due to the identification of Persian elements at different stages of this research or due to an evolving interpretation of such elements. It is important to note that in these comparisons the mental and environmental factors were not considered, instead focusing on the intellectual/interpretational reasons for divergences.

The recording analysis went even further with a comparative study in the context of other pianists' recordings, addressing the following question:

[32] Schiff: 'the art of the musician is to play a work in its entirety, not in separate bits, doing continuously repairs' (1991:12)

[33] 'It is almost impossible to play with the mechanical exactitude which is required for a definitive, never-to-be-changed performance without sacrificing some measure of concentration and freedom' (Searchinger 1957:224)

[34] Blier-Carruthers, A. (2015b) 'From Perfection to Expression? Exploring possibilities for changing the aesthetics and processes of recording classical music.' Paper presented at: Tracking the Creative Process in Music, IRCAM, Paris. http://medias.ircam.fr/x35d33a

[35] A full list of recordings is available on Appendix B which includes performances that are not part of the performance portfolio and were used for recording comparisons and analysis.

- To what extent are my performances different from recordings by other pianists?

To answer this, I have analysed 28 live and studio recordings of my performances and collected 12 recordings by other pianists (Table 1). One of these pianists collaborated with the composer; this is the case of Iranian pianist Farimah Ghavamsadri[36] who worked with Mashayekhi for approximately 20 years and recorded the majority of his piano repertoire including the works under study. Ghavamsadri's recordings are the result of the collaboration with Mashayekhi and in this sense have 'authentic' value to some degree in what concerns the composer's intentions.

Overall, there were few recordings of each piano work. Danielle Laval[37] recorded Hossein's third piano concerto with the Monte-Carlo Philharmonic Orchestra (now named Monte-Carlo Symphony Orchestra). Hossein's *Prelude* and *Persian Legend* received the most attention and were recorded by three pianists. Israeli pianist, Amiram Rigai[38], is known to have had his Carnegie Hall debut in 1963 with the American Symphony Orchestra with Leopold Stokowski. Raffi Petrossian[39] (1925-2011), Turkish pianist, lived in France, known to have had his Carnegie Hall debut in 1955 and to have performed with the BBC Symphony concert led by Sir Malcolm Sargent. Bernard Ringeissen[40] (b.1934), French pianist, entered Paris Conservatoire in 1947 and was a pupil of Marguerite Long and Jacques Février. Ringeissen was the 4th Prize winner of the 5th International Frederic Chopin Piano Competition (1955), the Premier Prix of the Conservatoire (age of 16). Ranjbaran's *Nocturne: A Night in a Persian Garden* had

[36] For full biographical details see: Hermes Records (2018) *Farimah Ghavamsadri*. Hermesrecords.com [Online] [Accessed on 1st January 2018] www.hermesrecords.com/Fa/musicians/FGhavamsadri.

[37] For full biographical details see: Laval, D. (2015) *Danielle Laval Biography*. Daniellelaval.fr [Online] [Accessed on 1st January 2018] www.daniellelaval.fr/biography

[38] For full biographical details see: *Smithsonian Folkways Recordings.* (1978) Accompannying booklet to *Piano Music of the Middle East, Amiram Rigai* [album, online] [Accessed on 1st January 2018] https://folkways-media.si.edu/liner_notes/folkways/FW03360.pdf

[39] No official biographies were found for Petrossian and the biography shown above was taken from: Dubois, P. (2016) *Raffi Petrossian*, Past Daily Weekend Gramophone [Online] [Accessed on 1st January 2018] https://pastdaily.com/2016/11/06/petrossian-plays-music-pierre-max-dubois/

[40] For full biographical details see: The Frederyk Chopin Institute. *Bernard Ringeissen*. Unknown place of publication. [Online] [Accessed on 1st January 2018] http://en.chopin.nifc.pl/chopin/persons/text/id/2857; Naxos (no date in place of the year) *Bernard Ringeissen*. Unknown place of publication. [Online] [Accessed on 1st January 2018] www.naxos.com/person/Bernard_Ringeissen/634.htm

only one commercial recording available by Iranian pianist Layla Ramezan who attended the École Normale de Musique de Paris "Alfred Cortot," followed by Lausanne's Haute École de Musique. Ranjbaran's *Concerto for Piano and Orchestra* does not have any commercial recording available. The recording that was used for my research consisted of the work's 2008 premiere with the Atlanta Symphony Orchestra in 2008 and French pianist Jean-Yves Thibaudet[41], a former student of the Paris Conservatoire, winner of the Premier Prix du Conservatoire at age fifteen.

One of the key musical parameters at the performer's disposal to form an interpretation is tempo. Thus, quantifying tempo or rhythmic information is central to evaluate performance decisions in individual performances, to compare recordings of the same piece by different artists or to identify any changes in the same piece by the same artist through a period of time. Tempo information was collected with Sonic Visualiser,[42] which is a refined approach to the traditional 'tapping' method, allowing for a more accurate, reliable and efficient study of a performance's expressive parameters by enabling its user to change the playback speed of the recording and to see where beats are placed on a spectrogram or waveform visualisation. To detect tempo fluctuations, the user annotates audio recordings with specific points of reference on a note-to-note or beat-to-beat basis to generate data that can be displayed as on-screen graphs. In the case of music with irregular time signatures the limitations in using this software became apparent. To bypass this issue it was necessary to apply a note-by-note measurement unit or to analyse duration in seconds. The data collected through Sonic Visualiser was then exported into numerical data to create tempo graphs in other software, such as Microsoft Excel, and to generate a musical representation of a performance, albeit limited to the tempo parameter, in a visual format. The graphs in this critical commentary consist of two axes: the vertical axis representing beats-per-minute (bpm) and the horizontal axis representing bar numbers. The exception to this is Graph 20 where the vertical axis represents duration in seconds and the horizontal axis represents quaver figures.

[41] For full biographical details see: Thibaudet, J. (2018) *Jean-Yves Thibaudet Biography*. Jeanyvesthibaudet.com [Online] [Accessed on 1st January 2018] www.jeanyvesthibaudet.com.
[42] A detailed explanation is available on www.charm.rhul.ac.uk/analysing/p9_0_1.html. I employed methods described in Rink et al (2011) and Cook (2007).

An issue identified by Cook is that it might become difficult to match graphs 'to the experience of listening'. However, my focus throughout this research has been on the listening experience, using Sonic Visualiser's on-screen graph as an extra-layer of tempo perception as the recording is played. Using this software is by no means a requirement, but provides a more efficient method for analysing numerous recordings with ease.

Tempo graphs have served different purposes in my research and in this critical commentary. First, they revealed or made clear performance ideas, sometimes made unconsciously, that became the focus of a post-performance reflection to understand the underlying rationale and subjective associations to prior performance experiences. Second, the graphs were incorporated throughout this critical commentary to facilitate comparisons between recordings by making interpretational divergences visually distinguishable in addition to audio comparisons. Third, the use of graphs is part of a multisensory approach to the discussion of performance in this critical commentary. Since many of the discussions involve details that are best discerned by those most familiar with the repertoire, namely the performer, tempo graphs provide readers less familiar to visually understand the smaller details, which might not be immediately or clearly perceived. This is why comparisons between recordings were made not only through verbal explanation and annotated scores, but also with tempo graphs for further visual clarification.

Sonic Visualiser and tempo graphs have often been used in the context of musicologists' discussions of recorded performances. In my research, I have used these tools as a performer taking advantage of recent technological developments in ways that suit my research goals, and as a performer studying her own recorded performances and of others in ways that favor a performer's discourse. This analytical method is congruent with the performer-focused approach I have sought in my research, because it changes the object of study from score to performance and promotes the study of recordings as evidence of the performer's interpretation.

In addition to recording analysis, interviews were carried out with Ranjbaran, Ghavamsadri and Laval to obtain information on the composition or performance of the works under study. The interviews were structured with a pre-set order of questions that respondents were invited to answer, and they were also invited to add any other information they might consider relevant. Questions for composer Behzad Ranjbaran aimed at exploring the composer's thoughts, personal views and to identify influences

in his works. Questions for pianists Farimah Ghavamsadri[43] and Danielle Laval[44] aimed at identifying ideas behind their interpretations. All interviews have been added to Appendix A.

This research also brings to the fore underlying issues related to cross-culturalism,[45] orientalism, westernisation and power-knowledge criticisms,[46] which I have briefly addressed elsewhere[47] but not in this critical commentary, as the attention herein is ultimately redirected to issues focused on performance.

[43] Farimah Ghavamsadri collaborated with composer Alireza Mashayekhi for approximately 20 years and recorded the majority of his piano repertoire including the works under study. Ghavamsadri's recordings are the result of the collaboration with Mashayekhi and in this sense have 'authentic' value to some degree in what concerns the composer's intentions.
[44]Danielle Laval recorded the third piano concerto by Andre Hossein with the Monte-Carlo Philharmonic Orchestra (now named Monte-Carlo Symphony Orchestra).
[45] An interesting read related to this topic: Cook, N. (2007) 'Encountering the other, redefining the self: Hindostannie airs, Haydn's folksong settings, and the 'common practice' style.' In: Clayton, M. and Zon, B. (eds.) *Music and Orientalism in the British Empire, 1780s-1940s: Portrayal of the East*. Abingdon: Routledge Publishing.
[46] Said, E. (1978) *Orientalism*. New York: Pantheon; Foucault, M. (1980) *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. New York: Pantheon.
[47] Shafiei, K. (2017) 'Three Iranian Composers in Diaspora: Music Identity in a Cross-Cultural Context.' *GESJ: Musicology and Cultural Science*. 1(15) pp.15-24 [Online] [Accessed on 3 June 2017] http://gesj.internet-academy.org.ge/download.php?id=2925.pdf&t=1

Table 1. List of all commercial/official recordings used for recording comparisons.

Recordings | André Hossein					
	Musician	**Piece**	**Label**	**Date**	**Source**
1	Amiram Rigai	*Prelude*	Smithsonian Folkways	1978	CD
2	Amiram Rigai	*Persian Legend*	Smithsonian Folkways	1978	CD
3	Raffi Petrossian	*Prelude*	Versailles	1957	Vinyl collector
4	Raffi Petrossian	*Persian Legend*	Versailles	1957	Vinyl collector
5	Bernard Ringeissen	*Prelude*	Edici	1970s	Vinyl collector
6	Bernard Ringeissen	*Persian Legend*	Edici	1970s	Vinyl collector
7	Danielle Laval / Orchestre Philharmonique de Monte-Carlo / Conductor Pascal Verrot.[48]	*Piano Concerto No.3 (Una Fantasia)*	Naïve	1995	CD
Recordings | Alireza Mashayekhi					
	Pianist	**Piece**	**Label**	**Date**	**Source**
1	Farimah Ghavamsadri	*Short Stories*	Hermes Records	2004	CD
2	Farimah Ghavamsadri	*À la Recherche du Temps Perdu*	Hermes Records	2004	CD
Recordings | Behzad Ranjbaran					
	Pianist	**Piece**	**Label**	**Date**	**Source**
1	Layla Ramezan	*Nocturne: a Night in a Persian Garden*	Paraty Productions	2017	CD
2	Jean-Ives Thibaudet / Atlanta Symphony Orchestra	*Concerto for Piano and Orchestra*	Private recording	2008	Composer (audio file)

[48] Available at: http://catalogue.bnf.fr/ark:/12148/cb391546651

PART ONE

Critical Review of Theories and Methodologies

ANALYSIS AND PERFORMANCE

A performer's understanding of topics crucial to interpretation such as authenticity and the relationship between analysis-performance or composer-performer will potentially influence artistic decision-making, as Mine Doğantan-Dack (2008a:303) points out:

> a particular performer's perspective … will involve different kinds of assumptions, information, images and associations, which will contribute in unique ways to the formation of her performance interpretations, and performance signature.

Doğantan-Dack's reference to 'assumptions' is particularly important since performers may hold uncritical viewpoints and beliefs acquired over the course of their studies and performance experience. This chapter is therefore devoted to discussions on issues of authorship and authenticity that arise from the decentralisation of score and composer-centred perspectives. Moreover, these discussions informed my own interpretative process and the subsequent analytical study of my recorded performances.

The authority that musicology has traditionally conferred to text and author is deeply embedded in Western Art music reception (Cook, 2014b:2) and its performance. Indeed, performers are often preoccupied with the 'authenticity' or 'correctness' of their performances and are increasingly expected by teachers and critics to bring together a range of analytical, historical and authorial-related information to justify their performance decisions (Rink, 1994:214). In this paradigm, the performer's creative contribution has often been overlooked, as Doğantan-Dack (2008a:105) asserts:

> Performance making is still largely conceived in terms of fidelity to the composer's intentions as revealed in the score, rather than as a creative practice shaped by complex factors.

These score and composer-centred perspectives require instrumentalists to be 'transparent', 'invisible' (Goehr, 1996:11) and 'subservient to works and their composers' (Goehr, 1992:231-232) in order to meet the Werktreue ideal in performance. This places instrumentalists in what Nicholas Cook calls the 'paradigm of reproduction' to bring out structural features, historical performance practices or composers' intentions (Cook, 2013:1-3).

Traditional musicologists have long argued that in order for performers to effectively and correctly convey structural features and formal relations they should be fully informed by analysis. Wallace Berry posited that interpretation 'must be informed by penetrating analysis' and that 'every analytical finding has an implication for performance' (Berry, 1989:44). Eugene Narmour further argued that without a careful and 'proper' analysis there would be 'many negative consequences' (Narmour, 1988:319). From this perspective, analysis is given a prescriptive role that dictates what 'must' and 'should' be done, a one-way direction in an analytical activity separated from performance itself. This view of analysis and its application in performance studies provokes contentious discussions. Critics argue that it puts performers in a position where their insights 'are largely irrelevant to both the analytical process and the analysis itself' (Lester, 1995:197) and take issue with the authoritarian tone that analysis and theory has over performance.[1] Some of the main criticisms were that analysis and performance 'should be pursued simultaneously and interactively' (Cook, 1999:248) and that there is a type of analysis that emerges from performance itself, a 'performer's analysis' that is not independent from performance but a process in which performers 'are continually engaged' (Rink, 1994:323) in their preparation for performance:

> The analytical process occurs at the evolving design stage, and its findings are assimilated into the generalised body of knowledge that lies behind but does not dominate any given performance act (Rink, 2002:39).

Recent performance studies indicate a shift from a conception of music as text to a conception of music as performance, a re-conceptualisation that analyses the act of performance itself and the processes inherent to it.[2] Indeed, performance research offers

[1] Significant literature on this discussion includes: Cook, N. (1999) 'Analysing Performance and Performing Analysis.' In: Cook, N. and Everist, M. (eds.) *Rethinking Music*. New York: Oxford University Press, pp. 239-261; Cook, N. (2013) *Beyond the Score: Music as Performance*. New York: Oxford University Press; Dunsby, J. (1995) *Performing Music: Shared Concerns*. New York: Oxford University Press; Pace, I. (2009) 'Performance as Analysis, Analysis as Performance.' Paper presented at: *From Analysis to Music.* Orpheus Institute (Ghent, Belgium), 27th May; Rink, J. (1990) 'Musical Structure and Performance by Wallace Berry.' *Music Analysis*, 9(3), pp.319-339; Rink, J. (2002). 'Analysis and (or?) Performance.' In: Rink, J. (ed.) *Musical Performance: A Guide to Understanding*. New York: Cambridge University Press, pp.35-58.

[2] This paradigm shift has been discussed in detail by Nicholas Cook (2010, 2013, 2014).

the opportunity to render communicable an inside-out perspective on the processes of music making. It is in this context that my research focuses on the performer's creative role, the underlying performer's analysis[3] and 'informed intuition'[4] as opposed to the exclusive application of theoretical analytical frameworks or the documentary investigation of performance practices and composers' intentions.[5] By being informed of these discussions I realised that studying this repertoire from an exclusive analytical, historical or documentary point of view would have been reductive to my research goals, reflecting Cook's (2009b:780) statement that:

> if you begin … by analysing the score, and then see how far you can map the score-based analysis onto performance features, you are in effect filtering the performance data, discarding data that do not fit … the score-based analysis

I posit that analytical findings do not imply performance implications, a sceptical position shared by performers such as Alfred Brendel (1990:249):

> I feel that few analytic insights have a direct bearing on performance, and that analysis should be the outcome of an intimate familiarity with the piece rather than an input of established concepts.

However, there should be a flexible understanding of what analysis is other than a conventional or theoretically-based score analysis of the pieces' features as there may be performance decisions that contradict textual analysis but that can be understood through the analysis of performance itself. From this review, three definitions of analysis are pertinent to my practice-based research: (i) analysis independent of the act of performance (e.g. score-based, documentary); (ii) analysis that emerges during the act of preparing for live performance; and (iii) performance analysis (of recordings).

Along with this research there have been various analytical insights that can be appropriate to explicate a lesser-known repertoire in more detail but that had no

[3] Meyer (1973:29), Rink (1990:323) and Chaffin et al. (2002) have commented on 'performer's analysis' from different perspectives. In this research I have adopted Rink's perspective.
[4] Rink uses this term to recognise 'the importance of intuition in the interpretive process but also that considerable knowledge and experience generally lie behind it – in other words, that intuition need not come out of the blue, and need not to be merely capricious' (Rink, 2002: 36).
[5] This shift from composer-centric to performer-centric principles reflects a broader change in the arts towards a critique of the author, discussed in more detail in the 'Intertextuality' section.

particular impact on performance. Nevertheless, they reflect a background understanding of the repertoire, as Joel Lester (1995:210) states:

> I do not believe that all analytical findings need to be projectable or indeed projected. … Certain structural issues may be highlighted; others are clearly best left for quiet reflection.

i. Historical Authenticity

Historically informed performance can prove similarly contentious. Its critics have questioned the musicologist's interpretative authority to label some performances as 'correct' and others 'incorrect' (Taruskin, 1995), and argued that a purely 'authentic' goal limits the performer to have an independent view of the work with no room for 'imaginative response, empathic identification, [or] artistic insight' (Taruskin, 1995:59). A historically informed performance can also be achieved by following the composer's original intentions through the study of manuscripts, editions, composer letters and other documentary sources. However, the text and the composer's intentions may conflict with each other due to changing conventions and performance habits (Philip, 2004:141). In some cases, even authorial performances lose ground to the text. An example of this is given by Richard Taruskin in a comparison between two recordings of Prokofiev's *Four* pieces Op.32 No.3 (*Gavotte*) (Figure 1), one by Sergei Prokofiev in 1932 and another by Boris Berman in 1992, to argue how two performances can reflect different goals at different time periods (Taruskin, 1995:188-189). A tempo analysis of these two recordings (Graph 1) shows the contrasting approach between Prokofiev (Audio 1) and Berman (Audio 2), with Prokofiev exploring a great deal of tempo flexibility and Berman having a steadier tempo with slight tempo fluctuations. My own tempo study of Claude Debussy's *La soirée dans Grenade* (Figure 2) traced performance trends in Debussy (Audio 3), Roy Howat (Audio 4), Sviatoslav Richter (Audio 5), Paul Roberts (Audio 6), Pascal Rogé (Audio 7) and my own recording (Audio 8) that either strayed away from the composer's own performance practice or followed it, as shown in the tempo analysis in Graph 2 with three performances demonstrating a more pronounced similarity in bars 29-33, as marked in the graph.

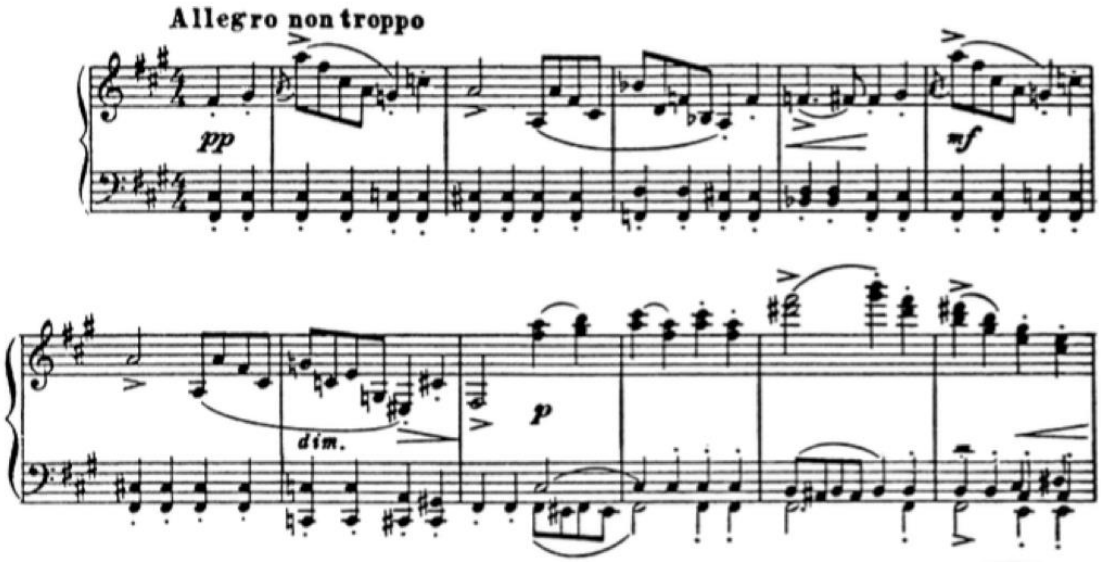
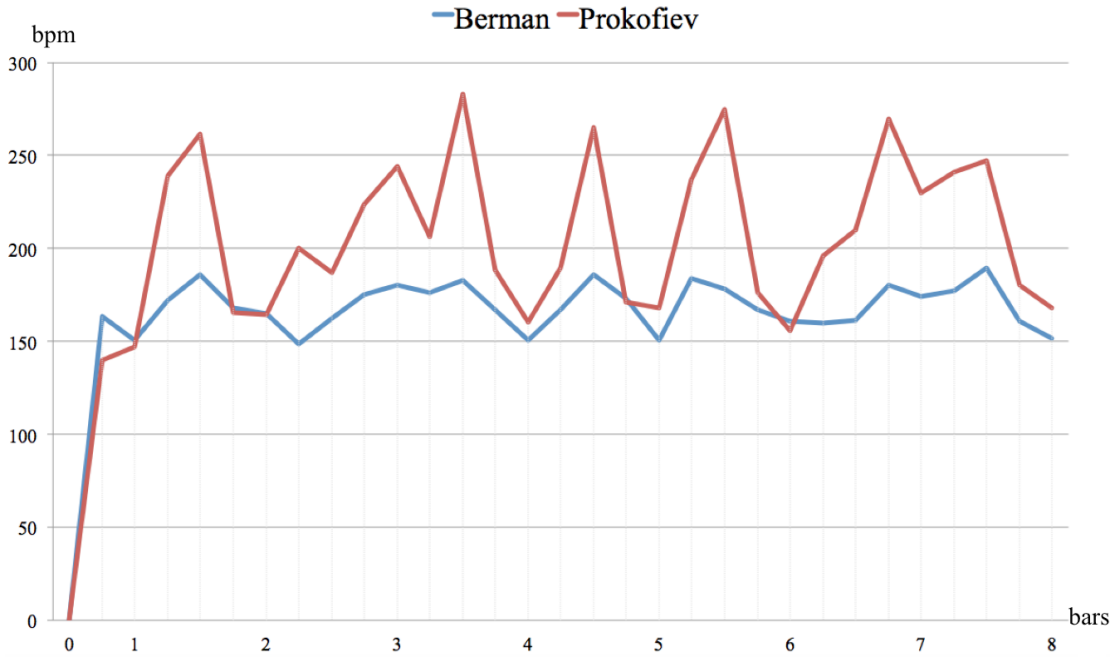


Figure 1. Prokofiev, *Four* pieces Op.32 No.3 (*Gavotte*), bars 1-11.

Audios 1 / 2. Prokofiev, *Four* pieces Op.32 No.3 (*Gavotte*), bars 1-8.
Pianists: Berman / Prokofiev



Graph 1. Prokofiev, *Four* pieces Op.32 No.3 (*Gavotte*), bars 1-8. Tempo analysis.

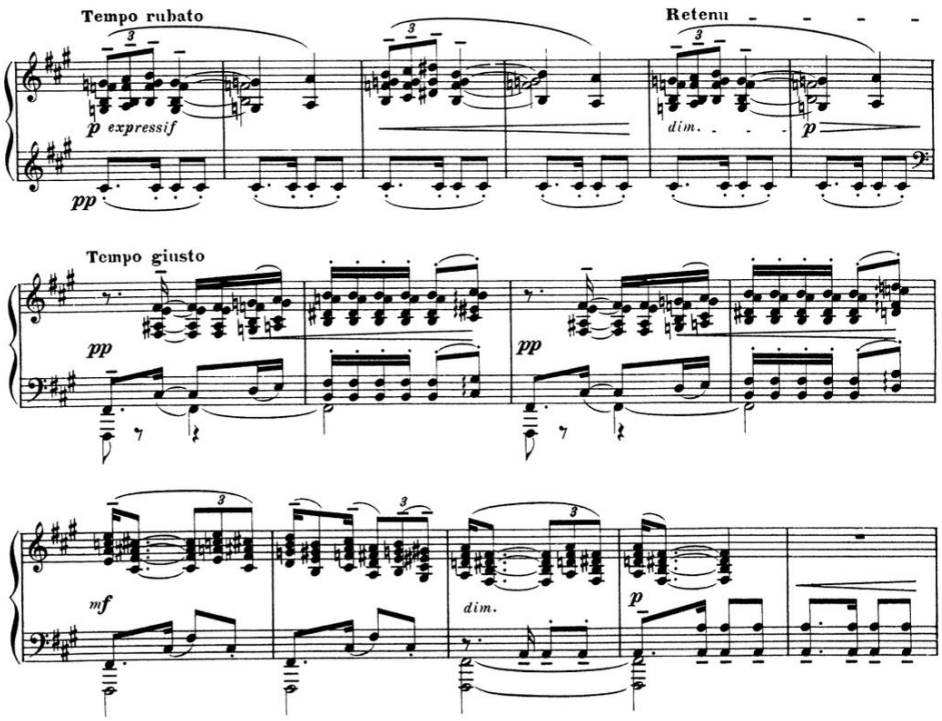
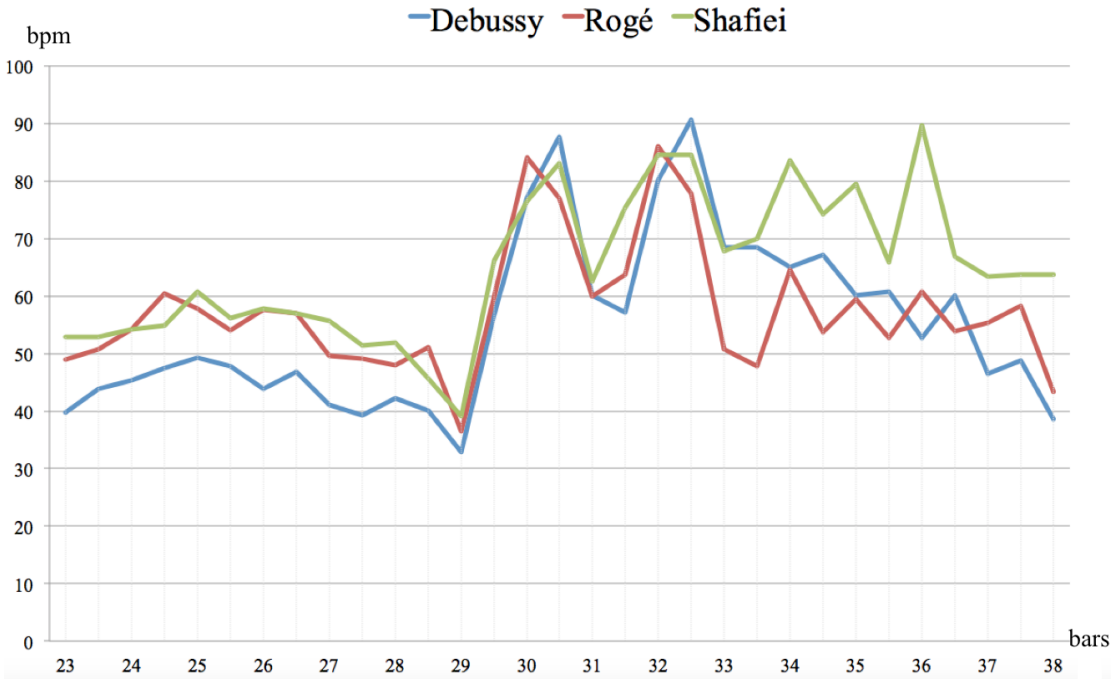


Figure 2. Debussy, *Estampes: La soirée dans Grenade*, bars 23-37.

Audios 3-8. Debussy, *Estampes: La soirée dans Grenade*, bars 23-37.

Pianists: Debussy / Howat / Richter / Roberts / Rogé / Shafiei



Graph 2. Debussy, *Estampes: La soirée dans Grenade*, bars 23-38. Tempo analysis.

ii. Intentional Authenticity

While it is not always possible to know composers' intentions due to lack of documentation, an indirect way of finding them is through their validation of a performer's recording, which some consider to be one of the most authoritative arguments to justify performance decisions (Philip, 2004:140-141). However, composers might sometimes validate contrasting interpretations and critics have argued that this kind of authorial validation can end up being used as a 'justification for almost anything' (Cook, 2013:3) or an 'evasion of the performer's obligation to understand what he is performing' (Taruskin, 1995:98). Furthermore, notable twentieth-century composers have disregarded the performer's creative role. Maurice Ravel thought the performer should 'just play' and not 'interpret' (Howat in Rink, 1995:9) and Igor Stravinsky believed that the performer should submit to the composer (Cook, 2014c:2). Indeed, Stravinsky criticised many conductors, namely Pierre Boulez and Herbert von Karajan, for not following his score accurately. However, as Cook (2003) points out, when Stravinsky took the role of conductor for his own works, it became apparent that his conducting was greatly discrepant to his own scores and that he ended up not conforming to 'his own prescriptions about performance'. A glaring example is Arnold Schoenberg's view that the performer would no longer be necessary if audiences 'were able to read [music] in print' (Newlin, 1980:164), resonating with Theodor Adorno's theory of musical reproduction, wherein the performer's mediation between composer and audience detracts from the work itself.[6]

In this research, the underlying motivation behind decision-making was the pursuit of a balance, whenever possible, between score, composer, existing performance practice and my own reading of the score, the guiding principle being a personal conviction in the decisions made toward an 'authentic' performance,[7] as John Rink (1994:214) states:

[6] Adorno, T.W. (2006) Lonitz, H. (ed.) *Towards a Theory of Musical Reproduction: Notes, a Draft and Two Schemata*. Cambridge: Polity Press.

[7] The word 'authentic' here does not refer to historical authenticity or faithfulness to the composer's intentions but refers to Kivy's (1995:6-7) concept of personal authenticity, based on the notion of 'faithfulness to the performer's own self, original, not derivative or aping of someone else's way of playing', which reflects the shift in the meaning of authenticity from 'accurate' to 'sincere'.

> [I]t is the sense of conviction in one's interpretation, not the achievement of historical accuracy, analytical rigour or technical expertise in and of itself, that ultimately matters to the artistically minded performer and that underlies truly 'authentic' performance.

INTERTEXTUALITY

Intertextuality is not discussed here for its theoretical frameworks and analytical vocabulary[1] but for its conceptual relevance in broader issues of authorship and authenticity in musical performance and interpretation when informed intuition and subjective associations become part of the performer's artistic decision-making. The intertextual principles and concepts I have focused on emphasise the reader's prior knowledge, experience and position as the co-producer of meaning on a par with the author.

i. Definition

According to intertextual theories,[2] the meaning of a text is dispersed among diverse sources and exists in relation to other texts. Finding it involves a 'process of moving between texts' in a potentially unlimited 'network of textual associations' (Allen, 2011:1), which challenges the notion that meaning is contained in the text and questions the authorial position in ascribing it. Despite its various and sometimes contrasting definitions, the concept of intertextuality can be divided into a narrower definition consisting of the study of borrowings or influences, and a broader definition involving subjective associations or ahistorical connections from the reader's standpoint (Klein, 2005:11-13).

[1] An example of analytical vocabulary in intertextuality includes 'idioms', 'tropes', 'topics' or 'codes' (Klein, 2005:51), and intertextual theories such as Bloom's 'misreading' strategies list a series of revisionary ratios: *clinamen*, *tessera*, *kenosis*, *daemonization*, *askesis* and *apophrades* (Bloom, 1973; Allen, 1994:26-29, 49-54).

[2] Intertextuality is an influential concept in modern literary studies that covers a wide range of definitions and it can be divided into two main positions: structuralism and post-structuralism. Theories of intertextuality are usually seen as part of post-structuralist thinking; 'structuralism' assumes the possibility of identifying the meanings of sign systems via an analytical process (as in semiotics), whereas intertextuality and post-structuralism in general are predicated on the notion that meaning in a sign only exists in relation to other signs, and so is infinitely deferred, never fixed. There are approaches to intertextuality that seem more 'structuralist' (e.g. Bloom), but as a literary theory it emerges from and is most often associated with post-structuralism. For a detailed discussion: Kristeva, J. (1987) 'Word, Dialogue and Novel.' *In* Moi, T. (ed.) *The Kristeva Reader*. New York: Columbia University Press, pp. 34-61; Allen, G. (2000) *Intertextuality*. 3rd Edition. London: Routledge; Worton, M. (1990) *Intertextuality: Theories and Practices*. Manchester: Manchester University Press.

ii. Intertextuality in Music Studies

Jim Samson's distinction between 'dispersal' and 'closure of meanings' (Samson, 1994:2) is relevant to establishing the broad and narrow definitions of intertextuality in music. Samson uses the first to express a variety of materials and documents such as concert programmes, advertisements, critical notices, musicological writings, other composers' works, recordings and other sources while the second refers to the score itself and its variants such as manuscripts and other editions. However, both of his categories reflect a close definition of intertextuality in tandem with score or composer-centred perspectives and leave out the reader's (i.e. performer's) perspective. This leads to the next discussion on the main types of reading in interpreting music.

Despite the unlimited potential of intertextual associations, authors choose specific intertexts to develop an analytical interpretation. Therefore, it is important to identify the different contexts of such connections. To aid this, we might consider three main types of 'reading' or interpreting music: the 'reading' by the composer or the musicologist of previous musical texts from which the composer has consciously borrowed; the reading by the performer when the work is performed; and the reading by the audience. Existing intertextual studies on musical influence fit into the first category to analyse the reception of compositional modelling and borrowings between composers. For example, Robert Hatten comments on twentieth-century composers' conscious intentions in using earlier material for ironic purposes.[3] Other intertextual studies on musical influence consider the active resistance to influence and borrowings through a Bloomian perspective[4] by identifying 'misreading' techniques.[5] Michael

[3] In his article *The Place of Intertextuality in Music Studies* (1985), Hatten refers to borrowing practices among composers and discusses in more detail Berio's *Sinfonia's* multi-layered collage of music quotations from Beethoven, Berlioz, Brahms, Debussy, Stravinsky and Alban Berg, and literary sources from Samuel Beckett's *Unnameable*.

[4] In *The Anxiety of Influence: A Theory of Poetry* (1973) and *The Belatedness of Strong Poetry* (1975b:63-80) Bloom articulates that belated poetry has two motivations: 'the desire to imitate the precursor's poetry' and 'the desire to be original', in order to distance himself from the precursor's poetry (Allen, 2011:131). To be original, belated poets 'transform, redirect, reinterpret … in new ways and hence generate the illusion that their poetry is not influenced by (…) the precursor poem' (Allen, 2011:132). Bloom focuses on canonical literature because it represents the greatest authority to belated poetry.

[5] Bloom explains that 'poets write by misinterpreting and misreading the poems of specific precursor poets' and this is further expanded in *Map of Misreading* (1975a), which enumerates the different types of misreading. A detailed discussion of misreading strategies can be found in Allen, 1994:26-29, 49-54; and Allen, 2000:132-40.

Klein makes a Bloomian argument that Lutoslawski's *Study No.1* is at a crossroads between Frédéric Chopin's opening of *Etude in C Major*, Op. 10, No.1 and a Bartókian musical language so that the reference to Chopin distracts from the allusion to Béla Bartók (Klein, 2005:7). Another example of a Bloomian argument can be found in Kevin Korsyn's study of Johannes Brahms' *Romanze Op.118 No.5* and Chopin's *Berceuse Op.57*. Korsyn analyses deep melodic references with Schenkerian analysis and argues that the allusion to Chopin is not meant to homage but to comment on *Romanze*, concluding that Brahm's 'modelling-as-misreading' intention is meant 'to persuade the listener that' Brahms' 'discourse is more whole, more complete, than the truncated discourse of his predecessor' (Korsyn, 1991:27).

Other applications of intertextuality in music involve aleatoric and ahistoric associations based on a reader's perspective. These connections liberate the reader from the author and enter the intertextual concept proposed by Roland Barthes,[6] summarised in his dictum 'the birth of the reader must be at the cost of the death of the Author'.[7] This is the case with Klein's expansion of the aforementioned Chopin-Lutoslawski-Bartók intertext by connecting it with J.S. Bach's *Prelude* and to syncopations in jazz music to claim that Chopin can affect the way one hears Bach's *Prelude*, concluding that Chopin becomes the precursor to Bach. Klein's inversed reading generates a historical contradiction that goes against performance practice and historical authenticity as well as source studies that seek the exact works the composer is referencing.

Since any crossing of texts is by definition an intertextuality, it is possible to look at other authors' works that do not embrace the concept but are intertextual in nature. In *The Art of French Piano Music*, Roy Howat identifies numerous shared melodic,

[6] Barthes' *Death of the Author* (1967:142-148) questions the 'ideology of the author' (Allen, 2011:69) and the author's authority in ascribing meaning to the text and constricting the reader's interpretation (Barthes, 1967:143). From this perspective, each reader may make textual associations that can be different from the author's original intentions. According to this reader-based definition, the meaning of a text is always based on the readers' prior knowledge and the interpretive codes they bring to the work; meaning is never fixed or absolute, never inherent in the text. Thus, meaning, by its nature, can never fully reside in the author's message, and the author's message is simply one possible code amongst many, rather than a central, authentic or 'correct' code.

[7] Barthes, R. (1967, reprinted in 1977) *The Death of the Author*. *Image, Music, Text*. Translated by Stephen Heath. London: Fontana Press, p.148.

harmonic and textural features between Debussy, Ravel, Fauré and Chabrier claiming that 'each makes best sense in the context of his fellows' (Howat, 2009:xv). These connections are intended to 'help readers find their own informed solutions' and to 'trace shared language and gestures for whatever musical insights they can offer' (ibid). By doing this, Howat recognises that readers may have their own interpretation of the connections his book exposes. The numerous documentary sources surrounding each composer reflect what Klein (2005:110-111) describes as the revival of the author:

> One of the strategies of interpretation is to revive the author as a presence, to search through documents in pursuit of a text that will clinch the case and validate a reading of her work. … The search for an author sends us to a diversity of works, manuscripts, letters, documents, drafts, etc. The author is an intertextuality.

This resonates strongly with Howat's goal that 'if we read the music's notation and structure in the ways the composers did, we're more likely to hear it as they did' (Howat, 2009:xv). Even though the focus is on comparisons between four French composers, Howat does make comparisons with others, for example, when describing Debussy's reaction to Stravinsky's *Petrushka* (Howat, 2009:23-24), or identifying Chopin as the central figure among the four French composers, or the shared pedal function in works by Debussy and Liszt (ibid:166). On a more personal note, Howat also refers to his experience of playing Javanese gamelan, which informed his reading of Debussy's *Pagodes* (ibid:112-113).

In *Analysis as Performance, Performance as Analysis* (2009) Ian Pace seeks performance implications based on historical and political perspectives of Liszt's music. Pace establishes a connection between a three-part texture in Thalberg and Liszt,[8] describing in detail Franz Liszt's political awareness of the struggles of the working class while simultaneously acknowledging the necessity to appease the elites. This informed Pace's political interpretation of a 'conflict between line and texture' and 'hammering chords' representing the 'orchestral many' against a melody representing a 'small group of individuals' (Pace, 2009:44). With this in mind, Pace

[8] Thalberg's *Fantaisie pour le Piano sur des thème de l'opéra Moise de G. Rossini*, op.33 and Liszt's *Réminiscences de Norma*.

proposes that a Thalbergian style would 'favour vocal hierarchies, smoothness, continuity of line and 'beauty of tone'', in other words a 'tasteful' and 'aristocratic' style (Pace, 2009:43), resulting in a legato melody and chords sustaining the harmonies. On the other hand, the proposed historical-political informed perspective would result in a 'battle' between hammered chords and a struggling melody 'fighting for its life' (ibid) as the work begins to end. Pace refers to Vladimir Horowitz's recorded performance to represent this view, which in a way reveals an intertextual reading transferred into Horowitz's performance who might not have been aware of such connections. The intertextual connection that Pace creates afterwards relates the 'conflict between line and texture' with the contrast between ordered material (accentuated pitches) and non-organised materials (clusters and cluster glissandi) in Karlheinz Stockhausen's *Klavierstück X*, suggesting that it reflects Stockhausen's own conceptualisation of the 'social and political context of post-war West Germany', organising new music in a war-torn country. Thus, Pace's associations demonstrate how socio-political motivations can be used to interpret the work itself and recordings as well as to potentially mould future performances.

iii) Intertextuality in Music Performance Studies

The authors discussed so far demonstrate score or composer-centred perspectives in interpreting music and have focused on borrowings and influences between composers or reconstructing the composer's perspective through an intertextuality of sources. The absence of a performer's voice in these studies is arguably related to the fact that music has been, for the most part, largely perceived as writing. Consequently, intertextuality has had little to no exploration in music performance studies.

The next example concerns intertextual connections between recorded performances as opposed to connections between scores and other written documents. In this situation, the central text is not the score but the performance itself, which becomes the 'acoustical text'. Placing performance at the centre of the attention in the context of other performances is to recognise that performances have their own meaning independent of the score or, in other words, music in a 'horizontal field of instantiations' (Cook, 2003:208).

Nicholas Cook conducted a research project investigating the connections between recorded performances to suggest a genealogy between different pianists'

interpretations supported by recording analysis and documented teacher and pupil relationships. Cook develops this genealogy of performances around Chopin's *Mazurka Op.63 No.3* tracing correlations in tempo and phrase-arching,[9] and also compared performers' interpretation of the Mazurka rhythm, which he refers to as 'Mazurka script'[10] (Cook, 2013:1), from a semiotic perspective:

> As a signifier [the Mazurka 'script'] references a range of signifieds, varying according to circumstances from the mazurka genre to folk tradition or Polishness (Cook, 2014:22).

Despite this refocusing of musicological attention to performance, to view performance as an intertextuality it is crucial to acknowledge not only the combination of analytical and authorial documentary sources but also the performer's prior experiences and knowledge of other performances, in other words the 'informed intuition', as John Rink terms it, that guides artistic decisions and situates the performer-as-reader in her own right. For the most part, traditional musicologists have maintained an outsider perspective that have not engaged with the subjective associations a performer might have encountered.

My research is the first attempt at exploring the potential of intertextual principles and theories in a music performance context from a performer's perspective. In this critical commentary the following connections with intertextuality are proposed:

a) The performer's voice is an intertextuality of other voices, often contradictory and conflicting, dictating how a work should be realised, but that emerge as one during performance.[11]

[9] For discussions on phrase-arching: Cook, N. (2007) 'Performance Analysis and Chopin's Mazurkas.', *Musicae Scientiae*, 11(2) pp.183-207; Cook, N. (2009a) 'Squaring the Circle: Phrase Arching in Recordings of Chopin's Mazurkas.' *Musica Humana*, 1, pp.5-28; Cook, N. (2014) 'Between Art and Science: Music as Performance.' *Journal of the British Academy*, 2, pp.1-25.

[10] Cook points out that musicology has considered scores like literary texts rather than theatrical scripts (Cook, 2013:1) with the latter leaving open a range of options for the performer.

[11] This reflects Bakhtin's concept of polyphony discussed in *Problems of Dostoevsky's Poetics* (1972), which is defined as 'many voices heard as one' that liberate oneself from the authorial voice. See also: Allen, 2000:26-28.

b) Informed intuition as a manifestation of subjective associations in the performer's mind during preparation for live performance that emerge from (i) the identification of textual elements through analysis; and (ii) aural or tactile experience at the keyboard. Informed intuition can also reveal itself as moments of resistance to the text that can be understood and explained through an analysis of performance itself and not the score.

c) Performance borrowing and misreading of other performances: this recognises the role of recordings in learning unfamiliar music and providing interpretative solutions through a process of borrowing and combining interpretative solutions, which underlies the act of imitation in the creative process, or resisting them in a Bloomian process of misreading,[12] reflecting Cook's (2014:185) statement that 'performers forge their interpretations just as much in response to other performers' interpretations'.[13] Thus, performance discussions will determine misreading strategies affecting tempo and phrasing that can be explicated with a Persian reading in combination with Western piano repertoire intertexts. I will also examine recordings by other pianists not to deduce their expressive intentions but to discern the resulting musical effect and how it compares with my own interpretation.

d) Reading the score with Persian 'lenses' not only involves identification of Persian elements that have influenced the composers but also making associations that the composers may have not necessarily considered, which are based on my own reading of the text. A reading of this kind turns into a Bloomian 'misreading' of the score.

The abovementioned postulates of intertextual principles in the context of music performance, based on notions of reader's subjectivity, Mikhail Bakhtin's polyphony

[12] On the topic of creativity, the opposing forces of imitation and originality have been addressed in a study of learning strategies within a pedagogical context in: Lisboa, T., Williamon, A., Zicari, M. and Eiholzer, H. (2005) 'Mastery through imitation: A preliminary study.' *Musicae Scientiae*, 9(1), pp.75-110.

[13] Conscious misreading may be an act of active resistance and performers may choose to go against notation and performance practices, as discussed in: Callis, S., Heyde, N., Kanga, Z., and Sham, O. (2015) 'Creative Resistance as a Performance Tool.' *Music + Practice. Volume 2* [Online] [Accessed on 17th of March 2017] www.musicandpractice.org/volume-2/creative-resistance-as-a-performance-tool

and Harold Bloom's misreading theories, are brought together to complement each other, showing that the complexities of performance and interpretation naturally invite different perspectives. The value of this approach is that it can produce intertextually-informed insights on the act of performance and formulate new perspectives about the performer's interpretation process. Although what is being proposed here focuses on the performer-as-reader and her interpretation, this does not exclude other textual associations, namely the search for the composers's intentions through a variety of sources according to the availability of information, which includes other pieces of the composer, score indications, interviews, articles, as well as considering a broad range of associations with Persian music sources and Western music repertoire. As it will be seen in Part two, various performances decisions are justified by different intertextual associations and principles.

PART TWO

References to Persian Music

INTRODUCTION

At the heart of this study was a preoccupation with determining to the highest level possible any source of inspiration for the composers and any references resonating with Persian music from a performer's perspective.[1] Both searches are attempts at resisting the score as a closed entity and accepting the multiplicity and ambiguities therein.[2] Although one way to overcome these ambiguities would be to refer to the composers' indications, the overall dearth of information makes it difficult to ascertain intentional references[3] in their scores. Notwithstanding, the search for an author's intentions is not the be-all and end-all since associations substantiated with Persian music transcriptions and recordings can be used for comparison, and this constitutes the main identification method in this research. Moreover, insights from the performer's informed intuition are a vital and integral part of decision-making. Thus, in this context, familiarity with traditional music may offer valuable insight for interpreters. For example, in a discussion on Debussy's *Pagodes*, Roy Howat (2009:112) describes how the experience of playing the Javanese gamelan changed his perception of the piece, and how he comprehended the piano texture after treating it as gamelan:[4]

> I had the chance of joining a gamelan … some months later I returned, almost idly, to 'Pagodes' and was astonished to hear its allusions and nuances fall easily into place. … The crux here lies in how often Debussy's instructions and unusual textural balances … fall into place when treated as gamelan gestures.

Even though this type of awareness may enhance performance, the perception of a gong-playing technique is defined as what Paul Roberts (2003:290) calls a 'private

[1] These two goals reflect an effort to balance the composer's influences as a source study towards making a Bloomian reading, and the interpretation of the performer-as-reader in her own right, which alludes to the emancipated role of the reader in intertextual theories making associations the composer might not have been aware of.

[2] The score's ambiguities and multiplicities reflect the notion that meaning is not fixed, not reliant on authorial intent or confined to the score but open to associations outside of it, and other than the ones the author has in mind. See: Allen, 2011:68-74.

[3] This refers to Kivy's 'intentional authenticity' definition of faithfulness to the author's intentions (Kivy, 1995:9), which underlies the principle of respecting the author's authority in ascribing meaning.

[4] It is worth noting the two distinct readings taking place: one by the performer (Howat) based on his subjective experience of gamelan, and another by the composer (Debussy) based on his contact with gamelan during the 1889 Paris Universal Exposition.

illusion' induced by a combination of visual and auditory references that help 'create the right balance of sounds' and 'dynamic levels'.[5] The same could be said about the Iranian piano pieces and the performer's familiarity with Persian music to inform tempo, articulation and rhythm choices.

In the repertoire under study, various patterns and figurations invited comparison with Persian instrumental or vocal pieces. Before delving into this discussion in detail one should consider the underlying difficulty in discerning Persian references. This difficulty is in part due to the overall lack of information available from the composers, who integrated some elements into their own musical languages in combination with piano writing conventions and techniques. Additionally, Persian instrumentalists and singers share a collection of melodies, motifs and rhythms that are part of the *radif*,[6] consequently blurring the line between them. This is emphasised by Iranian traditional singer Mohammadreza Shajarian when he recalls his studies of both instrumental and vocal *radifs* in his youth, arguing that he sings without a 'particular instrument (in mind)' and shares the same musical language as instrumentalists (Simms and Koushkani 2012:213). Nooshin observes this commonality in a review of Bruno Nettl's (1987:104) study of Persian rhythm, stating that:

> (…) differences in performance may be somewhat blurred by the fact that tar, setar, and santur players also commonly learn the vocal radif in the course of their training. (Nooshin, 1996:90)

In addition to the above reason, in the piano repertoire under study these ambiguities are increased due to associating all these gestures to one single (piano) timbre. However, Persian figurations can still be identified in the piano repertoire by making a distinction between figurations typical in vocal music and in instruments that produce decaying sounds such as *santur* or *tar*, and in instruments producing sustained sounds

[5] This notion of 'private illusion' echoes the intertextual definition of the reader's subjective experiences as a backdrop of an interpretation and the search for meaning.
[6] *Radif* is defined as a collection of hundreds of short pieces, arranged into 12 modal systems called *dastgah*, on which musicians base their improvised performances. See: Nooshin, 1996:72.

such as *ney*[7] or *kamancheh*,[8] and by identifying a combination of specific tempo, rhythm and melodic parameters associated with Persian instrumental and vocal genres. As we will see, both strategies are the focus of the ensuing discussion.

[7] *Ney* is an end-blown flute common in Middle Eastern countries. The Persian *ney* consists of a hollow cylinder with six finger holes, one of which is on the back.
[8] *Kamancheh* is a long-necked bowed string instrument widely used in the traditional music of Iran, Armenia, Azerbaijan, Turkey and Kurdistan regions.

Instrumental Characteristics

i. *Chaharmezrab*

The following discussion focuses on the significant influence of the Persian instrumental genre *chaharmezrab*[9] on André Hossein and explicates the interpretative responses that its identification had on my performance of his works.

Extant documentation on Hossein's view[10] offers no insight on the topic of instrumental and vocal references, but an analysis of his pianistic oeuvre reveals allusions to an ostinato pattern typical of *chaharmezrab* pieces for *santur*.[11] The distinctive feature of this ostinato is a repeating note or pattern in the high register and a melodic line below, as illustrated in Figure 3 (Audio 9).

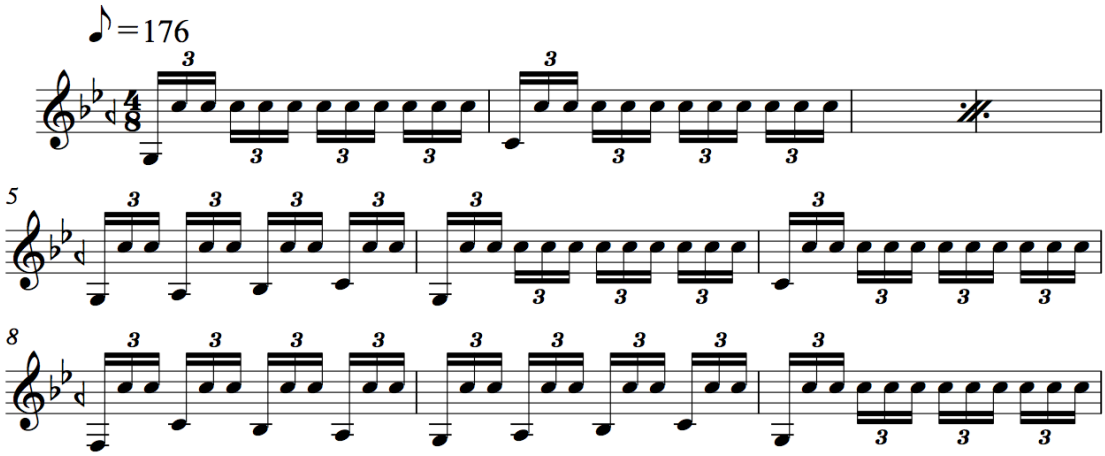


Figure 3. *Chaharmezrab-e Nava* for *santur* by Faramarz Payvar.
Transcription by Kiana Shafiei.

Audio 9. *Chaharmezrab-e Nava* for *santur* by Faramarz Payvar.

This *chaharmezrab* pattern is undoubtedly a significant manifestation of Hossein's interest in Persian music since it can be found across his piano solo and concerto repertoire, as Table 2 demonstrates.

[9] *Chaharmezrab* (lit. "four strokes") is an instrumental genre commonly known for its fast tempo, regular meter, melodic leaps, rapid scalar passages and ostinato patterns. These patterns vary according to the instrument and its playing technique. See: Nooshin 1996:144, 172, 474.
[10] The only available views of Hossein are documented in an audio interview that has been transcribed and added to Appendix C.
[11] The *santur* is a dulcimer instrument that rests in front of the performer on a table and is struck by small wooden hammers (Nooshin, 1996:476).

Title	Date
Piano Concerto No. 1 (Cappriccio) Second Movement	1946
Piano Concerto No. 2 Third Movement	1947
Prelude	1956
Persian Legend	1956
Piano Concerto No.3 (Una Fantasia)	1974

Table 2. List of works by Hossein with *chaharmezrab* references.

One can attribute this pervasiveness to Hossein's knowledge and experience of Persian instrumental playing. Newspaper articles from the early twentieth century indicate that Hossein had composed and performed various Persian-themed works for *tar* and orchestra to Parisian audiences as early as 1928.[12] Moreover, a 1970s vinyl record of his *tar* playing reveals a similar ostinato pattern, as shown in Figure 4 (Audio 10), indicating that Hossein had been acquainted with comparable styles.

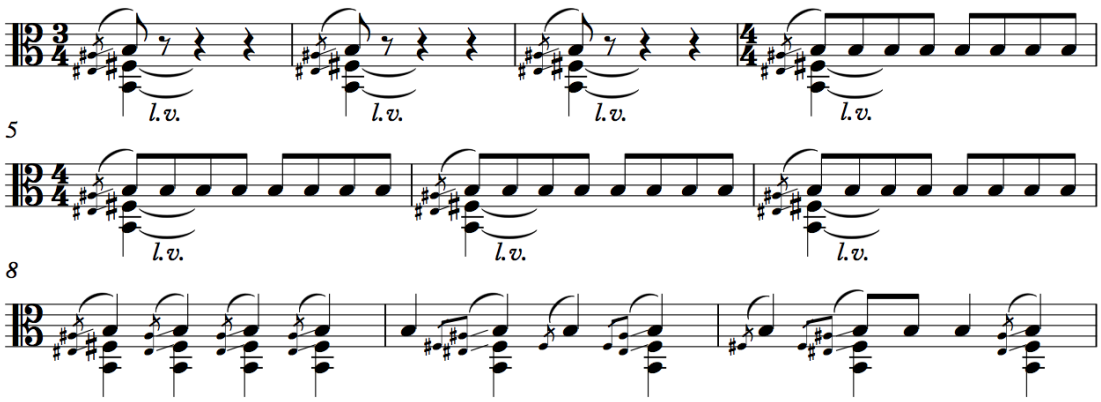


Figure 4. *Rhapsodie Persane No.1* for *tar* by André Hossein.
Transcription by Kiana Shafiei.

Audio 10. *Rhapsodie Persane No.1* for *tar* by André Hossein.

The most noticeable reference to the *chaharmezrab* figuration (Figure 3) in Hossein's works can be found in the first and third movements of *Piano Concerto No.3 (Una*

[12] See Appendix G, images 1, 4, 5, 6, 7, 8, 9, 10, 12, 13, 15, 16, 17, 18, 19, 20 and 21.

Fantasia) in which the third movement functions as a coda that repeats and foreshortens the first movement. The similarity with *chaharmezrab* in the third movement, illustrated in Figure 5, lies in the repeating note of the right hand, the wave-like and stepwise melodic contour in the left and its energetic and rhythmic character derived from the *Allegro* indication.

Image removed due to copyright protection

Figure 5. Hossein, *Piano Concerto No.3 (Una Fantasia)* third movement, bars 379-394.

This texture also appears in Hossein's *Piano Concerto No.2* (Figure 6), albeit briefly, and consists of a descending chromatic melody in place of a diatonic scale (Figures 3 and 5).

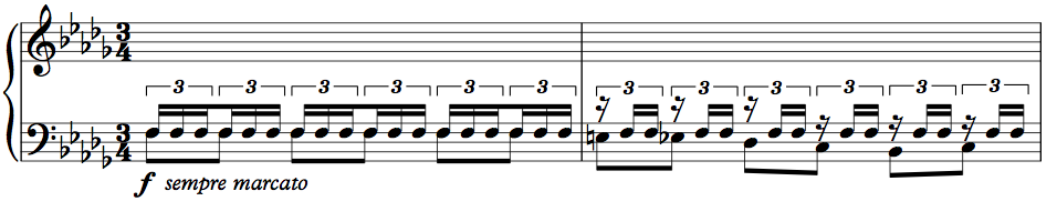


Figure 6. Hossein, *Piano Concerto No.2* movement 3, bars 9-10.

To Western eyes this thin texture of repeated notes is reminiscent of keyboard works with similar figurations such as in Scarlatti's *Sonata in D minor K.141*, shown in Figure 7, with a repeating note in the right hand.

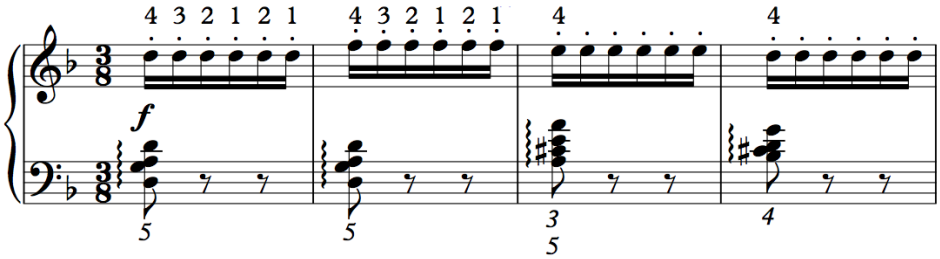


Figure 7. Scarlatti, *Sonata in D minor* K.141, bars 1-4.

While such figurations in Western repertoire are intended for the performer to showcase technical control and virtuosic prowess, an awareness of *chaharmezrab* can lead the performer to a different effect.[13]

For this figuration, keyboard fingering plays a significant role in conveying an aural impression of *chaharmezrab*. In Western piano repertoire in general it is common to assign alternating fingers to repeated notes and, at first, I considered using this fingering strategy with other repertoire in mind that also contains note repetitions and fast tempi, such as the aforementioned Scarlatti (Figure 7) and the opening of Balakirev's *Islamey*[14] (Figure 8), quoting a Caucasian folk song.[15]

[13] This statement proposes a misreading, in the Bloomian sense, of the score based on awareness of Persian music.

[14] See performance of Balakirev's *Islamey* in a masterclass by Lang Lang hosted at the Royal College of Music, London (16th November 2013): www.youtube.com/watch?v=-ggZdFeQToQ

[15] Calvocoressi, M. (1937) 'A Note on Folk-Song in Modern Music.' *Music & Letters*, 12(1) p.68.

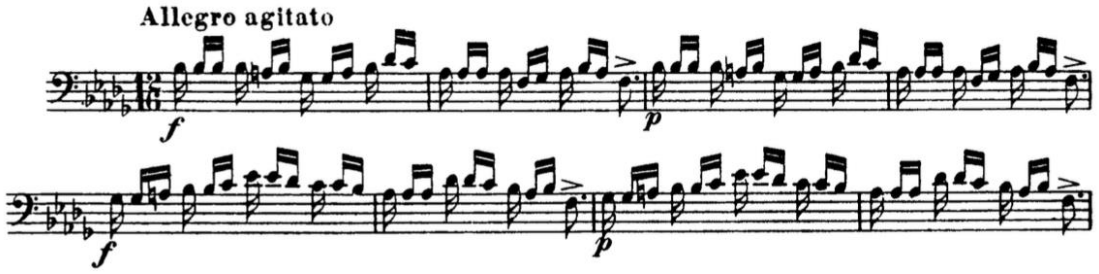


Figure 8. Balakirev, *Islamey* (*Oriental Fantasy*) Op.18, bars 1-8.

In Hossein's piece, the choice of fingering is relevant not just for technical purposes but also to convey the *chaharmezrab* character, which is in direct connection to the choice of tempo. The *Allegro risoluto* indication leaves open a tempo range to explore various levels of difficulty. When listening to the recording of *chaharmezrab* for *santur* (Audio 9), one notices how the player chooses a lively tempo with the melody clearly heard alongside the poignant repeated notes. I convey this aural understanding by adjusting the tempo appropriately in Hossein in order to be able to play the repeated notes equally in a steady manner in the background and melody in the foreground. Assigning the same finger to the repeated notes provides greater control over tone variety at a faster tempo, as can be heard in Audio 11. Incidentally, the resulting hand movement is reminiscent of the plectrum bounce after hitting the *santur* string.

▷ **Audio 11**. Hossein, *Piano Concerto No.3 (Una Fantasia)* third movement, bars 379-394.
Pianist: Shafiei

A comparison of this approach with Danielle Laval's commercial recording (Audio 12) demonstrates that her choice of a presto tempo results in the repeating notes of the right hand sounding almost inaudible.

▷ **Audio 12**. Hossein, *Piano Concerto No.3 (Una Fantasia)* third movement, bars 379-394.
Pianist: Laval

This reference to *chaharmezrab* relates to an unmeasured repeated note figuration occurring in the third movement of Mashayekhi's *Short Stories* (Figure 9). However, a Persian reading would not associate it with *chaharmezrab* due to the lack of its distinctive features: the steady rhythm, repeating note in the higher register and melodic

line in a lower register. One can read it with reference to *riz*,[16] which is idiomatic to Persian string instruments.

Image removed due to copyright protection

Figure 9. Mashayekhi, *Short Stories* third movement, bars 6-7.

Coincidentally, another pianist reached the same conclusion in the performance of Mashayekhi's piece. In my interview with Farimah Ghavamsadri, the pianist explains that her fingering choice for the repeated notes is based not on her experience of playing Western piano repertoire but linked to the Persian string technique *riz*, stating that she searched for the best approach to convey this reference:

> [A]s an Iranian who knows how the santur sounds I must try my best to produce the sound quality that resembles the santur. … I did not want to adopt a Western classical approach – for instance, the repeated notes at the end of the third movement of 'Short Stories' resemble *riz* technique, which I played with one finger. If I had adopted a Western approach, I would have followed the common practice of changing fingers on repeating a single note.

Indeed, this repeated-note figuration is pervasive in Mashayekhi's third movement, appearing in both unmeasured (Figure 9) and measured (Figure 10) note repetitions.

Image removed due to copyright protection

Figure 10. Mashayekhi, *Short Stories* third movement, bars 1-4.

It is also possible to find single-note repetitions in Western piano repertoire meant to evoke dulcimer-like playing. This is the case of Liszt's dulcimer reference in

[16] The *riz*, also called tremolo, consists of a quick and prolonged re-articulation of a single note, common in Persian string instruments such as *tar* and *santur* (Nooshin, 1996:583).

Hungarian Rhapsody No.2,[17] shown in Figure 11, which curiously suggests the two types of fingering strategies discussed in Scarlatti (Figure 7), Balakirev (Figure 8) and Hossein (Figures 5 and 6).[18]

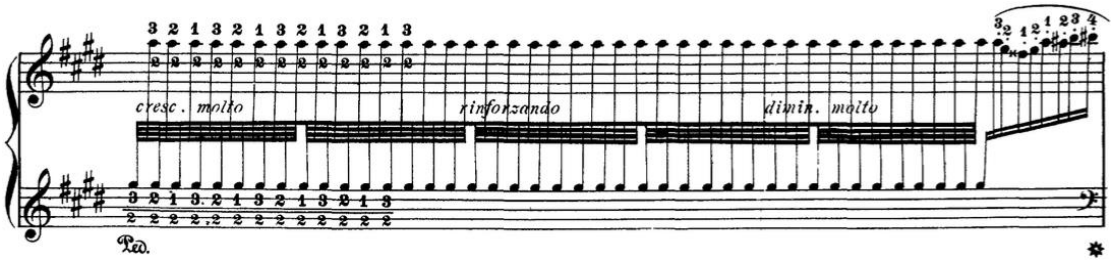


Figure 11. Liszt, *Hungarian Rhapsody* S.244 No.2, bar 84.

Another variation of the *chaharmezrab*-like texture occurs in the lively and energetic Allegro section of *Piano Concerto No.1 (Cappriccio)* (Figure 12) with a melodic line in the lower register and a repeating pattern above in the format of broken chords with harmonic changes in every beat.

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Figure 12. Hossein, *Piano Concerto No.1* (*Capriccio*), bars 176-187.

[17] Kim, H. (2015) *The Dynamics of Fidelity and Creativity: Liszt's Reworkings of Orchestral and Gypsy-band Music*. Ph.D. Indiana University, Jacobs School of Music. pp.418-419.
[18] The score excerpt in Figure 11 is taken from Schirmer edition, edited by Rafael Joseffy, Hungarian pianist and one of Liszt's pupils. It is worth noting that most editions including those by Henle Verlag, and Breitkopf & Härtel only have the alternated fingering suggestion.

All the figurations discussed so far are played energetically in a steady tempo based on the *chaharmezrab* reference in Audio 9. Contrastingly, when a similar pattern appears in Hossein's solo works *Persian Legend* and *Prelude* other factors come into consideration that underlie a different performance strategy involving rhythmic flexibility and communicating a *cantabile* character. The *chaharmezrab*-like figuration in *Persian Legend*, shown in Figure 13, consists of a melodic line in the left hand and a B-flat major arpeggiation in the right, resembling to an extent the melody in *Piano Concerto No.3 (Una Fantasia)* (Figure 5).

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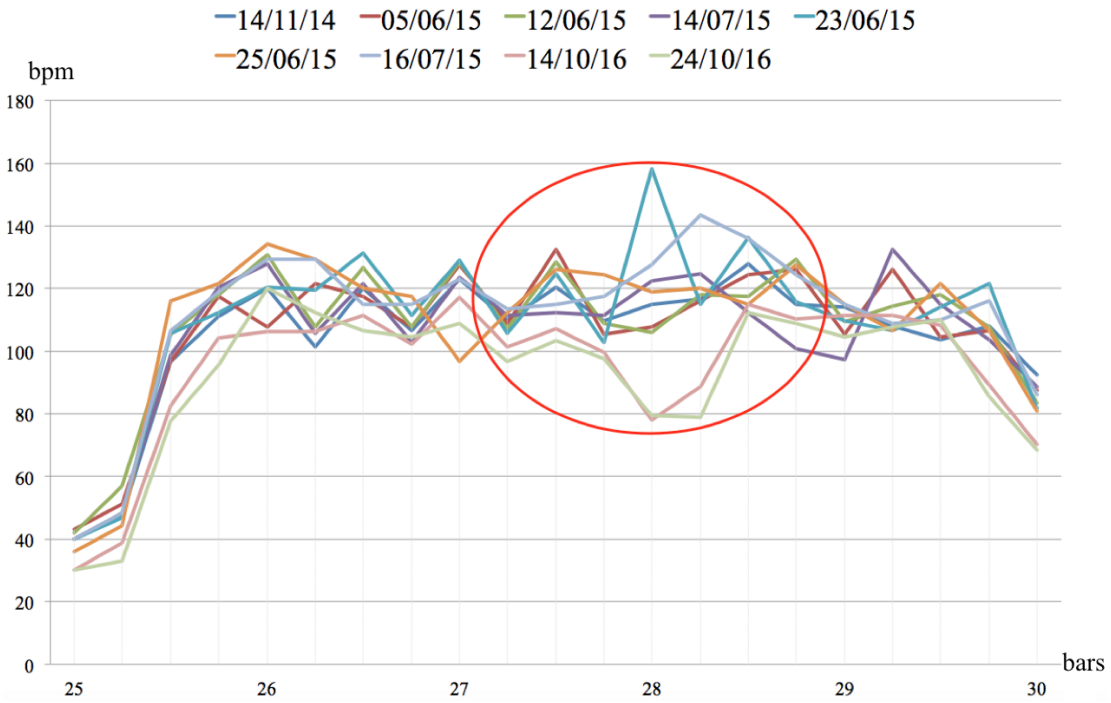
Figure 13. Hossein, *Persian Legend*, bars 25-34.

In this section, notational features of interest include the T.I. (Tempo Moderato), *sempre legato e leggiero* indication, all of which distance the gesture from the underlying *chaharmezrab* reference and move it towards a different musical effect, namely a lyrical and *cantabile* character, which was arguably Hossein's intention.[19]

This is achieved in performance through dynamic and tempo fluctuations and a slower tempo, which is in contrast with the fast and steady tempo of the *chaharmezrab* reference. It is worth noting that this approach reflects my most recent interpretation strategy and differs from my previous performances as illustrated in Graph 3. A recording comparison of various performances from 2014 to 2016 demonstrates that earlier recordings (from 14/11/14 to 16/07/15) had a faster and steadier tempo due to taking the *chaharmezrab* reference as my main performance strategy. In more recent performances (14/10/16 and 24/10/16) I have looked to interpret this section in relation to the overall character of the piece as opposed to interpreting each segment on its own. This difference is particularly noticeable in bars 27-28, marked with a red circle.



Graph 3. Hossein, *Persian Legend*, bars 25-30. Tempo analysis. Recordings by Shafiei.

[19] From a Bloomian point of view, Hossein attempted to move away from this reference by adding the indicated expressive parameters.

In the ensuing discussion I will examine in detail the performance strategies applied to convey the lyrical and cantabile character.

The melodic statement that precedes the *chaharmezrab* section has a slow (*Andante*) tempo that I keep in the first beat of bar 25, and I gradually increase the tempo in the four beats of bar 25 until I reach the ideal tempo in bar 26 (Figure 14; Audio 13).

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Figure 14. Hossein, *Persian Legend*, bars 25-27.

Audio 13. Hossein, *Persian Legend*, bars 25-27.
Pianist: Shafiei

In bar 28 (Figure 15), the melodic line ascends from D-natural (bar 28, beat 1) to G-flat (bar 28, beat 4) before resolving to F. This results in a musical phrase shaped with a *crescendo* and a slight *accelerando* in the beginning, and a *ritardando* and *diminuendo* in the end, in a long-breathed line, as shown below (Audio 14).

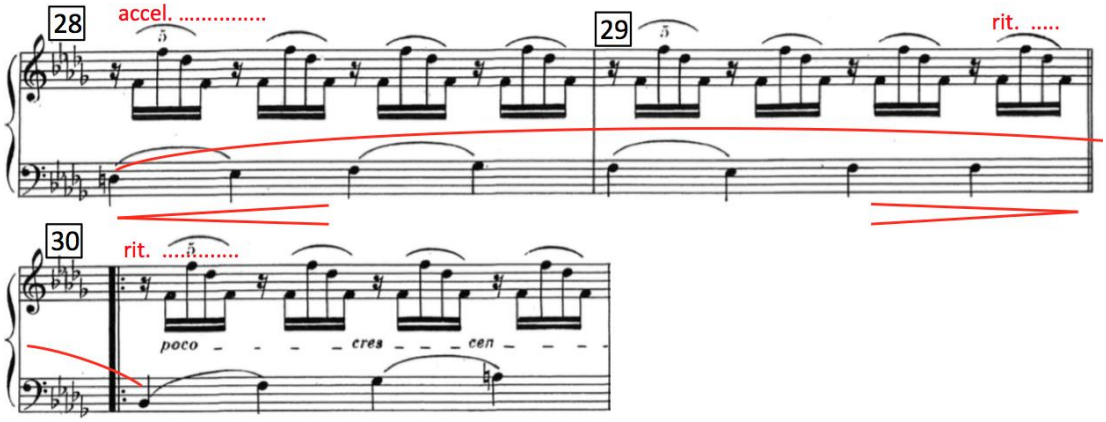

Figure 15. Hossein, *Persian Legend*, bars 28-30.

Audio 14. Hossein, *Persian Legend*, bars 28-30.
Pianist: Shafiei

In bars 30 to 33 (Figure 16) there is an ascending melodic line from B-flat to D-flat (in bar 31, beat 2) coinciding with the indication *poco crescendo* that creates a forward impulse towards D-flat. This is followed by a downward three-note sequence descending towards F (last note) together with *diminuendo* from bar 32. These expressive indications highlight the two melodic directions with D-flat at its centre. In the first time I perform this section, I apply a slight delay between C and D-flat to create a sense of arrival and I continue in the original tempo from D-flat onwards until I apply a gradual slowing down from F (bar 33, beat 2) to signal the phrase ending. In the repetition, the strategy described is kept with the exception of a more accentuated delay on C (bar 31, beat 2) and a *subito piano* on D-flat (Audio 15).

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Figure 16. Hossein, *Persian Legend*, bars 30-33.

Audio 15. Hossein, *Persian Legend*, bars 30-33.
Pianist: Shafiei

Other pianists demonstrate disparate phrasings. Petrossian, overall, keeps a steady tempo throughout this section. He shapes the beginning of the melody with a *crescendo* from D-natural (bar 28) culminating in G-flat (bar 29). Petrossian further emphasises the melodic growth with a crescendo from D-flat (bar 30, beat 1) followed by a diminuendo in bar 32 (Audio 16).

Audio 16. Hossein, *Persian Legend*, bars 25-33.
Pianist: Petrossian

Rigai's starting tempo is considerably slower than Petrossian is. However, from bar 30 he continues with a noticeably faster tempo until bar 33. Although Rigai explores two different tempos in his performance of this section his approach does not correspond to

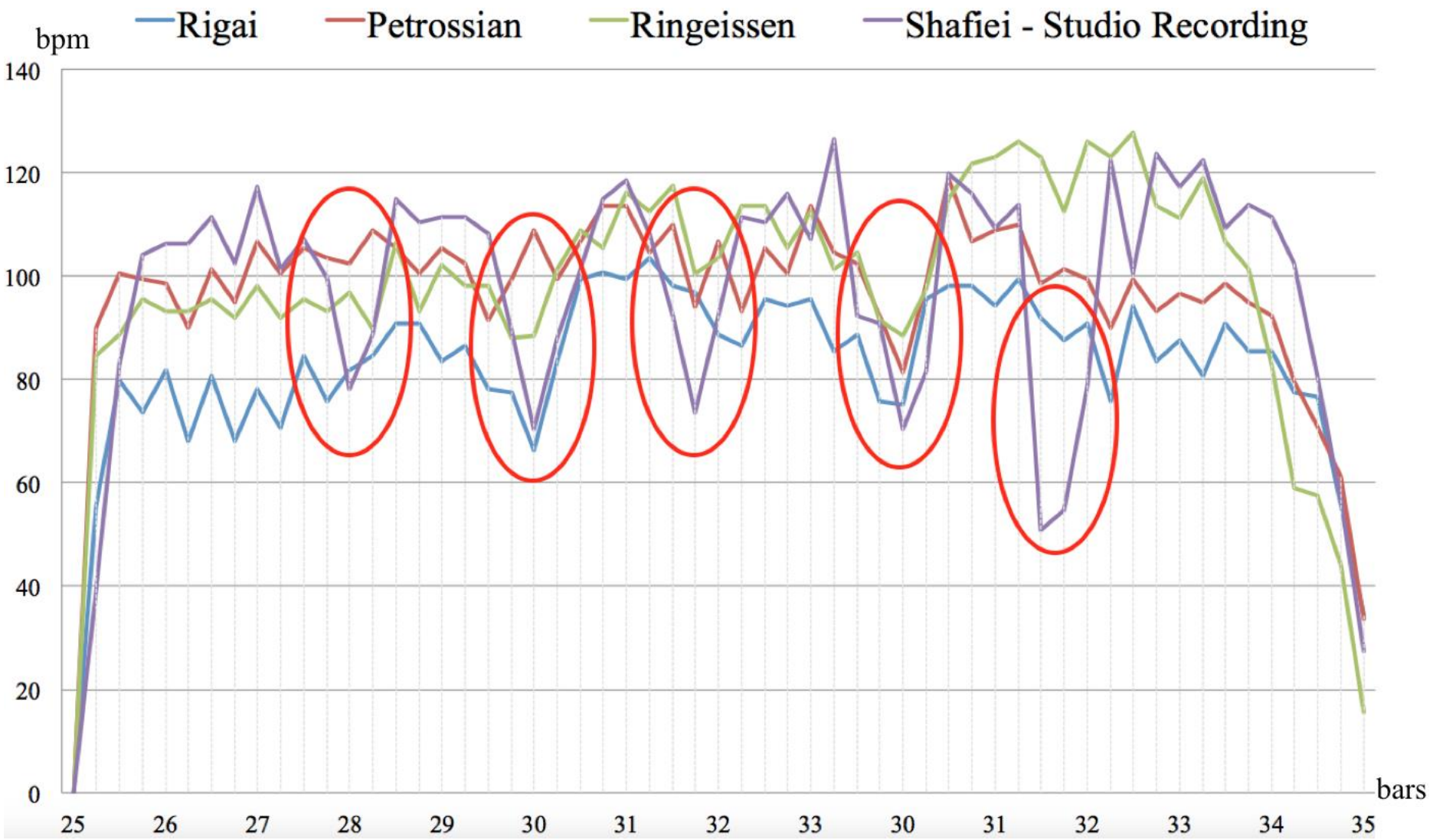
the rhythmic flexibility in Persian music achieved through continuous *ritardando* and *accelerando* instead of sudden tempo changes (Audio 17).

Audio 17. Hossein, *Persian Legend*, bars 25-33.
Pianist: Rigai

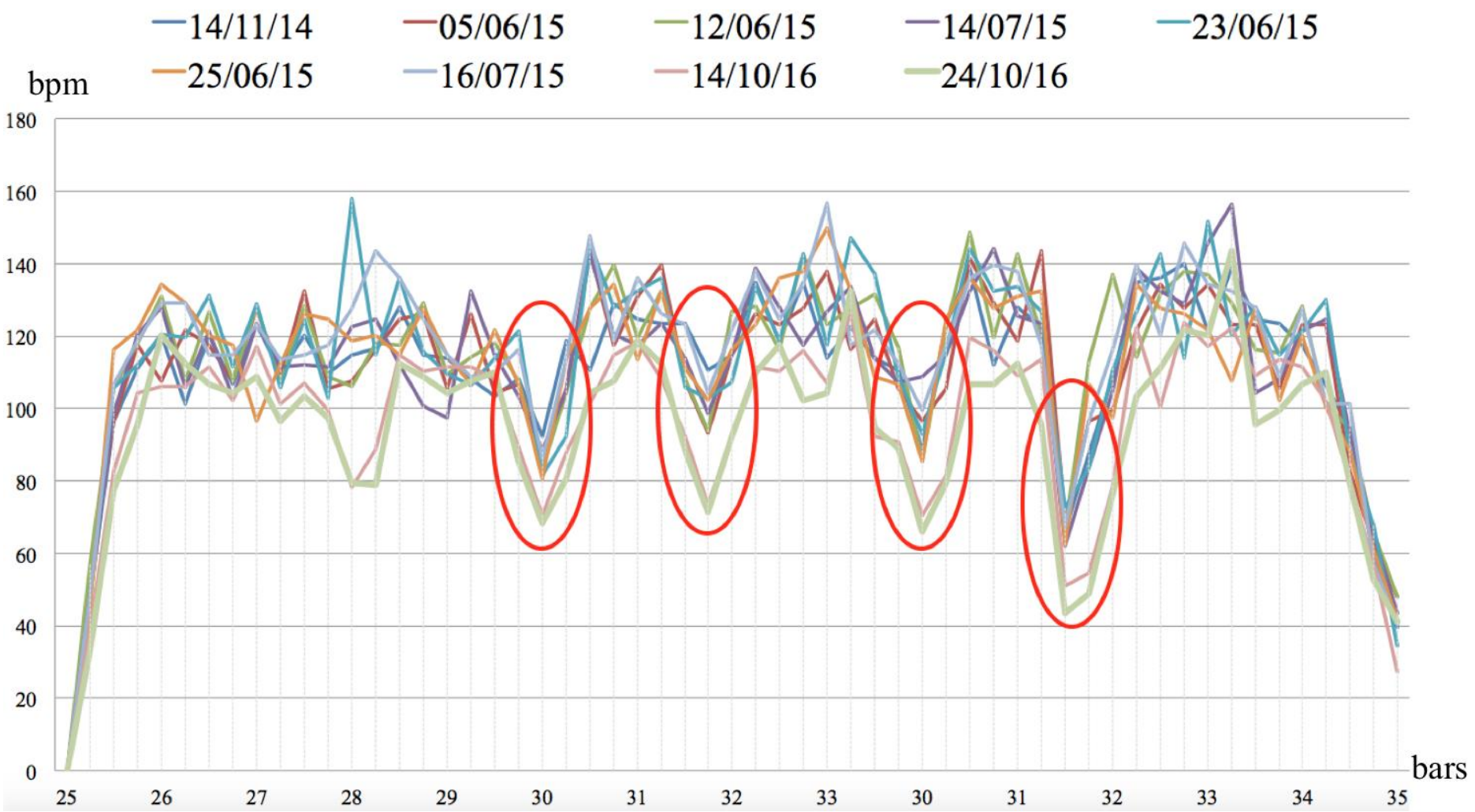
Ringeissen also has a relatively steady tempo throughout, with a minor *accelerando* from bar 30-33 (Audio 18).

Audio 18. Hossein, *Persian Legend*, bars 25-33.
Pianist: Ringeissen

Overall, this examination revealed that while other pianists maintain a more stable rhythm, my approach is more nuanced with rhythmic and tempo subtleties. Graph 4 demonstrates disparate tempo strategies distinctive to each pianist and my preference for a wider tempo range. Furthermore, a passing observation of Graph 5, which illustrates tempo fluctuations in different live performances recorded between 2014 and 2017, reveals unchanged trendlines in my approach, marked with a red circle.



Graph 4. Hossein, *Persian Legend*, bars 25-35. Tempo analysis.



Graph 5. Hossein, *Persian Legend*, bars 25-35. Tempo analysis. Recordings by Shafiei.

In *Prelude*, Hossein does not provide expressive indications throughout the *chaharmezrab*-like section (Figure 17). The only notational feature of interest is the *sempre corrente* (literally, 'always flowing') suggesting the idea of continuous and ongoing movement.

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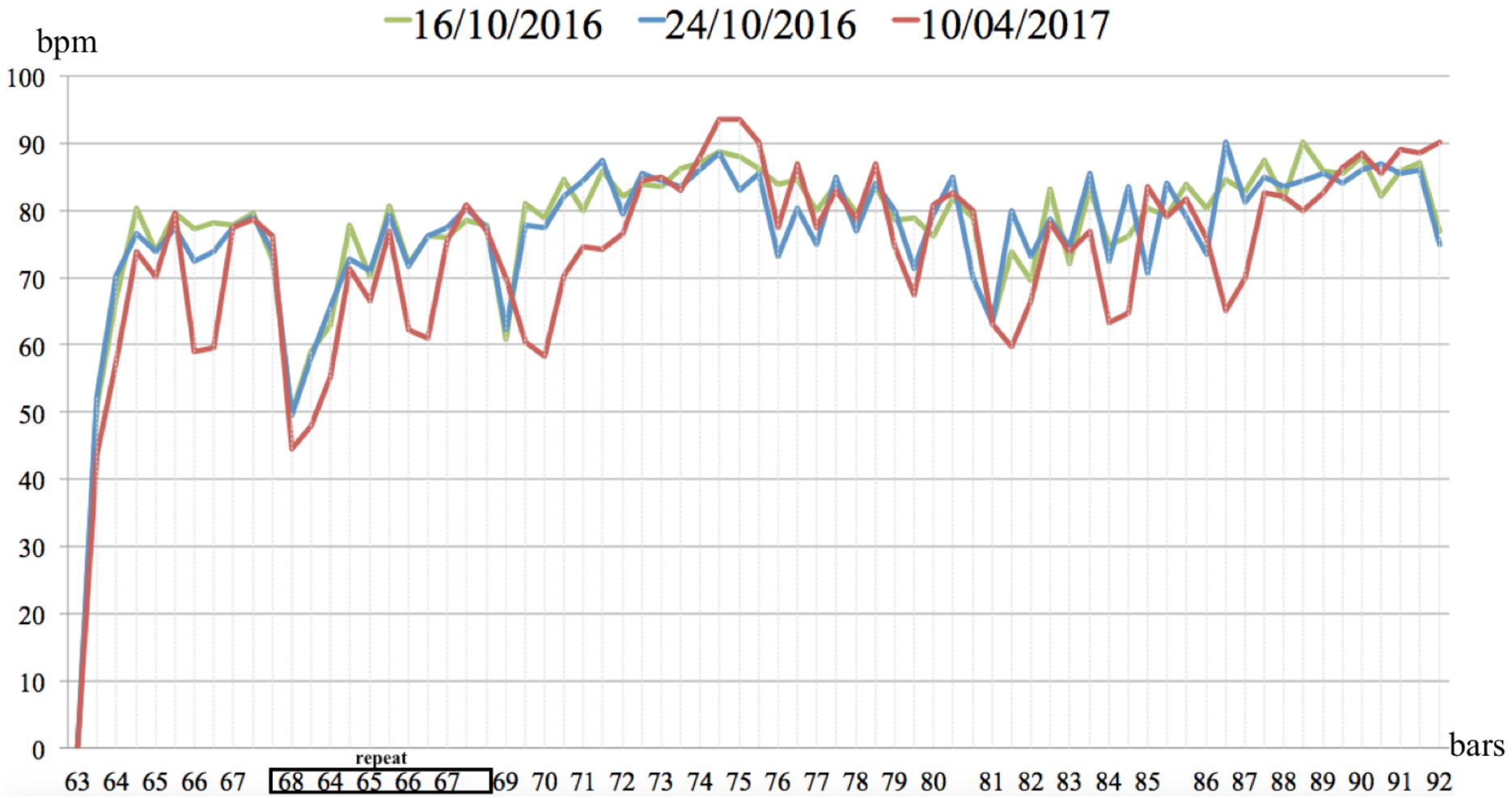
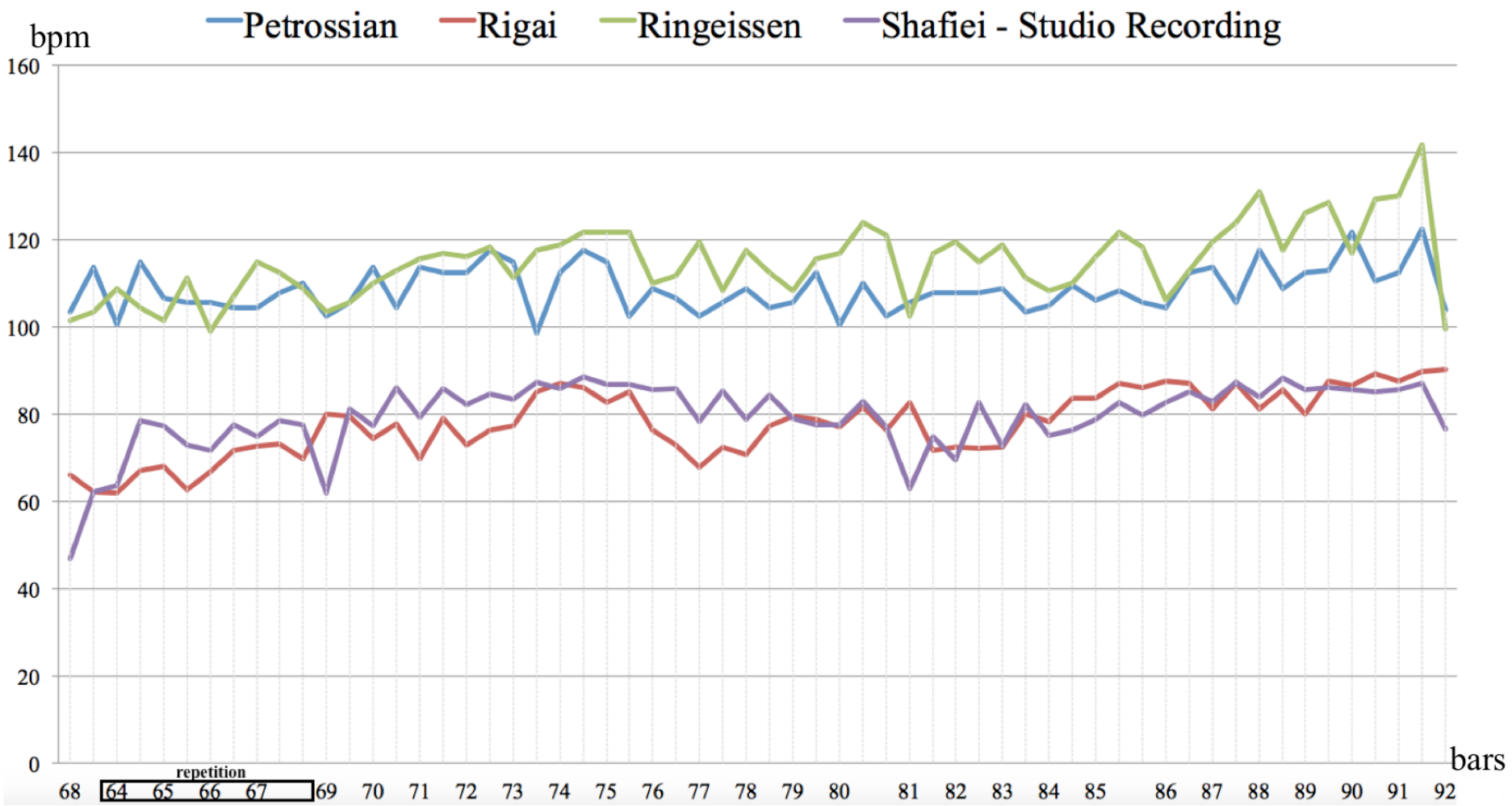
Figure 17. Hossein, *Prelude*, bars 63-92.

In my approach, I aim to convey the sense of flow and continuity inferred by the *sempre corrente* indication with a slight gradual tempo increase throughout the section. Although this tempo increase might not be immediately discernable to the listener as it happens gradually during a long section, the analysis presented in Graph 6 reveals a significant tempo change from approximately 50bpm to 90bpm. In my performance, *sempre corrente* is interpreted as an ongoing movement; other pianists seem to have interpreted it as an indication for a fast tempo, as illustrated in Graph 7. This can be heard in recordings by Petrossian (Audio 19) and Ringeissen (Audio 20), playing almost twice as fast as Rigai (Audio 21).



Graph 6. Hossein, *Prelude*, bars 63-92. Tempo analysis. Recordings by Shafiei.



Graph 7. Hossein, *Prelude*, bars 68-92. Tempo analysis.

Audios 19 / 20 / 21. Hossein, *Prelude*, bars 63-72.
Pianists: Petrossian / Ringeissen / Rigai

My choice of tempo was mainly determined by a contextual relationship with the preceding section, *Andante doloroso* (Figure 18), played at crotchet beat with rhythmic flexibility and without a strong sense of pulse (Audio 22).

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Figure 18. Hossein, *Prelude*, bars 31-39.

Audio 22. Hossein, *Prelude*, bars 33-39.
Pianist: Shafiei

As the *Andante* section transitions to the chaharmezrab-like figuration, the texture of free ornamented patterns with pulse instability gives way to an active melodic contour felt at quaver beat in the left hand with steady demisemiquaver arpeggios in the right hand. The combination of the two gives the impression of a faster tempo; therefore, a minor tempo increase between the two sections coincides with the contrast. My approach also had recourse to another strategy, namely communicating a more lyrical and cantabile character instead of a fast and technical approach which can be explained by the transference of performance strategies from *Persian Legend* to *Prelude* due to the pieces' shared features such as its structure, piano figurations, rhythmic and melodic patterns.[20] This transference presents itself as an example of how a performance can be moulded by another performance intertextually.

[20] Although the composition date of the two is unclear, they were published together in one collection in 1956 and are often performed one after the other.

Communicating a lyrical and cantabile character in this section involved creating a long-breathed melody and highlighting phrase boundaries with tempo fluctuations; for example, by pairing *crescendo*/*accelerando* (bar 63) in the beginning and *diminuendo*/*ritardando* (bar 67) in the end of melodic phrases, as shown in Figure 19 below. This rubato pattern of *accelerandi* and *decelerandi* was consistently applied to phrases with similar boundaries throughout the section.

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Figure 19. Hossein, *Prelude*, bars 63-67.

In addition to tempo nuances in long-breathed phrases, I apply dynamic and tempo swells in the undulating four-note melody (bar 69-71) followed by a slight *accelerando* and *crescendo* when moving to the high register in bar 73-74 (Figure 20).

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Figure 20. Hossein, *Prelude*, bars 69-74.

In my performance of the aforementioned sections referencing *chaharmezrab*, the main melodic line is emphasised while the repeated notes are in the background. This can be explained from two perspectives: first, the two parts are easier to contrast at the piano than at the *santur* which does not possess the same dynamic range and variety of tone as the piano; and second, as a classically-trained pianist, I have applied this performance strategy to similar textures in Western piano repertoire. Debussy's *Jardins sous la Pluie* is an apposite example of this approach (Figure 21; Audio 23).

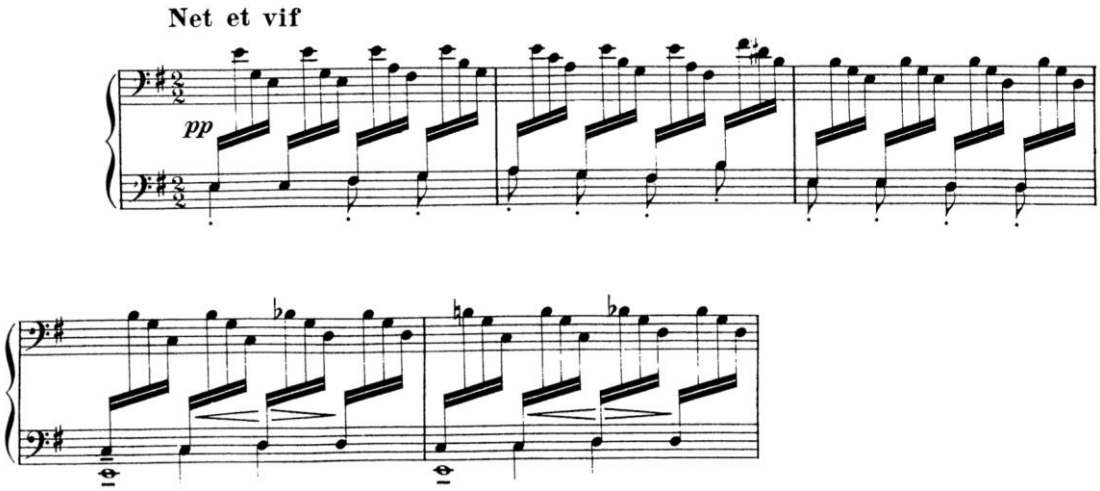

Figure 21. Debussy, *Estampes: Jardins sous la pluie*, bars 1-5.

Audio 23. Debussy, *Estampes: Jardins sous la pluie*, bars 1-5.
Pianist: Shafiei

The coexistence of two performance strategies, 'bringing out' the repeating pattern of *chaharmezrab* figuration and ensuring all repeated notes are clearly audible while placing the melodic line at a higher level of importance, similar to the Debussy intertext, raises the question of how these two apparently opposing strategies can be successfully expressed by the performer.[21] In my performance, both are partially overlapping and achieved by playing the note repetition loud enough but not overpowering the melody and changing the pattern's dynamic according to the melodic line's structure. Laval's approach (Audio 12) to the *chaharmezrab*-like figure in *Piano Concerto No.3 (Una Fantasia)* (Figure 5) is an example of only one of these strategies being heard, as repeated notes are almost inaudible to emphasise the melody.

[21] The underlying question concerns the coexistence of contradicting voices that generate the illusion of a single voice in performance, reflecting Bakhtin's concept of 'polyphony' (for an explanation of this concept see the 'Intertextuality' section in Part One).

In other examples, the *chaharmezrab*-like figuration is combined with more idiomatic piano writing such as the downward gesture crossing the piano keyboard from high register to low in Hossein's *Persian Legend* (Figure 22; Audio 24) and *Prelude* (Figure 23; Audio 25)**.** These downward gestures are commonly used for transitions between sections[22] and are reminiscent of other piano pieces, such as Debussy's *Jardins sous la pluie* in Figure 24 (Audio 26).[23] Further, in Debussy's piece the downward melodic gesture appears at a transitional moment before a section where the lullaby theme is introduced for the first time.

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Figure 22. Hossein, *Persian Legend*, bars 59-65.

Audio 24. Hossein, *Persian Legend*, bars 59-65.
Pianist: Shafiei

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Figure 23. Hossein, *Prelude*, bars 102-104.

Audio 25. Hossein, *Prelude*, bars 102-104.
Pianist: Shafiei

[22] An analysis of transitional moments between contrasting sections in Hossein's works is discussed in the chapter *Interpreting Structure in Performance*.
[23] Trezise, S. (2003) *The Cambridge Companion to Debussy*. Cambridge: Cambridge University Press. pp.246

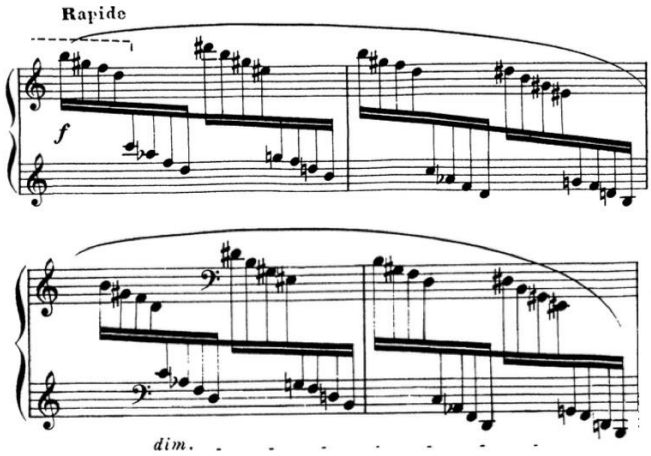

Figure 24. Debussy, *Estampes: Jardins sous la pluie*, bars 118-121.

Audio 26. Debussy, *Jardins sous la pluie*, bars 118-121.
Pianist: Shafiei

ii. Tremolos

In this section I will discuss different types of tremolo figurations idiomatic to the dulcimer, such as in Figure 25 from *Persian Legend* consisting entirely of octave tremolos alternated between hands under the *Allegro moderato sempre piu stretto* indication and *forte* dynamic. A classical pianist may interpret this gesture with reference to similar passages in major piano repertoire; for example, by comparing it with Liszt's piano writing – a view also mentioned in Rigai's liner notes arguing that Hossein's music is predominantly Lisztian.[24] A similar gesture to Figure 25 can be seen in Liszt's *Mazeppa* (Figure 26).

[24] *Smithsonian Folkways Recordings.* (1978) Accompannying booklet to *Piano Music of the Middle East, Amiram Rigai* [album, CD]

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Figure 25. Hossein, *Persian Legend*, bars 34-56.

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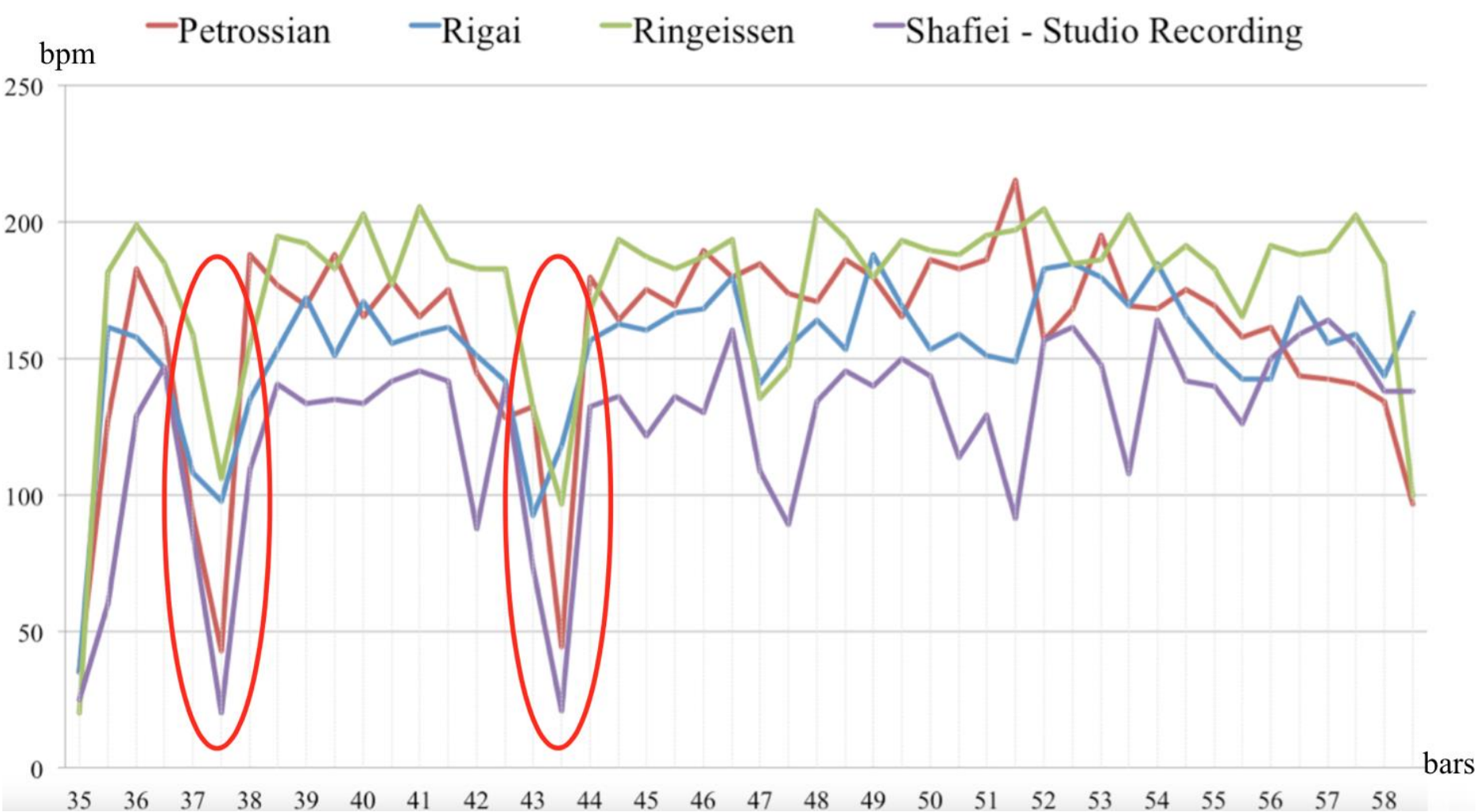
Figure 26. Liszt, *Transcendental Études* S.139 No. 4 (Mazeppa) in D minor, bars 60-62.

Whether or not Liszt is pinpointed as the precursor of this gesture[25] or as an influence on Hossein is not relevant for the performer who may still call upon the Lisztian intertext for its performance implications by retaining the idea of playing with a sense of urgency and fast speed, resulting in a uniform manner of articulation. Petrossian (Audio 27), Rigai (Audio 28) and Ringeissen (Audio 29) share a similar reading of this gesture with a fast tempo, as shown in Graph 8, with Ringeissein's tempo the fastest of all in a *prestissimo* tempo range as if having in mind the Liszt intertext. The two sections marked on the score do not demonstrate a tempo reduction but sustained notes in bar 37 (G-flat octave) and bar 43 (F octave).

Audio 27 / 28 / 29. Hossein, *Persian Legend*, bars 35-56.
Pianists: Petrossian / Rigai / Ringeissen

Although the Lisztian intertext offers a plausible interpretative solution, I did not fully empathise with its effect in this section as a pure Lisztian approach can make this section sound detached from the rest of the piece. Furthermore, the Persian intertext was influential in my approach and I posit that a more careful and nuanced assessment of the context in relation to the rest of the piece should emerge.

[25] Such gestures have become what Robert Hatten (1994:196-197) describes as 'patterns or templates that are part of the anonymous heritage of a stylistic language'; thus, no claim is being made about Liszt's influence on Hossein.



Graph 8. Hossein, *Persian Legend*, bars 35-58. Tempo analysis.

If one were to misread[26] this passage with a Persian perspective it could lead to hearing a striking similarity to the octave playing for the dulcimer-like instrument *qanun*[27] – a reference also suggested in Rigai's CD booklet.[28] A playing feature of the *qanun* piece in Figure 27 (Audio 30) is that the octave gesture is executed with rhythmic flexibility. Therefore, tempo fluctuations play a significant part in making an explicit intertext with the *qanun*. In my performance (Audio 31), hearing Hossein's gesture through this Persian intertext results in phrasing the tremolos with dynamic and temporal nuances around the melody in Figure 28.

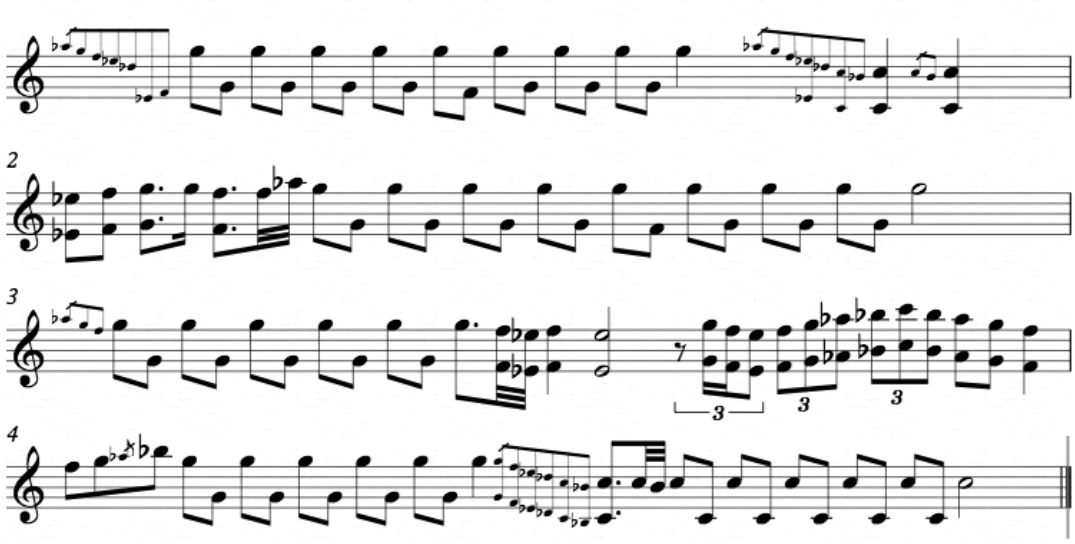


Figure 27. *Dastgah-e Dashti* for *qanun* by Qanuni. Transcription by Kiana Shafiei.

Audio 30. *Dastgah-e Dashti* for *qanun* by Qanuni.

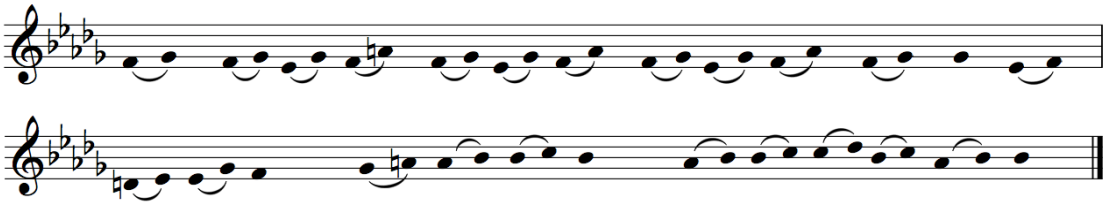


Figure 28. Melodic reduction. Hossein, *Persian Legend*, bars 35-47.

[26] This alludes to Harold Bloom's concept of misreading.

[27] The *qanun* is a trapezoidal dulcimer-like instrument not exclusive to Iran but common in several Middle Eastern countries. It was first introduced in Iran in 1900. For more information see: Sarshar, H.M. (2016) 'Shaping the Persian repertoire.' *The Middle East in London*. 12(2) pp.11-12 [Online] [Accessed on 30th November 2017] www.soas.ac.uk/lmei/meil/recent-issues/file110937.pdf

[28] The liner notes state that the Lisztian piano writing is 'combined with an oriental allusion, namely the rhythmic and coloristic effects obtainable on the *kanun* [qanun]' *Smithsonian Folkways Recordings.* (1978) Accompannying booklet to *Piano Music of the Middle East, Amiram Rigai* [album, CD]

Audio 31. Hossein, *Persian Legend*, bars 35-56.
Pianist: Shafiei

As the recording comparison in Graph 8 illustrates, although my performance has a slower tempo in the beginning of this section, it has considerably more tempo fluctuations with a gradual *stretto* and dynamic growth from the beginning to the end of the section; the combination of the two builds up a tension that reaches its climax at the end of the tremolos (Figure 29).

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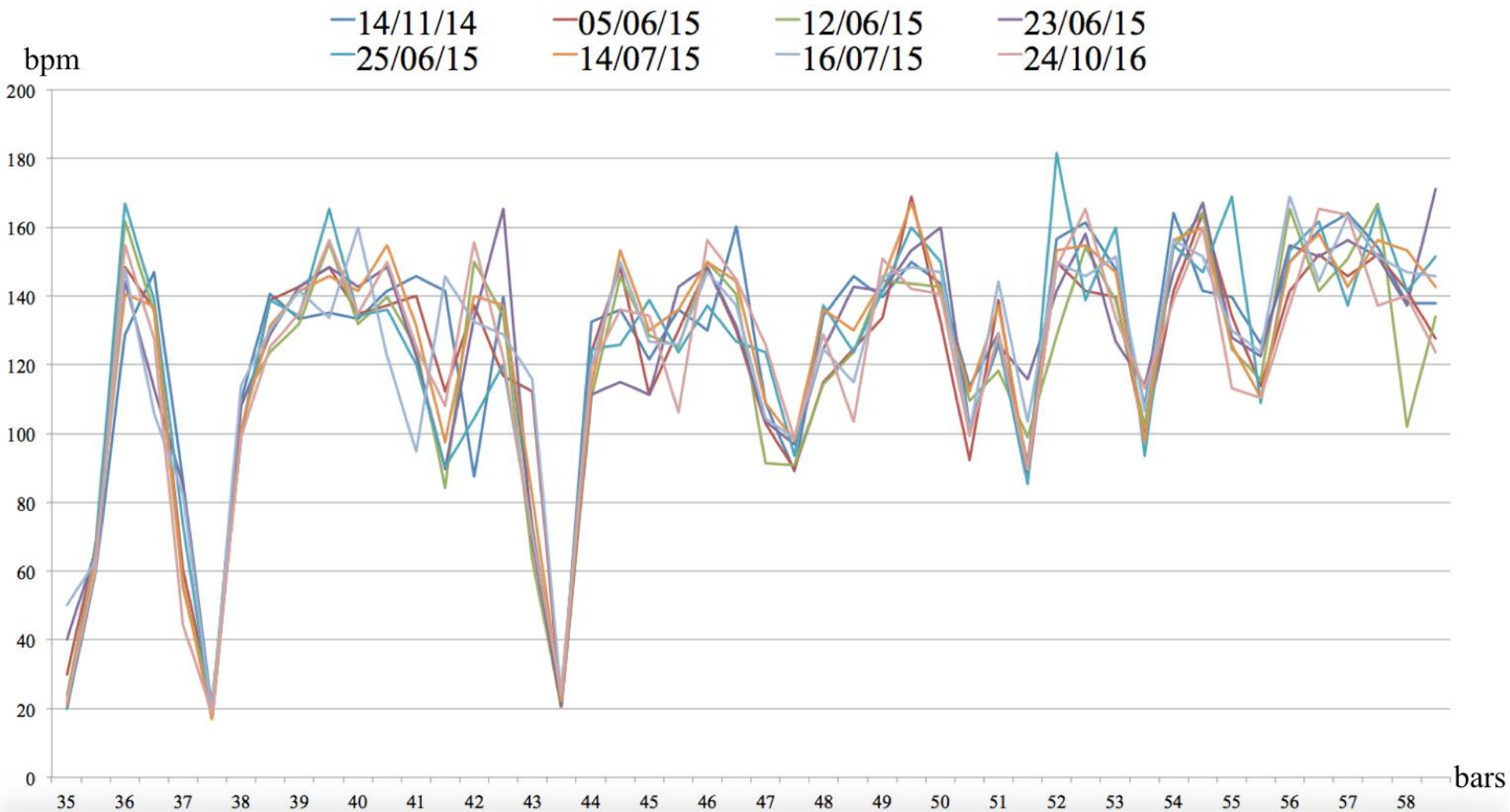
Figure 29. Hossein, *Persian Legend*, bars 52-59.

Compared to the approach heard in other pianists' recordings (Audios 27, 28 and 29), my different performance strategy of playing with rhythmic flexibility with a gradual tempo and dynamic increase throughout this long section avoids making it sound like a type of tremolo etude. Despite this difference, it is possible to trace a shared performance strategy in all recordings, which is to play bass octave notes in bars 37 and 43 with long suspensions. In my performance this is a result of the Persian music intertext, specifically the *qanun* example in Figure 27, where there is a pause at the end of each octave gesture, resulting in a 'breathing' effect before each gesture.[29] Graph 9 illustrates trendlines that remained relatively consistent throughout several live performances between 2014 and 2017.

[29] Note that this performance decision is borrowed from the performance of the *qanun* example shown.



Graph 9. Hossein, *Persian Legend*, bars 35-58. Tempo analysis. Recordings by Shafiei.

Octave tremolos are common in Hossein's piano writing and another example of them (Figure 30) is presented in the middle section of *Prelude*, which is used as a transitional gesture from one section to another. In my performance of this section I have applied the same Persian misreading strategy as described beforehand in Figure 25.[30]

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Figure 30. Hossein, *Prelude*, bars 54-62.

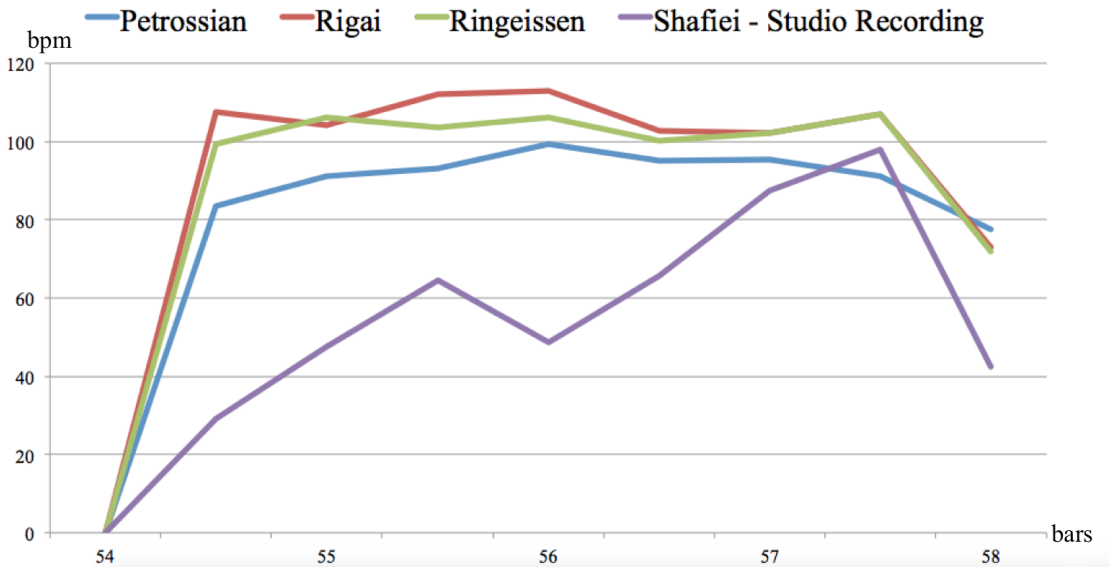
The recording comparison in Graph 10 shows differing approaches between pianists. Although the *poco a poco stretto* in this passage offers an explicit invitation to accelerate, Petrossian (Audio 32), Rigai (Audio 33) and Ringeissen (Audio 34) initiate it abruptly and maintain a fast tempo, between approximately 80bpm and 110bpm, as if evocating the Lisztian intertext.

▷ **Audios 32, 33, 34.** Hossein, *Prelude*, bars 54-57.
Pianists: Petrossian / Rigai / Ringeissen

In my interpretation (Audio 35), I start the tremolos with the previous section's tempo (slower) and gradually increase the tempo. Therefore, I experience a wider tempo range throughout the tremolo octaves, corresponding to the reference of *poco a poco stretto* indication and it is in contrast with the recordings that start the tremolo gesture faster right from the beginning of the section. Furthermore, the reference to *qanun* resulted in a performance with tempo fluctuations and a wider tempo range, between approximately 20bpm and 100bpm together with a slight unwritten crescendo. The combination of the *poco stretto* and the discrete crescendo helps to promote a natural growth throughout the tremolos.

▷ **Audio 35.** Hossein, *Prelude*, bars 54-57.
Pianist: Shafiei

[30] See discussions on octave tremolos in *Persian Legend* from page 77.



Graph 10. Hossein, *Prelude*, bars 54-58. Tempo analysis.[31]

One of the reasons for choosing the same performance strategy in both octave tremolo sections in *Persian Legend* (Figure 25) and *Prelude* (Figure 30) can be explained with what Robert Hatten (1994:119-126) calls the 'locational function', i.e. an understanding of the gesture in its contextual placement as presentational, transitional or conclusive.[32] Applying Hatten's view in performance means that a similar interpretative strategy can be applied to gestures with the same locational function. In both Figures 25 and 30, the octave tremolo sections have a transitional function. The first (Figure 25) is an antecedent to the climatic section in *Persian Legend* and the second (Figure 30) is a transitional passage after the climatic section in *Prelude* before returning to the exposition materials. The *qanun* intertext in the first builds momentum towards the climatic section, while the second serves to wind down the tension.

In contrast to this performance strategy, the octave tremolo gesture in Figure 31 demonstrates a different locational function: presentational and conclusive, since it is used in the beginning and ending of the piece. Therefore, a different performance approach is required. *Prelude* begins with fast and *fortissimo* octave tremolos followed by a *quasi lento* section with *mezzopiano* dynamic. In this context, the octave tremolo functions as an impactful and declamatory opening to prepare the listener for the quasi lento section with a slower and lyrical character; thus, I perform the octave tremolos in a steady and assertive manner with a *fortissimo* dynamic (Audio 36), which is in

[31] Note: the graph starts with zero bpm because the note in the first bar consists of a sustained note connected to the preceding bar.
[32] 'Locational function', according to Hatten (1994:119-126), refers to identifying the function of a music material according to its placement in the structure of the piece.

contrast with my performance strategy in Figures 25, 30 and the qanun intertext (Figure 27).

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Figure 31. Hossein, *Prelude*, bars 1-8.

Audio 36. Hossein, *Prelude*, bars 1-8.

Pianist: Shafiei

This octave tremolo gesture also appears at the end of *Prelude* (Figure 32) to create an abrupt and dramatic ending (Audio 37):

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Figure 32. Hossein, *Prelude*, bars 132-140.

Audio 37. Hossein, *Prelude*, bars 135-139.

Pianist: Shafiei

One can hear a similar performance strategy to Figure 31 in octave tremolos in the third movement of Behzad Ranjbaran's *Concerto for Piano and Orchestra*, shown in Figure 33.

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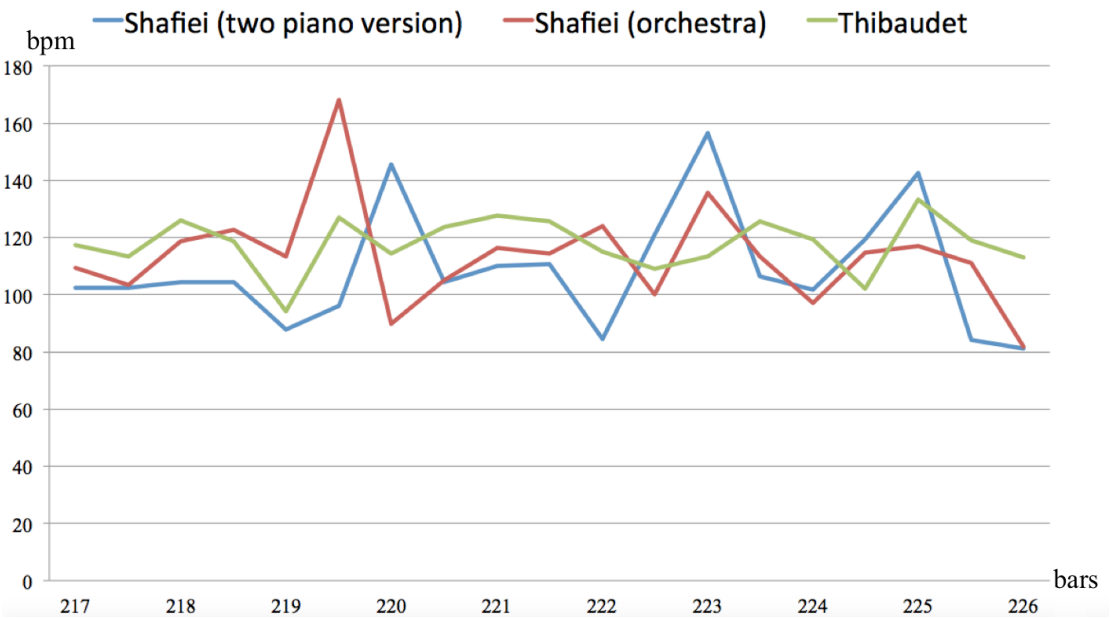
Figure 33. Ranjbaran, *Concerto for Piano and Orchestra* third movement, bars 217-225.

This gesture appears in the coda section at a time that tension and excitement is created with the gesture teasingly postponing the ending of the piece. The intertext with Liszt's *Mazeppa*, previously shown in Figure 26, is strong here when we attend to the similarities in melodic direction, and registral movement as well as the energetic context in which it is inserted. A further comparison between the two gestures suggests that, from a Bloomian perspective, it is as if Ranjbaran is misreading Liszt by curtailing the gesture's length, breaking it into several parts that are repeated and foreshortened with sequenced melodic movements, and using an octatonic scale instead of a whole-tone scale, to show that this gesture can be used more aggressively and unpredictably.[33] Thus, the strength of the Lisztian intertext and the gesture's locational function overrides the *qanun* intertext in my performance. As a result, the tempo is fast and steady, a decision maintained in my performances (Audio 38 and 39), as shown in Graph 11. A comparison with Thibaudet's recording (Audio 40) also shows that this is a similar performance strategy.

[33] This reading is done from a performer's perspective and does not attempt to use this intertext for a study of influence.



Graph 11. Ranjbaran, *Concerto for Piano and Orchestra*, bars 217-226. Tempo analysis.

Audios 38 / 39 / 40. Ranjbaran, *Concerto for Piano and Orchestra* third movement, bars 217-225.
Pianists: Shafiei (two piano version) / Shafiei (Orchestra) / Thibaudet

Another tremolo gesture that can represent a dulcimer imitation is written in the format of triads, as shown in Figure 34 illustrating the final bars of Hossein's *Persian Legend*.

Image removed due to copyright protection

Figure 34. Hossein, *Persian Legend*, bars 85-91.

The gesture is immediately recognisable as a reference to dulcimer-like instruments through an intertext with Liszt's *Hungarian Rhapsody No.10*, shown in Figure 35, with a similar gesture and the *quasi zimbalo* indication. This tremolo together with soft

dynamics and *una corda pedal* suggest a shimmering effect[34] as the music fades away towards the end, and a sustain pedal can be added to further express this effect.

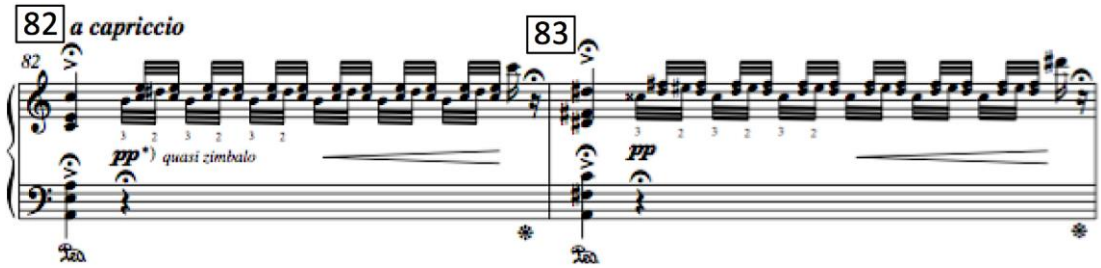


Figure 35. Liszt, *Hungarian Rhapsody* S.244 No. 10, bars 82-83.

The Lisztian intertext is strong here because of the similarities between the two gestures; the *pianissimo* dynamic and *sempre leggiero* in Hossein also suggest the same shimmering effect (Audio 41).

Audio 41. Hossein, *Persian Legend*, bars 85-91.
Pianist: Shafiei

The main difference between the two is that while the tremolo in the Liszt is interrupted by suspended chords, Hossein continues the gesture for the duration of three bars, as if the composer is suggesting that Liszt's gesture is too truncated. A recording comparison demonstrates that the shimmering effect is explored in Petrossian (Audio 42) and Rigai (Audio 43) while Ringeissen plays it fast (Audio 44).

Audios 42 / 43 / 44. Hossein, *Persian Legend*, bars 86-92.
Pianists: Petrossian / Rigai / Ringeissen

[34] Kim, H.J. (2015) *The Dynamics of Fidelity and Creativity: Liszt's Reworkings of Orchestral and Gypsy-Band Music*. Jacobs School of Music, Indiana University. Unpublished PhD thesis. pp.402-403.

Another example of a tremolo figuration reminiscent of dulcimer is in the *Allegro con moto* section of Hossein's *Prelude* (Figure 36), which consists of a right-hand melodic line with appoggiaturas and a left-hand tremolo over a C# minor arpeggiation.

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Figure 36. Hossein, *Prelude*, bars 13-30.

At first reading, Hossein's melody and accompaniment texture may seem unremarkable for its simplicity to a Western-trained pianist. Indeed, similar figurations have been extensively used as accompaniment figures in Western piano repertoire such as in Liszt or Bartók. For example, Hossein's left-hand tremolo is reminiscent of Liszt's *Hungarian Rhapsody No.3*, shown in Figure 37, where Liszt indicates that the left-hand arpeggiation should be perceived as a cimbalom tremolo and the right hand as a violin melody.[35]

[35] Ramann, L. (1902) *Padagogium*, Breitkopf & Härtel, 3, pp.7-9; Pace, I. (2007) 'Performing Liszt in the Style Hongroise.' *Liszt Society Journal*, 32, pp.81.

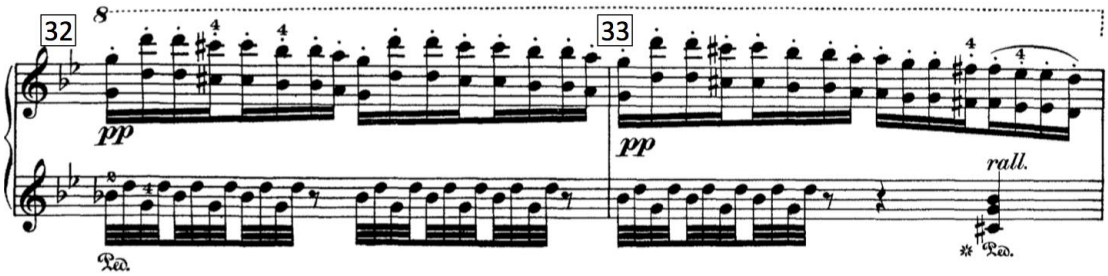

Figure 37. Liszt, *Hungarian Rhapsody* S.244 No.3, bars 32-33.

Another possible intertext is the left-hand accompaniment in the first movement of Bartók's *Two Romanian Dances*, in Figure 38 where the note alternation in the marked section below is similar to Hossein's left-hand in Figure 36.

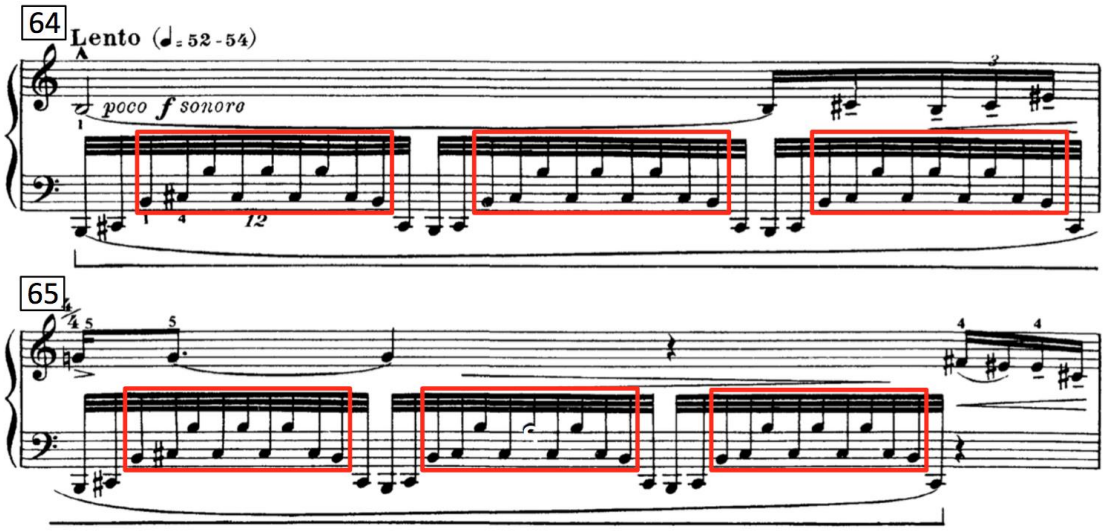

Figure 38. Bartók, *Two Romanian Dances* Op.8a No.1, bars 64-65.

What the Bartók-Liszt intertexts demonstrate is an implicit understanding of the dulcimer's resonance through their pedalling notation. Furthermore, Liszt's *una corda* plays an important part for the pianist to convey an aural impression of this instrument. In the case of Hossein's piece, however, I choose not to apply *una corda* because it would affect the right-hand melody. Nevertheless, I aim to convey a more subdued sound in the left hand manually and through my touch.

Incidentally, behind Hossein's textural simplicity may also lie an embedded reference discoverable with a Persian reading based on pieces for *santur*. For example, the left-hand arpeggiation is reminiscent of *santur* tremolo playing, such as in Figure 39 (Audio 45) between C and G.

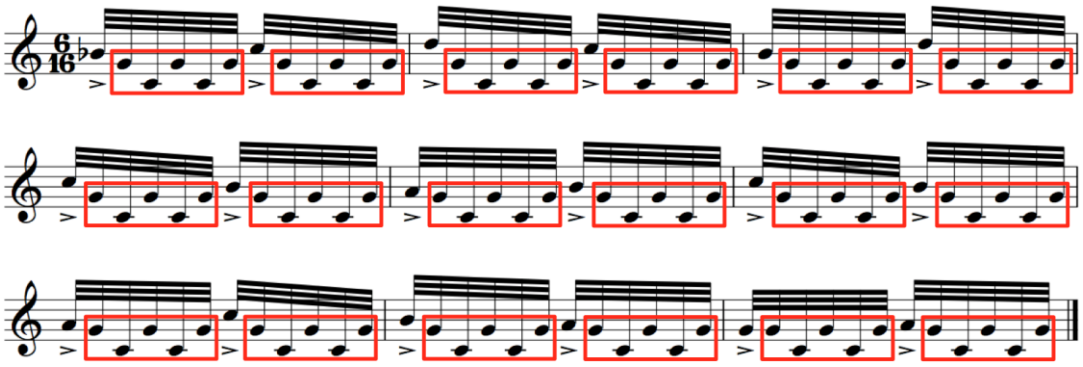

Figure 39. *Chaharmezrab-e Mahour* for *santur* by Shafieyan.
Transcription by Kiana Shafiei.

Audio 45. *Chaharmezrab-e Mahour* for *santur* by Shafieyan.

Furthermore, the right hand melody could be associated with *appoggiatura* embellishments with *santur* playing since embellishments are a common procedure in Persian music, as illustrated in Figures 40 (Audio 46) and 41 (Audio 47).

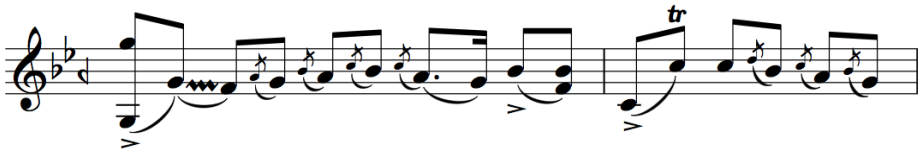

Figure 40. Five *Zarbi Bayat Tork* for *santur* by Shafieyan.
Transcription by Kiana Shafiei.

Audio 46. Five *Zarbi Bayat Tork* for *santur* by Shafieyan.

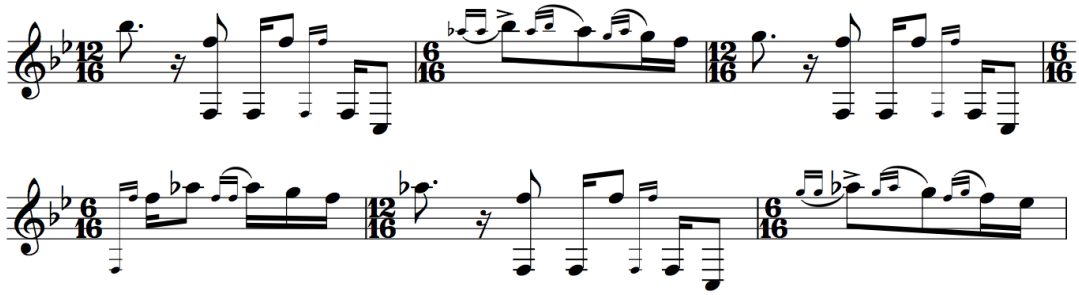

Figure 41. *Chaharmezrab-e Nahib* for *santur* by Meshkatian.
Transcription by Kiana Shafiei.

Audio 47. *Chaharmezrab-e Nahib* for *santur* by Meshkatian.

These embellishments are played fast and lightly, and in my performance, I try to convey this approach by playing the *appoggiaturas* quickly and giving emphasis to the main (minim) notes (Audio 48).

Audio 48. Hossein, *Prelude*, bars 15-30.
Pianist: Shafiei

iii. Pedal note imitation

In addition to various tremolo figures, there are further piano figurations that could be associated with the *santur*. In Behzad Ranjbaran's *Nocturne*, a descending melodic tetrachord (D, C, B-flat, A) of notes with longer duration (minims and dotted minims) unfolds under an active accompaniment figure of octaves with D ringing in the register above (Figure 42). This two-part texture is further contrasted through dynamics as the melodic tetrachord is marked *forte* with each note accented, and the arpeggiated octaves *piano*.

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Figure 42. Ranjbaran, *Nocturne: A Night in a Persian Garden*, bars 1-4.

In an interview I conducted with Ranjbaran, the composer offered a Persian reading of the octaves in the opening bars stating they were 'inspired by a technique used in *santur* playing',[36] which is to rearticulate a note to prolong its sound, as exemplified in Figure 43 (Audio 49). A similar technique is also used in harpsichord for creating a sustained sound, the difference is that while the pedal point in Western music is typically in the bass, in *santur* it is an octave higher.

[36] Interview conducted on 28th June, 2016, see Appendix A for interview transcript.

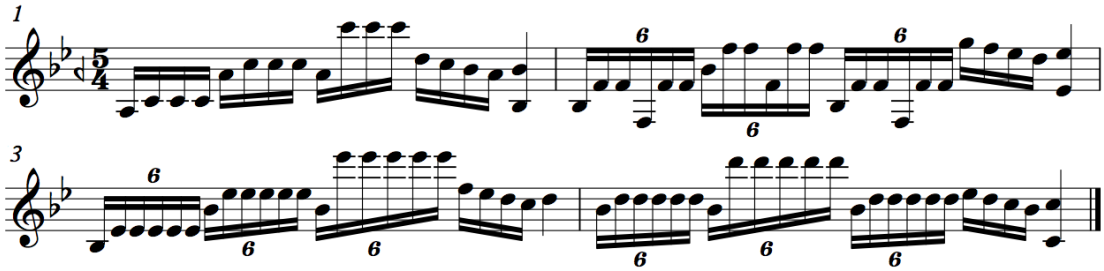

Figure 43. *Zarbi Bayat Tork* for *santur* by Shafieyan. Transcription by Kiana Shafiei.

Audio 49. *Zarbi Bayat Tork* for *santur* by Shafieyan.

In *Nocturne*, the pattern's rhythmic simplicity and the slower *Adagio* tempo distance it from the *santur* reference. One can find a stronger santur intertext in Ranjbaran's *Concerto for Piano and Orchestra* shown in Figure 44 below.

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Figure 44. Ranjbaran, *Concerto for piano and Orchestra* first movement, bars 251-252.

At a later part of *Nocturne*, the octave gesture appears with an ostinato-like figuration in semiquavers in the left hand, shown in Figure 45.

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Figure 45. Ranjbaran, *Nocturne: A Night in a Persian Garden*, bars 32-33.

These semiquavers are reminiscent of a right-hand ostinato in Ravel's *Gaspard de la nuit* (Figure 46).

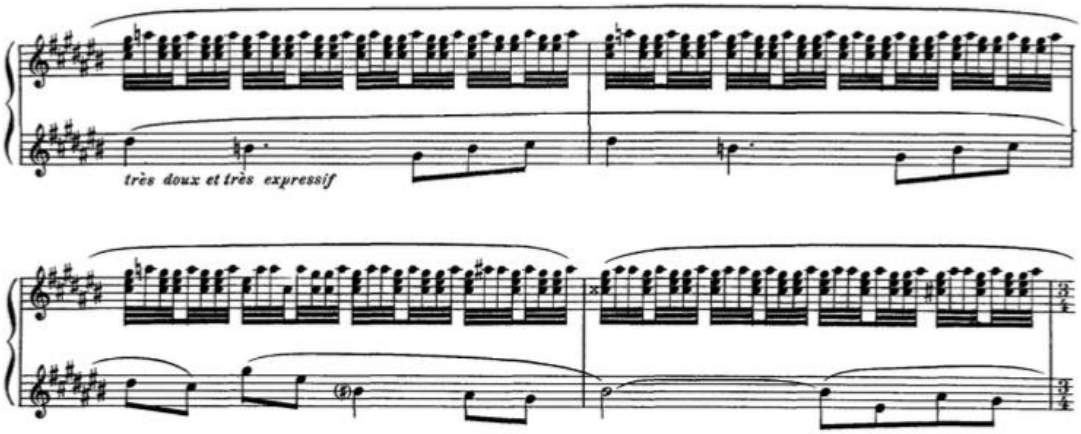

Figure 46. Ravel, *Gaspard de la Nuit: Ondine,* bars 3-6.

A higher tempo in *Nocturne* would help convey both the *santur* intertext as well as the Ravel reference. However, it is important to consider the extent to which one moves towards these references and still achieve the stillness implicit in the reference to nocturne, as suggested by the composer, which is slowly moving and restful. I have tried to convey the sense of calmness suggested by the score's 66bpm through the descending melodic tetrachord D, C, B-flat, A as well as dynamic differentiation between the two textures along with a slight deceleration toward the end of the section (Audios 50 and 51).

Audio 50. Ranjbaran, *Nocturne*, bars 1-4.
Pianist: Shafiei

Audio 51. Ranjbaran, *Nocturne*, bars 32-33.
Pianist: Shafiei

One can conclude that the three composers demonstrate different interests in using instrumental references. Among the three, Hossein explores a wider variety of figurations and gestures reminiscent of Persian instruments, such as *santur* and *qanun*, as well as instrumental-type pieces such as *chaharmezrab* in *Persian Legend* (Figure 13), *Prelude* (Figure 17) and in his three piano concertos (Figures 5, 6 and 12).
It was shown that the important stylistic features of *chaharmezrab* included a repeating note and a melody in contrasting registers as well as a lively and steady tempo. The strongest connection with *chaharmezrab* was found in *Piano Concerto No.3* (Figure 5), which consisted of an almost identical texture to the *chaharmezrab* for *santur* example (Figure 3) with a repeated note in the right hand and a melodic line in the left as well as a lively *Allegro* tempo and an overall energetic character. It was argued that in order

to convey an aural impression of *chaharmezrab* it was necessary to play the repeating notes equally and in a steady manner; this required using the same finger and adjusting the *Allegro* tempo appropriately. The comparison with Laval's recording (Audio 12) provided an example that showed how her choice of a *Presto* tempo made the repeating notes sound almost inaudible.

In *Persian Legend* (Figure 13), the *Tempo Moderato* and *sempre legato e leggiero* indications take the *chaharmezrab* reference towards a more lyrical and cantabile character, which resulted in dynamic and tempo fluctuations as well as a slower tempo (Figures 14, 15 and 16; Audios 13, 14 and 15; Graph 3). In contrast, Petrossian (Audio 16), Rigai (Audio 17) and Ringeissen (Audio 18) maintain a more stable tempo (Graph 4).

In *Prelude* (Figure 17), Hossein adds the indication *sempre corrente* to the *chaharmezrab*-like section and it was argued that my interpretation of this indication as a sense of flow and continuity led me to apply a gradual tempo increase throughout the section, in addition to subtle tempo fluctuations to highlight phrase boundaries. The recording comparisons demonstrated that Rigai explored a tempo similar to mine (Audio 21), while Petrossian (Audio 19) and Ringeissen (Audio 20) revealed a contrasting approach in which the *sempre corrente* indication may have been interpreted as a sign for fast tempo.

A point of connection between Hossein and Ranjbaran is their use of octave gestures. However, it was argued that while Hossein's approach in *Persian Legend* (Figure 25) can be closely associated to *qanun* (Figure 27; Audio 30), Ranjbaran's approach in *Concerto for Piano and Orchestra* (Figure 33) is more evocative of Liszt (Figure 26). The *Allegro Moderato sempre piu stretto* indication and the *qanun* intertext resulted in numerous tempo fluctuations as well as a gradual *stretto* and dynamic growth throughout the twenty-three-bar long section. The recording comparisons with Petrossian (Audio 27), Rigai (Audio 28) and Ringeissen (Audio 29) demonstrated they performed the octave tremolos in a uniform manner and fast speed, sounding almost like a tremolo etude.

It was also posited that the placement of such octave gestures in different sections of Hossein's *Prelude* resulted in differing performance decisions. While octave tremolos in transitional sections were played with rhythmic flexibility, such as the octave tremolo in *Persian Legend* (Figure 25), when appearing in presentational or conclusive sections,

they are played in a fast and steady manner in the beginning and ending of *Prelude* (Figures 31 and 32).

However, it was also demonstrated that this logic may change when other factors are taken into consideration. For example, in the energetic coda of Ranjbaran's *Concerto for Piano and Orchestra* (Figure 33), the octave tremolos were played fast and steady in order to create increasing tension and excitement as the piece is about to finish. The recording comparison with Thibaudet's performance (Audio 40) showed a similar approach and this led me to conclude that the intertext with Liszt's *Mazeppa* (Figure 26) is stronger than the *qanun* intertext.

Ranjbaran's and Mashayekhi's instrumental references were arguably less direct and in contrast with Hossein's, such as Ranjbaran's piano writing inspired by the pedal point *santur* technique in *Nocturne* (Figure 42) and *Concerto for Piano and Orchestra* (Figure 44), and Mashayekhi's reference to the *riz* technique in *Short Stories* (Figures 8 and 10).

Vocal Characteristics

This chapter centres on a Persian reading of vocal qualities inferred from score indications, melodic contours and ornamental figures that are compared to idiosyncratic aspects of Persian singing, and the resultant interpretive responses that influenced my performance. As in the previous chapter, these comparisons are established from a performer's perspective informed by Persian music, making Barthian associations that might not have been intended by the composer and that may result in a Bloomian misreading of the score.

Even though André Hossein does not reference a specific Persian genre in his compositions, in the *Andante molto cantabile* section of *Persian Legend* (Figure 47), the embellished stepwise and melisma-like melodic lines as well as the *molto cantabile* and *espressivo* indications support a Persian intertext that potentially transforms the reading of an apparently simple melody into an intertwined pattern of vocal references associated with Persian singing, *avaz.*[1]

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Figure 47. Hossein, *Persian Legend*, bars 12-14.

This intertext is based not only on the stepwise, melisma-like gestures but also phrase imitations and antecedent-consequent melodic exchanges marked in Figure 48, which one can associate with the singer-instrumentalist exchanges in *avaz*.

[1] *Avaz* (literally, 'voice' or 'song') refers to unmeasured pieces with a singer and solo instrumental accompaniment. In this genre, the soloist sings Persian poetry to which the instrument 'answers' with imitations and variations of the singer's melodies. See: Nooshin, 1996:474.

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Figure 48. Hossein, *Persian Legend*, bars 12-19.

Figure 49 (Audio 52) illustrates this idiosyncratic interaction between singer and instrumentalist known as *saz-o-avaz*[2]: the instrument imitates and improvises around the singer's melody, creating an echo effect as if both sides are 'conversing' (Simms and Koushkani 2012:213).

[2] *Saz-o-avaz* refers to the format of singer and instrumental accompaniment in *avaz* music. See: Simms and Koushkani, 2012:213-214.

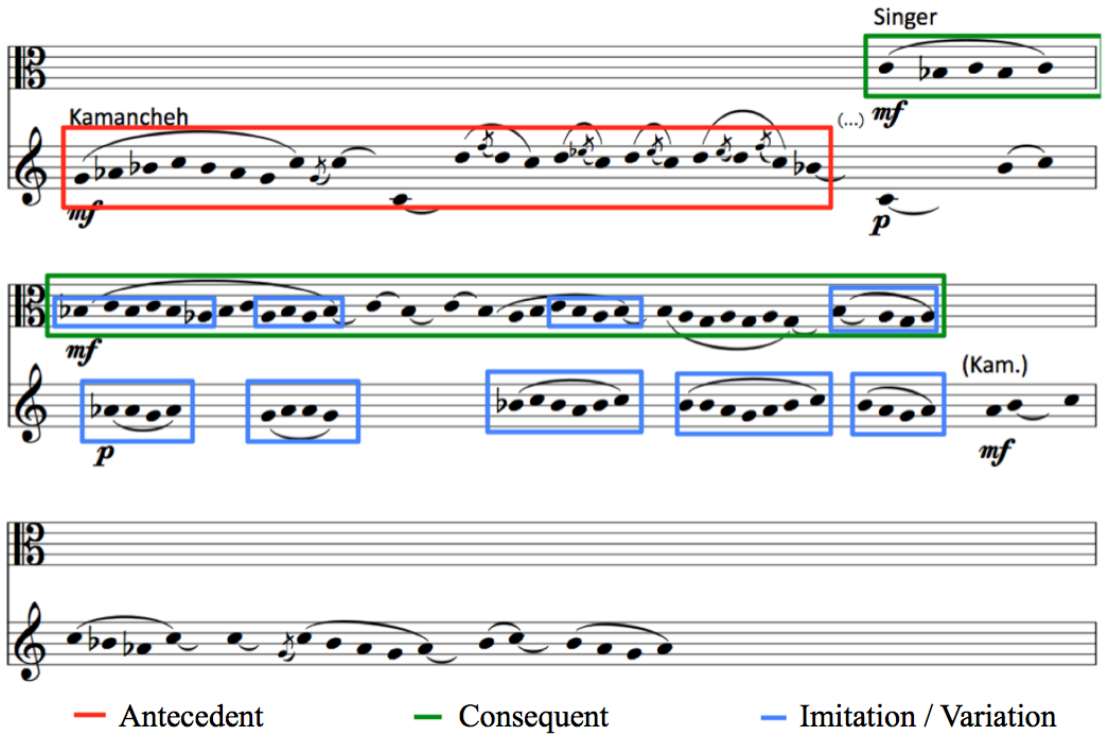

Figure 49. *Saz o Avaz* for singer and *kamancheh* by Shajarian.
Transcription by Kiana Shafiei.

Audio 52. *Saz o Avaz* for singer and *kamancheh* by Shajarian.

Avaz pieces are predominantly slow and have a great deal of rhythmic flexibility as the result of their irregular pulse particularly noticeable 'between adjacent phrases and even subphrases' (Simms and Koushkani, 2012:274). Furthermore, phrase imitations and ornamentations are played lighter and faster while the main melodic line is sung slower with more emphasis. The contrapuntal texture in Hossein's *Persian Legend* (Figure 48) invites careful consideration from the performer to prioritise and balance the relationships between the three lines through accents, dynamic and phrasing. Moreover, the *molto cantabile* indication involves a performance strategy that communicates an expressive and *cantabile* sound quality. By drawing a connection with Persian music in these terms, the left hand participates fully in the melodic interchanges between layers, as heard in *Persian Legend*, bars 12-19 (Audio 53), an expressive strategy comparable to the interaction between singer and instrumentalist heard in *avaz*. Furthermore, I interpret the *molto cantabile* marking as guidance for freedom and rhythmic flexibility, exploring a slower andante and a lavish rubato with intricate shaping at motivic level. In Figure 50, I have used arrows in an attempt to illustrate the

rhythmic flexibility heard in my performance. → indicates where I push the tempo forward and ← where I pull it back. As illustrated from bars 12 to 15, rhythmic flexibility is achieved through a regular pattern of pushing forwards and backwards. From bar 16, although there are discrete ongoing tempo nuances in my performance, there is an overall growth toward the first beat of bar 19. In addition, the dynamic nuances are also marked with red.

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Figure 50. Hossein, *Persian Legend*, bars 12-19.

Audio 53. Hossein, *Persian Legend*, bars 12-19.
Pianist: Shafiei

In Amiram Rigai's commercial recording (Audio 54), the whole *Andante molto cantabile* section is dominated by the right hand without an antecedent-consequent interrelationship between hands, which is more pronounced in bars 17-18 (Figure 51) when the right-hand trills cover the left-hand melodic line.

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Figure 51. Hossein, *Persian Legend*, bars 15-19.

Audio 54. Hossein, *Persian Legend*, bars 16-19.
Pianist: Rigai

Raffi Petrossian's performance demonstrates the importance of interpreting the tuplet figurations as melodic variations of the main motifs with varying rhythms rather than ornamental figures, as shown in Figure 52. While in his recording (Audio 55), Petrossian reflects this reading in the beginning of the andante section with a clearer two-hand interrelationship and rhythmic flexibility, from bar 17 until bar 20 there is an abrupt tempo increase ranging from 50bpm to 90bpm (Graph 12). This sudden tempo increase can no longer be associated with the idea of playing with rhythmic flexibility, resulting in the melodic tuplets sounding like gestural flourishes and the whole section feeling disconcertingly rushed.

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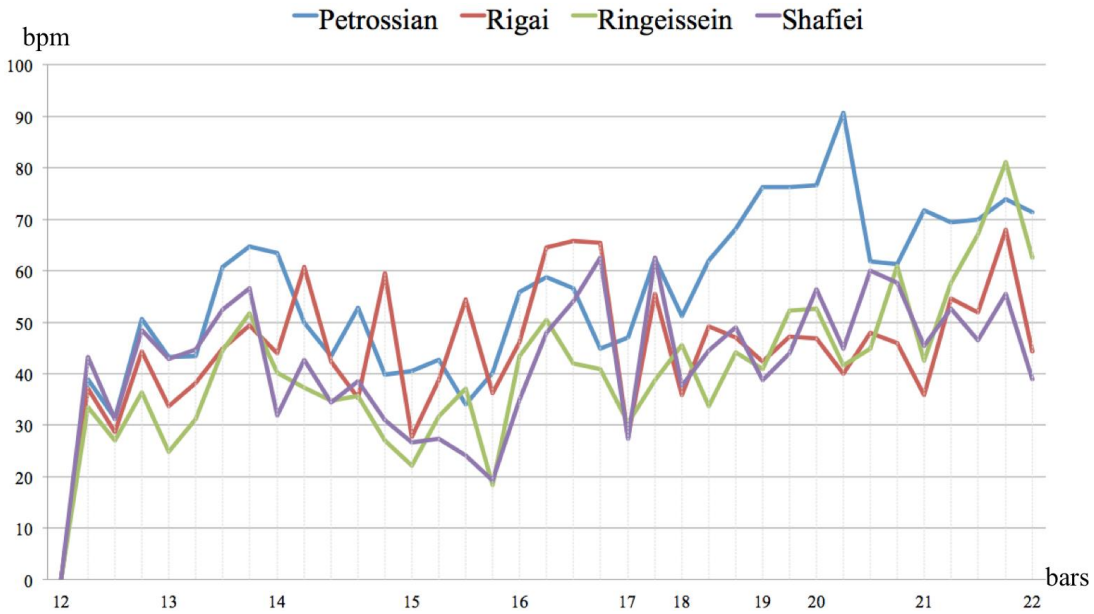
Figure 52. Hossein, *Persian Legend*, bars 12-19.

Audio 55. Hossein, *Persian Legend*, bars 12-19.
Pianist: Petrossian

Bernard Ringeissein's recording (Audio 56) sounds overly slow, most likely to convey greater expressivity, but it somewhat constrains the music's natural growth throughout the section.

Audio 56. Hossein, *Persian Legend*, bars 12-19.
Pianist: Ringeissen

Graph 12 illustrates the tempo strategies adopted by each pianist in response to the *cantabile* and *espressivo* markings which are the only indications provided by the composer that suggest rhythmic flexibility throughout the whole andante section. This analysis shows a variety of readings that would most likely not have occurred if the composer included his own guidance.



Graph 12. Hossein, *Persian Legend*, bars 12-22. Tempo analysis.[3]

In bars 19-21 (Figure 53), the *Andante* section reaches its peak in intensity (and register) and begins dwindling to its end in bar 21 with a fast demisemiquaver passage consisting of a main note ornamented by auxiliary notes sounding reminiscent of a distinctive Persian vocal technique called *tahrir*[4] (Figure 54).

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Figure 53. Hossein, *Persian Legend*, bars 19-21.

[3] Note: the graph starts at zero bpm as it is the beginning of a new section and the preceding section finishes with a sustained note with fermata.

[4] According to Laudan Nooshin (1996:241), *Tahrir* 'may take the form of an embellishment of a single note or a short series of often repeated pitches (usually involving an upward movement to the adjacent pitch), or an extended vocal melisma'.

Tahrir consists of a highly rhythmic embellished melisma in a single breath with a quick glottal articulation of notes (Simms and Koushkani, 2012:269) and 'each consecutive pair of notes of the melody (primary notes) are bridged by a higher pitched note (secondary note) in between with a quick transition'.[5] This technique is frequently applied by the singer in *avaz* to display an emotional moment in the poetry sung (Simms and Koushkani, 2012:257-258), as exemplified in the piece *Gholam-e Cheshm* sung by Mohammad Shajarian in Figure 54 (Audio 57).

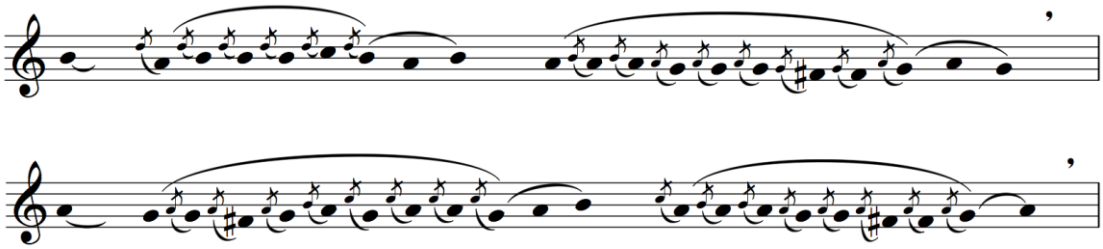

Figure 54. *Gholam-e Cheshm* for voice by Shajarian. Transcription by Kiana Shafiei.

Audio 57. *Gholam-e Cheshm* for voice by Shajarian

Furthermore, the demisemiquaver gesture is located in the climactic portion of the *Andante* section closer to the end, which is another reason for making the association with *tahrir*. According to Laudan Nooshin (1996:241), this vocal embellishment is 'most likely to occur at a climactic point towards the end of a phrase'. Even though the *tahrir* intertext is strong, its unique timbre qualities and rhythmical characteristics are inimitable at the piano. Nevertheless, I attempt to convey my impression of this vocal technique by treating each four groups of demisemiquavers as one phrase (marked with red in Figure 55) with a lingering in the first and last notes as well as a *crescendo*/*accelerando* (→) toward the middle of each phrase followed by *diminuendo*/*ritardando* (←) (Audio 58).

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Figure 55. Hossein, *Persian Legend*, bar 21.

[5] Bahadoran, P. (2016) 'Analysis of Tahreer in traditional Iranian singing.' Paper presented at: *6th International Workshop on Folk Music Analysis*. Dublin Institute of Technology, Dublin, 15th-17th June, 2016. pp.1-2 [Accessed online] https://arrow.dit.ie/fema/21/

Audio 58. Hossein, *Persian Legend*, bar 21.
Pianist: Shafiei

The *avaz* and *tahrir* intertexts established in Hossein's *Persian Legend* are also seen in *Prelude*. For example, the *Andante doloroso* section of Hossein's *Prelude* (Figure 56) shares various similarities with the *Andante molto cantabile* section in *Persian Legend* such as the ornamented, stepwise and melisma-like melodic contour in the right hand as well as a similar tempo indication. Contrary to *Persian Legend*, in this example the melodic line is in the right hand accompanied by a homophonic harmonisation in the left. Nevertheless, due to the abovementioned similarities, the same performance strategies discussed in *Persian Legend* (Figure 50) are applied to this section (Audio 59).[6]

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Figure 56. Hossein, *Prelude*, bars 33-42.

Audio 59. Hossein, *Prelude*, bar 33-42.
Pianist: Shafiei

Furthermore, a similar *tahrir*-like figuration in demisemiquavers is present in bars 9-10 of the *Quasi lento* section of *Prelude* (Figure 57) with the *molto espressivo* and *cantando* indications similarly suggesting a vocal quality. Therefore, the interpretation discussed in Figure 53 is also applicable due to the shared features (Audio 60).

[6] This is an example of how performance can be intertextual with interpretive decisions transferred from one piece to another. A related discussion can be found in page 73.

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Figure 57. Hossein, *Prelude*, bars 6-12.

Audio 60. Hossein, *Prelude*, bars 6-12.
Pianist: Shafiei

The examples discussed thus far have focused on vocal qualities that correspond more closely to *avaz* and *tahrir*. In the next examples, however, the vocal characteristics are not immediately recognisable. While in Hossein's works there are long vocal sections with a variety of Persian singing figurations and score indications such as *cantabile* and *cantando*, in Ranjbaran and Mashayekhi's music, such references appear occasionally as short gestures and without any score indications suggesting vocal qualities.

In my interview with Ranjbaran,[7] the composer proposes a Persian reading of ornamental patterns in *Nocturne* with reference to *ney*:

> There are also some ornamental patterns that could be associated with the instrument *Ney*. These can be heard in sections where the main melodies start with ornamentations

[7] See Ranjbaran's interview in Appendix A.

One can find such ornamentations in *Nocturne*, bars 21-24 (Figure 58):

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Figure 58. Ranjbaran, *Nocturne*, bars 21-24.

Even though the triple appoggiaturas in bars 21 and 22 (Figure 58) are more idiomatic to *ney*, one can argue that the single appoggiaturas are also typical in vocal music. In fact, the *tahrir* technique itself, as discussed, is a succession of quick higher notes (Simms and Koushkani, 2012:269; Bahadoran, 2016:1), termed *tekyeh*, thus the appoggiatura can be read from both vocal and instrumental perspectives, which might explain why Ranjbaran also mentions that his melodies 'draw from *tahrir*'. In Persian music, the *tekiyeh* is usually not clearly heard[8] which led me to play the appoggiaturas faster and without emphasis as a passing gesture to emphasise the main note (Audio 61).

Audio 61. Ranjbaran, *Nocturne*, bars 21-24.
Pianist: Shafiei

The next examples concern short melodic gestures in Alireza Mashayekhi's *Short Stories*, such as the G-F#-G-E demisemiquaver motif in Figure 59 below, that are reminiscent of fast vocal, melisma-like gestures although the composer did not suggest this reading with score indications.

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Figure 59. Mashayekhi, *Short Stories Op.116* third movement, bars 14-15.

My suggestion of a vocal reading of this gesture is based not just on its fast rhythm and melisma-like melodic line in semidemiquavers but also because of a striking similarity

[8] 'Due to the fast nature of the technique … the secondary note is not heard' (Bahadoran, 2016:1)

with the Persian folk song *Pache Leyli*, seen in Figure 60 below (Audio 62). This seems to have been partially quoted, which is consistent with Mashayekhi's approach of using few pitches of folk tunes with different rhythmic structures.

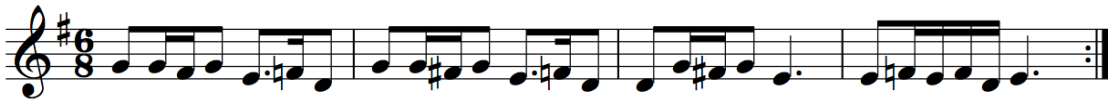

Figure 60. *Pache Leyli*. Transcription by Kiana Shafiei.

Audio 62. *Pache Leyli*.

The texture in the second movement of *Short Stories* (Figure 61) is based on an alternation between long duration notes and quick demisemiquaver melisma-like motifs similar to Figure 59. Both are further contrasted by their dynamics with the first usually played softer and the latter louder. If one were to read this from a Persian perspective, it would be possible to associate the two either as an alternation between a voice and an instrument producing sustained sounds or as part of a single vocal line altogether. The ambiguity in associating this texture with a Persian instrument or singing derives from the shared gestures between the two, an issue pointed out in the beginning of this chapter.

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Figure 61. Mashayekhi, *Short Stories* second movement, bars 1-11.

Both readings result in a similar interpretation centred on creating contrast by playing the demisemiquaver motifs quickly, as heard in my performance (Audio 63),

comparable to a melisma-like ornamentation sung freely, rather than fitting the gesture accurately in the beats. The latter is heard in the commercial recording by Farimah Ghavamsadri (Audio 64).

Audio 63 / 64. Mashayekhi *Short Stories* Op.116 third movement, bars 1-7. Pianists: Shafiei/Ghavamsadri

Folk tunes are a pervasive element in Mashayekhi's music[9] that can appear as short motifs or indirect references, as discussed in the previous examples, or as the main theme of the piece. This is the case in the first movement of *Short Stories* where the theme of the piece, presented in the first three bars (marked with red in Figure 62), is a variation of the Kurdish folk song *Damkol Damkol* (Figure 63; Audio 65).

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Figure 62. Mashayekhi, *Short Stories* Op.116 first movement, bars 1-21.

[9] This pervasiveness is specific to the compositions inspired by Persian music. More details on Mashayekhi's different composition categories can be found on page 21, footnote 14.

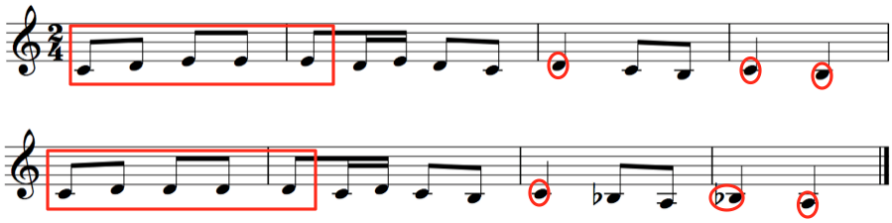

Figure 63. *Damkol Damkol*. Transcription by Kiana Shafiei.

Audio 65. *Damkol Damkol*.

When considering the singer's approach in Audio 65, one can notice the emphasis on the main notes (marked in Figure 63) while the ornamentations are sung lighter and faster. In my performance of Mashayekhi's *Short Stories* (Audios 66, 68, 70), I seek to convey this aural understanding by playing the main notes with more emphasis and the ornamental ones slightly faster and lighter. In addition to the folk intertext, the composer's *tenuto* markings on the main notes can suggest a similar reading, which is in contrast with Ghavamsadri's recording (Audios 67, 69, 71) in that the main motif and ornamental notes are treated almost equally with the same emphasis and dynamics. Figures 64–66 illustrate three different variations with the main notes highlighted accompanied by the two recordings.

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Figure 64. Mashayekhi, *Short Stories* Op.116 first movement, bars 1-3.

Audio 66 / 67. Mashayekhi, *Short Stories* first movement, bars 1-3.
Pianists: Shafiei / Ghavamsadri

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Figure 65. Mashayekhi, *Short Stories* Op.116 first movement, bars 10-12.

Audio 68 / 69. Mashayekhi, *Short Stories* first movement, bars 10-12.
Pianists: Shafiei/Ghavamsadri

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Figure 66. Mashayekhi, *Short Stories* Op.116 first movement, bars 14-16.

Audio 70 / 71. Mashayekhi, *Short Stories* first movement, bars 14-16. Pianists: Shafiei/Ghavamsadri

This folk tune-based variation structure is reminiscent of Béla Bartók's *Improvisations on Hungarian Peasant Songs*. The first movement of the piece (Figure 67) consists of a gradual variation on a four-bar folk tune first heard in the left hand, which is slightly changed with added appoggiaturas in bars 5–8, and finally heard as octaves in the right hand in bars 9–12 (Audio 72). The two examples are particularly comparable from a performer's perspective as both composers' tempo and dynamic indications (highlighted in blue) ask for a similar phrasing where each melodic statement finishes with *ritardando* and *diminuendo* followed by the next statement in tempo.

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Figure 67. Bartók, *Improvisations on Hungarian Peasant Songs* first movement, bars 1-12.

Audio 72. Bartók, *Improvisations on Hungarian Peasant Songs* first movement, bars 1-12.
Pianist: Shafiei

This phrasing is also heard in Bartók's own performance, as explained by Ron Atar (2007:105), where 'the transition sections usually receive a special treatment: the composer plays them with greater freedom and flexibility, as opposed to his more stable treatment of the thematic sections.'

Despite the similarities, there are significant differences between the approaches of the two composers. Bartók quotes the folk tune accurately and maintains the folk tune's four-bar structure faithfully[10] while Mashayekhi's changes to the folk tune are not constricted to its original source and he adds short transitional sections between the folk tune's melodic statements, in bars 9, 13 and 17–18 (highlighted in Figure 62), which appear to be less vocal-like, i.e. not stepwise with melodic leaps and arpeggios. A Persian reading could involve hearing the movement as vocal melodies framed by these instrumental gestures. In my performance (Audio 73), I convey this contrast by playing the vocal gestures slightly slower with more emphasis and a steadier tempo, and the short instrumental gestures lighter with a quick *accelerando* and *ritardando* each time.

Audio 73. Mashayekhi, *Short Stories* Op.116 first movement, bars 1-19.
Pianist: Shafiei

The next example from the piece *À la Recherche du Temps Perdu*[11] consists of a melisma-like melodic line with stepwise movement which can be associated with another folk song, *Dokhtare Boyer Ahmadi*, shown in Figure 68 (Audio 74), an identification also established by Ghavamsadri in an interview conducted for this research.[12]

[10] Willson, R. (2001) 'Vocal music: inspiration and ideology.' *In* Bayley, A. (ed.) *The Cambridge Companion to Bartók*. Cambridge: Cambridge University Press.
[11] Mashayekhi's French title of the piece references Proust's novel. This is discussed in the chapter 'Interpreting Structure Transitions in Performance'.
[12] See full interview in Appendix A.

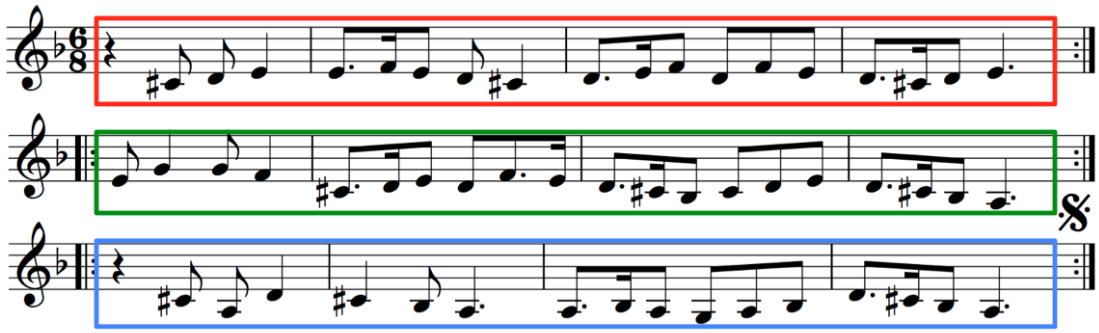

Figure 68. *Dokhtare boyer Ahmadi*. Transcription by Kiana Shafiei.

Audio 74. *Dokhtare boyer Ahmadi*.

To facilitate comparison, each section of the melody is marked in red, green or blue. As illustrated (Figure 69), Mashayekhi deconstructs the folk tune and uses various fragments of it.

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Figure 69. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 13-14.

In this example the composer provides detailed tempo and dynamic markings as if to explore the rhythmic flexibility and dynamic nuances in *avaz* singing. Even though the composer offers these detailed suggestions, there is room for interpreting the tempo range between the *ritardando* and *accelerando* indications. One can hear how my performance (Audio 75) and Ghavamsadri's (Audio 76) closely reflect the score indications while exploring disparate tempo strategies.

Audios 75 / 76. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 13-14.
Pianists: Shafiei / Ghavamsadri

Several variations of the folk tune are heard throughout the third movement, each time appearing with a longer quotation. When the music reaches the third variation, shown in Figure 70, the melodic contour is almost identical to the original folk tune. Although the composer does not provide the same level of detail as in Figure 70, this variation appears within the same musical context and lyrical character, which justifies a similar performance strategy involving rhythmic flexibility and dynamic nuances discussed in the previous example (Audio 77).

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Figure 70. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 41-44.

Audio 77. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 41-44.
Pianist: Shafiei

As seen thus far, unlike Hossein who does not provide any indications on how to convey a lyrical and cantabile character in his melodies, Mashayekhi's scores are often pervaded with tempo and dynamic indications. One can find another similar situation in the first movement of *À la Recherche du Temps Perdu*, shown in Figure 71, which shares the same melodic features as the previous example in Figure 69 and which can also be read as an allusion to *avaz*.

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Figure 71. Mashayekhi, *À la Recherche du Temps Perdu* first movement, bars 33-44.

This section consists of tensions building up by the melodic repetition centred on E-F-G with *crescendi*/*accelerandi* followed by *diminuedi*/*ritardandi*. These tensions remain unresolved and create an expectation of resolution that is postponed until the climactic moment in bar 42. It is worth noting that this reading is not self-evident without the composer's indications because of the static melodic contour and harmony that do not provide a specific musical direction. In my performance, I try to convey the growing expectation of a climactic moment by playing the repetition motif each time with a higher intensity until it finally reaches *fortissimo* in bar 42, which represents the fulfilment of all previous unresolved tensions (Audio 78).

Audio 78. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 34-43.
Pianist: Shafiei

A recording comparison between my performance and Ghavamsadri's recording (Audio 79) demonstrates that although both performances follow the score indications, there is room for different results. In Ghavamsadri's performance, the approach of building up an accumulating tension from bars 35 to 41 is not part of her interpretation and the only tension felt is in the final culminating moment between bars 41 to 42.

Audio 79. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 34-43.
Pianist: Ghavamsadri

Mashayekhi's third movement of *Short Stories*, bars 18-27, (Figure 72) is another example where the melody can sound almost monotonous without dynamic and temporal nuances. While in the first and third movements of *À la Recherche du Temps Perdu* (Figures 69 and 71) Mashayekhi guides the performer frequently with detailed indications to convey a direction in the melody, in the example below he has only provided dynamic indications with less frequency and no indication of tempo fluctuations.

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Figure 72. Mashayekhi, *Short Stories* third movement, bars 18-27.

The composer gives enough indications to show that the melody starting in bar 18 with *pianissimo* dynamic reaches its culminating moment in bar 27 in *fortissimo*. However, in between there are moments where the melody may sound directionless considering the slow tempo given with the undulating melodic contour around three notes and the static harmonic background. A close reading of the score can be heard in Ghavamsadri's recording, although she starts the section faster than the indicated tempo (Audio 80).

Audio 80. Mashayekhi, *Short Stories* third movement, bars 18-27.
Pianist: Ghavamsadri

My reading of this section takes into account the composer's markings in addition to my own tempo fluctuations marked on the score with arrows (Figure 73; Audio 81). Overall, I have a faster tempo than Ghavamsadri's, which is established in the bars before this section, as discussed in Figure 59. I also add a *piano subito* in bar 19 instead of a *decrescendo*; however, the most noticeable shaping takes place from bar 22 onwards where the repetition of the upward C-D-E with E-note suspension followed by a diminished chord in the right hand generates momentum. Thus, I start slower from bar 22 and gradually push the tempo forward, pulling it back in bars 25 and 26 to emphasise the arrival at bar 27. This is partly influenced by the approach in previous examples and by my own intuition regarding how to create direction.[13]

[13] For similar topics on performance transference see discussion on page 73.

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Figure 73. Mashayekhi, *Short Stories* third movement, bars 18-27.

Audio 81. Mashayekhi, *Short Stories* third movement, bars 18-27.
Pianist: Shafiei

In this chapter, it was shown that Hossein, Mashayekhi and Ranjbaran explore various aspects that lend a vocal quality to certain sections of their music.

In Ranjbaran's *Nocturne* (Figure 58), it was pointed out that some appoggiaturas were reminiscent of *tekkyeh*, an embellishment common in Persian singing; however, these were also comparable to ornamental figures played by the *ney* flute.

A vocal reading of Hossein's music was triggered by the composer's indications *molto cantabile* in *Persian Legend* (Figure 48) and *cantando molto espressivo* in *Prelude* (Figure 57) as well as the stepwise, melisma-like melodic lines, which led to associations with the freedom and rhythmic flexibility of *avaz*, and the antecedent-consequent melodic exchanges (Figure 48) to the singer-instrumentalist exchanges of *saz-o-avaz* (Figure 49).

The fast demisemiquaver passages were compared to the vocal technique *tahrir* (Figures 53, 54 and 55) based on the use of auxiliary notes and the passage's location in the climactic moment towards the end of the *Andante* section. My perception of

rhythmic flexibility in *avaz* resulted in consistently applying an intricate *rubato* within a fluid tempo that freed the melodies from any sense of pulse. A comparison with other pianists' recordings showed that Petrossian and Rigai maintained an overall slow tempo throughout the section with sudden tempo changes, which did not correspond to the fluid tempo flexibility in Persian music. In Ringeissein's recording, we heard a strategy of exploring rhythmic flexibility in the first few bars; however, he stabilises the pulse shortly after, which is in contrast with my approach to explore a fluid tempo throughout the whole section. The three pianists further demonstrated varied approaches towards the antecedent-consequent melodic exchanges between hands. Rigai (Figure 51; Audio 54) predominantly emphasised the right hand, while Petrossian (Figure 52; Audio 55) began with a clear two-hand interrelationship that was then interrupted in bar 15 after an abrupt tempo increase.

The identification of the folk songs *Damkol Damkol* (Figure 63; Audio 65), *Patche Leyli* (Figure 60; Audio 62) and *Dokhtare Boyer Ahmadi* (Figure 68; Audio 74) in Mashayekhi's *Short Stories* (Figure 62) and *À la Recherche du Temps Perdu* (Figures 69 and 70) confirmed the vocal quality in these pieces.

The identification of the *Damkol Damkol* folk tune and noting the singer's articulation (Audio 64) led me to differentiate the main notes from the ornamental ones by putting an emphasis on the main notes and playing the ornamental notes lighter and quicker (Figures 64, 65 and 66; Audios 66, 68 and 70). This is in contrast with Ghavamsadri's approach as she treats the main and ornamental notes with the same emphasis and dynamics (Audio 67, 69 and 71).

The association between the demisemiquaver gestures in the second and third movements of *Short Stories* (Figures 59 and 61) with the quick, melisma-like embellishments in the *Patche Leyli* folk song (Figure 60; Audio 62) led me to play the semidemiquaver motifs quickly and in a free manner. This is in contrast Ghavamsadri's approach (Audio 64) to fit the gesture in the beats.

As demonstrated, Mashayekhi also explores improvisatory-like melodies in the third movement of *À la Recherche du Temps Perdu* (Figures 69 and 70; Audios 75 and 77) when quoting the folk tune *Dokhtare Boyer Ahmadi*, in which he guides the performer to achieve a sense of freedom and rhythmic flexibility with detailed tempo and dynamic markings. Such improvisatory-like melodies were also identified in the first movement of the piece (Figure 71). Despite the detailed indications, a recording comparison

between my performance (Audio 75) and Ghavamsadri's (Audio 76) showed that there is room to interpret the tempo and dynamic indications such as *accelerando*, *ritardando* or *crescendo*. Although both pianists follow the score, one does not hear a culminating tension building up in Ghavamsadri's performance, which was my main interpretation strategy in this section by playing each repetition of the melodic motif with a higher intensity until it reached the final *fortissimo* climax in bar 42.

The third movement of Mashayekhi's *Short Stories* (Figure 73) is a contrasting example in which the composer offers very few indications. However, considering the similarities between the melodic contour based on a three-note repetition in this movement and the second movement (Figure 71) led me to transfer the performance strategies and generate a similar momentum. A recording comparison showed that while my performance contains tempo and dynamic fluctuations, Ghavamsadri's performance (Audio 80) is less nuanced and is closer to the score.

Interpreting Structure Transitions in Performance

Traditional musicologists have commonly viewed structure as a 'single, static entity', as described by John Rink, Neta Spiro and Nicolas Gold (2011:268), consisting of smaller or larger divisions separate from each other that are studied with 'spatialised, hierarchical models' of analysis (Cook, 2013:46). From a performance perspective, however, musical structure can be seen as a series of relational events that unfold over time, challenging the performer to convey a sense of continuity from one section to another effectively, and projecting the piece as a unified whole. This transitioning process occurs at various levels, not only at the edges of larger sections in a piece, but also 'from note to note, bar to bar, phrase to phrase and so on' (Rink, Spiro and Gold, 2011:271), which resonates strongly with Nicholas Cook's (2013:46) claim that '…a succession of transitions is what music *is*' and that performance 'is to a very large extent an art of transitioning'. The following discussion focuses on the performance issues arising from various structural features in André Hossein, Alireza Mashayekhi and Behzad Ranjbaran's music and the resulting performance strategies. Furthermore, transitional moments show the 'greatest variance' (Cook, 2013:46) between performers, which will be demonstrated in this chapter with recording comparisons.

In Hossein's music, transitioning issues arise from the juxtaposition of clear-cut structural 'blocks' alternating with each other. *Prelude* is an homage to tenth-century Persian poet Omar Khayyam, and the piece's structure projects a 'segmented' or 'mosaic' form reminiscent of *rubaiyat* poetry. *Rubaiyat* is in the format of quatrains that are not limited to a specific order and can be freely rearranged: Fitzgerald's[1] own word for it is 'tesselated': the *Rubaiyat* is a mosaic made up of fragments… (Wilmer, 2011:50).

Whether Khayyam's *rubaiyat* influenced Hossein's concept of structure in his compositional writing is an open question. However, one can speculate that Hossein may have tried to capture the general form of Khayyam's poetry for its 'mosaic' type of structure where sections are either interrupted by silence or end in a final chord or lingering note before moving to the next section. Even though the ending of each

[1] Edward Fitzgerald (1809-1883) was an English poet and writer who wrote the first translation of Omar Khayyam's *rubaiyat* poetry.

section gives a sense of conclusion, there is a striking feeling of interruption or incompleteness when it transitions. This type of structure is reminiscent of other structures, namely those in Franz Liszt's Hungarian Rhapsodies. The example below from *Hungarian Rhapsody No.3* consists of two sections, marked in red and green, divided by the fermata on the crotchet rest in blue.

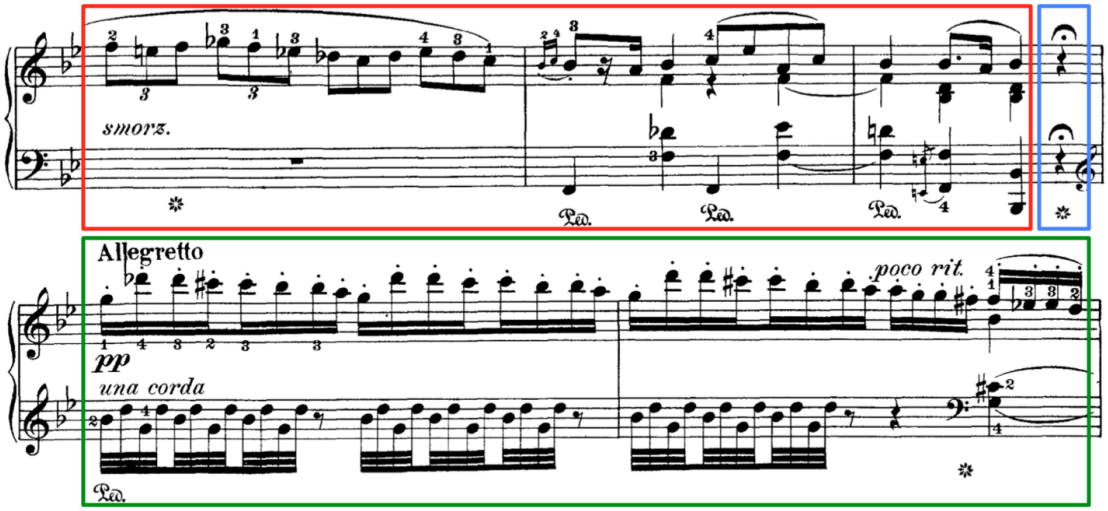

Figure 74. Liszt, *Hungarian Rhapsody* S.244 No.3, bars 14-18.

The sense of fragmentation is due to the silence between two different textures and tempos, creating an interruption that the performer will need to address. In his discussion of Liszt's segmented form, Alfred Brendel (2015:221) argues that:

> It is the business of the interpreter to show us how a general pause may connect rather than separate two paragraphs … [and] how a transition may mysteriously transform the musical argument.

What Brendel seems to imply is that the pianist should search for a natural flow in these fragmented forms to create the illusion of continuity and structural cohesion. One way to achieve this in the Liszt excerpt is to slow down gradually and prolong the last note or chord towards the end of the section and to pick up the tempo in the next, as can be heard in Audio 82.

> **Audio 82.** Liszt, *Hungarian Rhapsody* S.244 No.3, bars 14-18.
> Pianist: Shafiei

Viewed from this perspective, Brendel's comments are also applicable to Hossein's structural fragmentation and contrasting sections.

One can identify particular strategies embedded in Hossein's writing that facilitate a transition between sections. One of these strategies involves creating the impression of tempo reduction by using notes or chords with longer durations when a fast section transitions to a slow section, as seen in bars 4-5 of *Prelude* in Figure 75. In this example, the composer ends the fast octave tremolo figuration in bars 1–3 with a minim and dotted minim before moving to the slower *Quasi lento* section in bar 6. These dotted minim chords match more closely the left hand chords in bar 6 in a slower tempo. Furthermore, a *decrescendo* marking on the last chord in bar 5 asks the performer to reduce the dynamic from *mezzoforte* to *mezzopiano*. Hossein was surely aware that once the chord is struck, the pianist has no more physical control over the sound. What his writing asks the performer to do is to sustain the chord until it reaches the *mezzopiano* dynamic, which results in the two sections blending with each other at a dynamic level. Indeed, it is as if the composer is prolonging the end of the section with a fermata, which is reminiscent of the Liszt example with a fermata between sections (Figure 74).

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Figure 75. Hossein, *Prelude*, bars 1-8.

Another strategy involves using descriptive indications to guide the performer on how to proceed in the transition between sections. In bars 34–35 of *Persian Legend*, shown in Figure 76, the composer writes *poco ritenuto* to slow down the end of one section and *più stretto* to increase the tempo gradually in the next section. This example has the same intention of blending the two sections, as in Figure 75.

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Figure 76. Hossein, *Persian Legend*, bars 34-36.

The next example, bars 31-36, in Figure 77 demonstrates how the composer combines the two abovementioned strategies: using the descriptive *poco ritenuto* at the end of a section (bar 31–32) followed by chords with long durations (bars 33–34) at the beginning of the next section. These chords are strategically placed at the beginning of the *avaz*-like *Andante doloroso* section consisting of crotchet and quaver rhythms with fast ornamentations to create the same effect as gradually picking up the tempo.

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Figure 77. Hossein, *Prelude*, bars 31-36.

Hossein rarely provides such indications in his pieces; therefore, the examples discussed so far are useful for interpreting the composer's implicit ideas when no indication is given. This, then, transfers the decision-making to the performer, which concerns the next examples.

Hossein's *Prelude*, bars 11-15, (Figure 78) is the opposite of the previous example where a slow *avaz*-like section transitions to a faster allegro section with the *santur*-like arpeggiation in the left hand.[2] Even though Hossein did not indicate a fermata on the last dotted crotchet of bar 12, I sustain it longer in my performance (Audio 83) to give the impression of a suspension, followed by a gradual picking up of tempo in the next section as marked with arrows, which also conveys the performance strategies of

[2] For an explanation of these Persian associations, see discussions in the 'Instrumental Characteristics' and 'Vocal Characteristics' chapters.

the Lisztian intertext (Figure 74) where the more cantabile melodic section is followed by the dulcimer reference.

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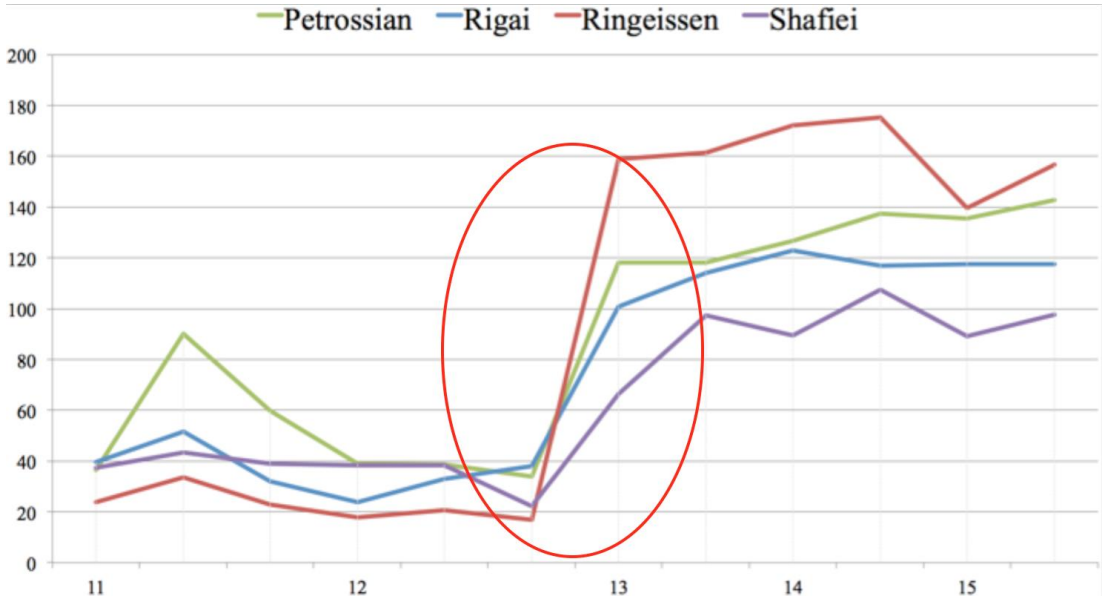
Figure 78. Hossein, *Prelude*, bars 11-15.

Audio 83. Hossein, *Prelude*, bars 11-15.
Pianist: Shafiei

The recordings by Raffi Petrossian (Audio 84), Amiram Rigai (Audio 85) and Bernard Ringeissen (Audio 86) demonstrate three different approaches when ending the slow section in bars 11–12, as can be seen in Graph 13. While Petrossian continues playing in tempo, Rigai applies a slight *ritardando*, and in Ringeissen's playing there is a noticeable tempo reduction in bar 12 followed by a prolonging of the dotted crotchet. However, one can hear a sense of interruption and discontinuity created in all three recordings due to the next section being played immediately in tempo.

Audio 84 / 85 / 86. Hossein, *Prelude*, bars 11-15.
Pianists: Petrossian / Rigai / Ringeissen



Graph 13. Hossein, *Prelude*, bars 11-15. Tempo analysis.[3]

[3] Note: the marked section in red shows where one section ends and the next section begins.

Hossein's *Piano Concerto No.1 (Cappriccio)* is also based on a similar structure. Whether he first explored this structure in his solo pieces or his first piano concerto is unknown, as the exact composition dates are unclear. However, the dates associated with either the publication or composition of these works show that in the 10-year period between 1946 and 1956, the composer had a preference for this type of structure.

In the commercial recording by Ringeissen, it is noticeable that the pianist does not begin in bar 4 with the orchestra's final G octave, as indicated in the score (Figure 79). Instead, he waits for the orchestral sound to decay and only then starts playing. In my recording with orchestra, after trial and error with the conductor, Edmon Levon, we decided to adopt the same approach, as the piano opening would not be heard if played at the same time as the *tutti* octave.[4]

The first four bars of the concerto serve as an orchestral opening, preparing the listener for the piano solo with a lyrical and cantabile character. To achieve a smoother transition, the composer adds a *rallentando* at the end of the orchestral opening and a fermata on the final note. A recording comparison of my performance and Ringeissen's demonstrates two different approaches to this opening. In my recording (Audio 87), the conductor and I decided to contrast the orchestral opening by playing it faster in an assertive manner with a steady tempo followed by a slower and *espressivo* piano solo. To ensure a sense of continuity between the two parts, the orchestra applied a small *rallentando* at the end of their section with a fermata on the G octave as indicated in the score.

[4] Other differences between the score and Ringeissen's recording were found, namely the more complex orchestral part and ornamented piano writing, particularly in the second half of the piece. The occurrence of such discrepancies suggests that another version of the score was used for this recording. It could be suggested that the simpler published version is not the final one and that the composer made alterations for its recording in 1973 that were not sent to the publisher, which would explain the discrepancy. However, as there is no full score available, it is not possible to trace these differences. The publisher seems to have lost the full score and can only provide orchestral parts. As part of this research, it was necessary to create the full score from its parts for my recording.

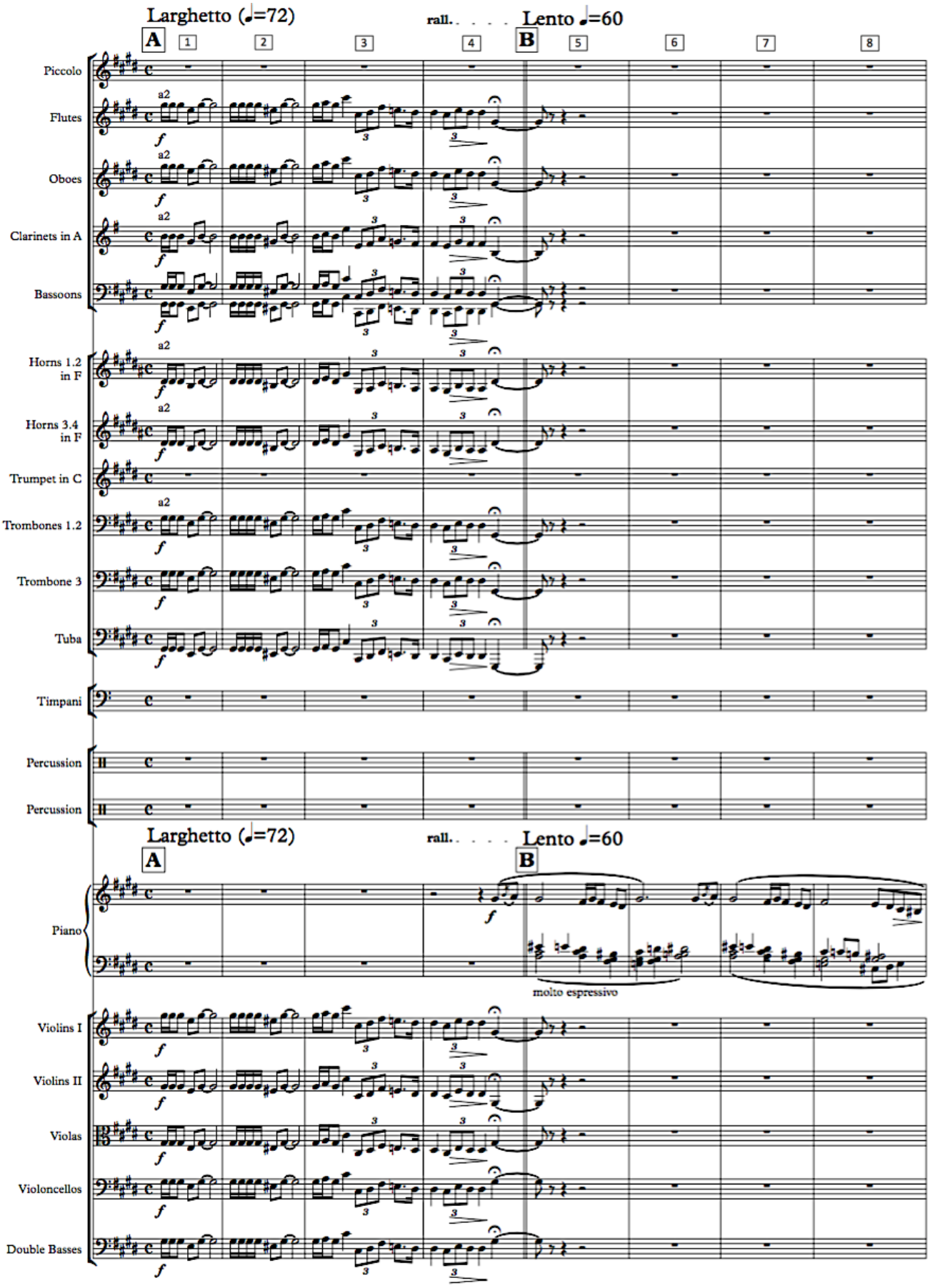
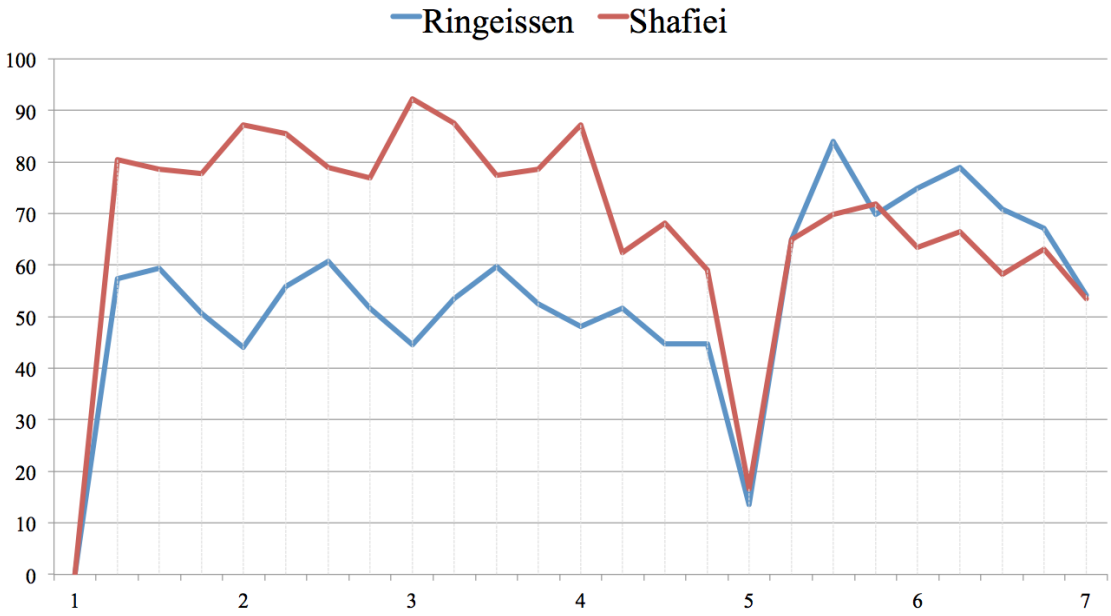


Figure 79. Hossein, *Piano Concerto No.1 (Cappriccio)*, bars 1-8.

Audio 87. Hossein, *Piano Concerto No.1 (Cappriccio)*, bars 1-6.
Pianist: Shafiei

The commercial recording (Audio 88), however, avoids an abruptness between the two sections by playing the orchestral opening generally slower throughout with no *rallentando* towards the end and the piano solo is played faster. As a result, the characters of the two sections blend. Graph 14 demonstrates the tempo fluctuations in both recordings.

Audio 88. Hossein, *Piano Concerto No.1 (Cappriccio)*, bars 1-6.
Pianist: Ringeissen



Graph 14. Hossein, *Piano Concerto No.1 (Cappriccio)*, bars 1-7. Tempo analysis.

The next example from *Persian Legend* (Figure 80) demonstrates a long transition from bars 35–67 to the *fortissimo* F octaves in bar 65 along with a constant tempo and dynamic increases. As this is a longer transition happening in 33 bars, the tempo and dynamic should be handled strategically to leave room for further tempo escalation. In addition to this strategy, I seek to create variety and breathing moments, and I find one of these moments when the ascending *qanun*-like octave tremolo is followed by the descending *chaharmezrab*-like figuration from the middle of bar 58.[5] I view this change from a rising to a descending gesture as an opportunity to take a short 'breath' in the ongoing *stretto*, resuming the build-up with renewed impulse.

[5] See the 'Instrumental Characteristics' chapter on the discussion of these references.

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Figure 80. Hossein, *Persian Legend*, bars 35-69.

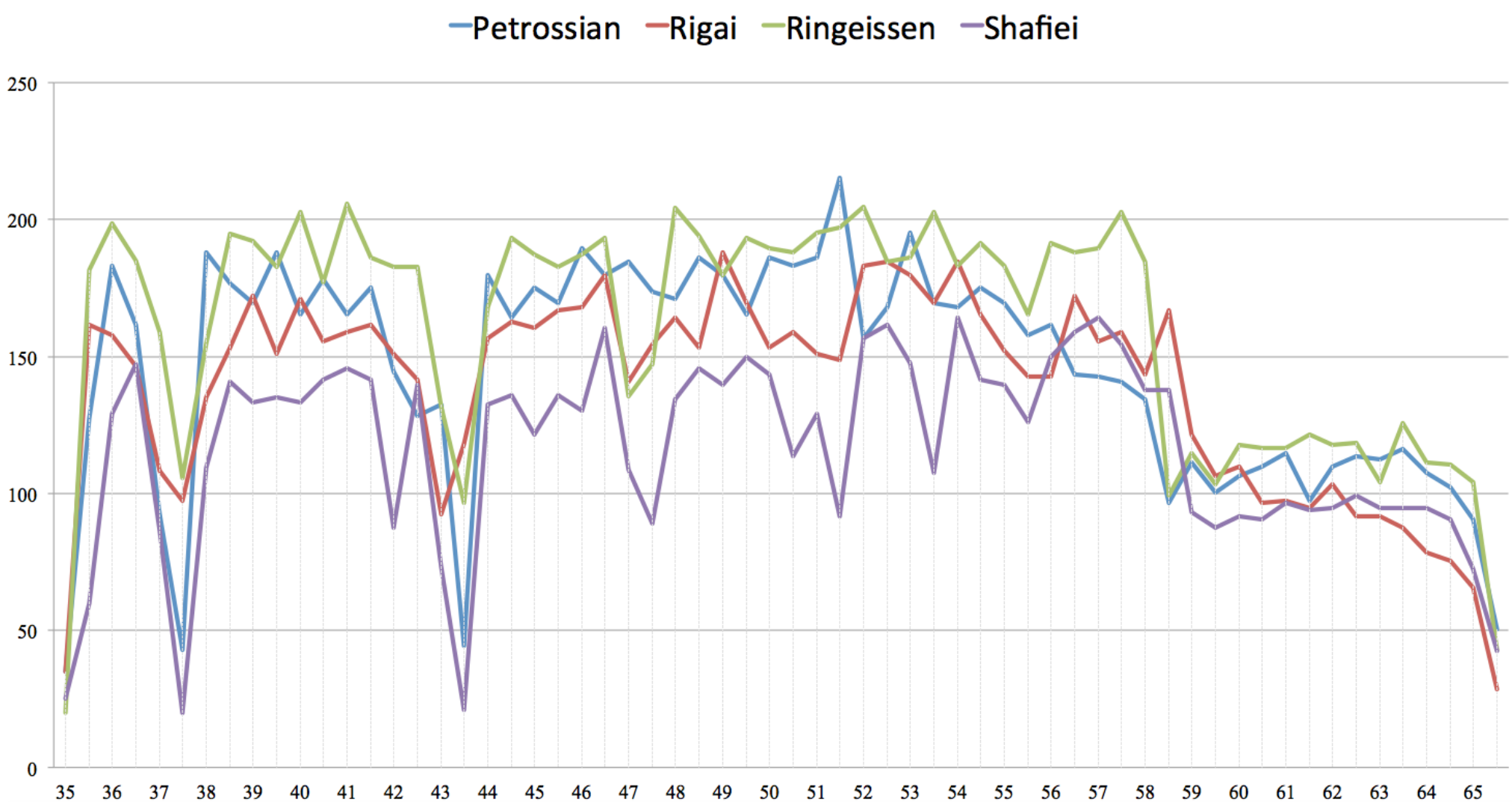
To apply this reading in my performance (Audio 89), I start the section according to the composer's suggested tempo, *Allegro moderato,* an indication with a wide range of tempo possibilities, and I leave room for a further tempo increase until the next tempo indication, *Animato,* in bar 66. Furthermore, I treat the *qanun*-like and *chaharmezrab*-like gestures differently. The former is played with rhythmic and dynamic fluctuations,[6] and as I reach the latter, I apply a continuous tempo and dynamic increase until the *fortissimo* F octaves in bar 65.

Audio 89. Hossein, *Persian Legend,* bars 35-67.
Pianist: Shafiei

[6] For the full performance discussion, see the 'Instrumental Characteristics' chapter, pages 77-85.

Contrastingly, Petrossian (Audio 90), Rigai (Audio 91) and Ringeissen (Audio 92) start this section considerably fast on the verge of *presto* with no significant tempo increase throughout (Graph 15). While Ringeissen seems to have read these opposing gestures as a continuation, maintaining a fast tempo, Petrossian applies a *ritardando* from bar 57 to bar 59 when transferring from one gesture to another. In Rigai's recording, a completely different approach is heard where instead of a tempo increase he reduces the tempo from bar 59 to bar 66.

Audio 90 / 91 / 92. Hossein, *Persian Legend*, bars 35-67.
Pianist: Petrossian / Rigai / Ringeissen



Graph 15. Hossein, *Persian Legend*, bars 35-65. Tempo analysis.

A similar situation can be found in Ranjbaran's *Nocturne* with a long transition bridging the two parts of the piece (Figure 81) from a calm character in the beginning to a fast and agitated one in the second part. The transition consists of three main gestures marked on the score: an ascending chromatic passage (in blue), a rhythmic pattern of inverted diminished seventh chords (in red) and a downbeat octave in the bass followed by a chord (in green). From bar 47 to bar 73, these short-lived gestures go through a process of quick alternations with continuous transpositions and lengthening/shortening,[7] i.e. being unexpectedly discontinued/interrupted, which causes an overall sense of unpredictability. The unpredictability is further increased in bar 74 with a new gesture consisting of ascending octaves and chords (marked orange in the score) added to the process of alternation. Moreover, the contrasting registers and the tense harmonic background with chromatic passages and dissonant chords (with 2nd and augmented 4th clashes) create a growing feeling of urgency and tension towards the second part of the piece. However, the indicated dynamics, predominantly *forte* and *fortissimo*, can make the growing tension less impactful. To ensure continuous growth throughout the 42 bars with enough impulse left for the final *fortissimo* in bar 89, I attempt to create different levels for each indicated dynamic, for example, the first *forte* indication is performed less strongly than the second one and so on. With this strategy, I still follow the dynamic indications but at different levels, which results in a gradual dynamic increase from the beginning to the end (Audio 93). Furthermore, I apply numerous dynamic 'swells', as well as an overall tempo increase with various moments where the tempo is pulled back and pushed forward. In Graph 16, one can compare this reading with the commercial recording by Layla Ramezan (Audio 94) whose approach follows the score more closely.

Audio 93 / 94. Ranjbaran, *Nocturne*, bars 47-89.
Pianists: Shafiei / Ramezan

[7] For example, the first gesture appears with different lengths from 6 semiquavers (bars 53, 58, 67), 12 semiquavers (bars 56, 63, 69), 18 semiquavers (bar 77) to 24 semiquaver octuplets (bar 88). The second gesture appears with either two chords (bars 54, 64, 68, 70) or three (bars 57, 66–67). The third gesture (bar 58) reappears longer (bars 61–62) and with an ornamented left hand (bars 71–72).

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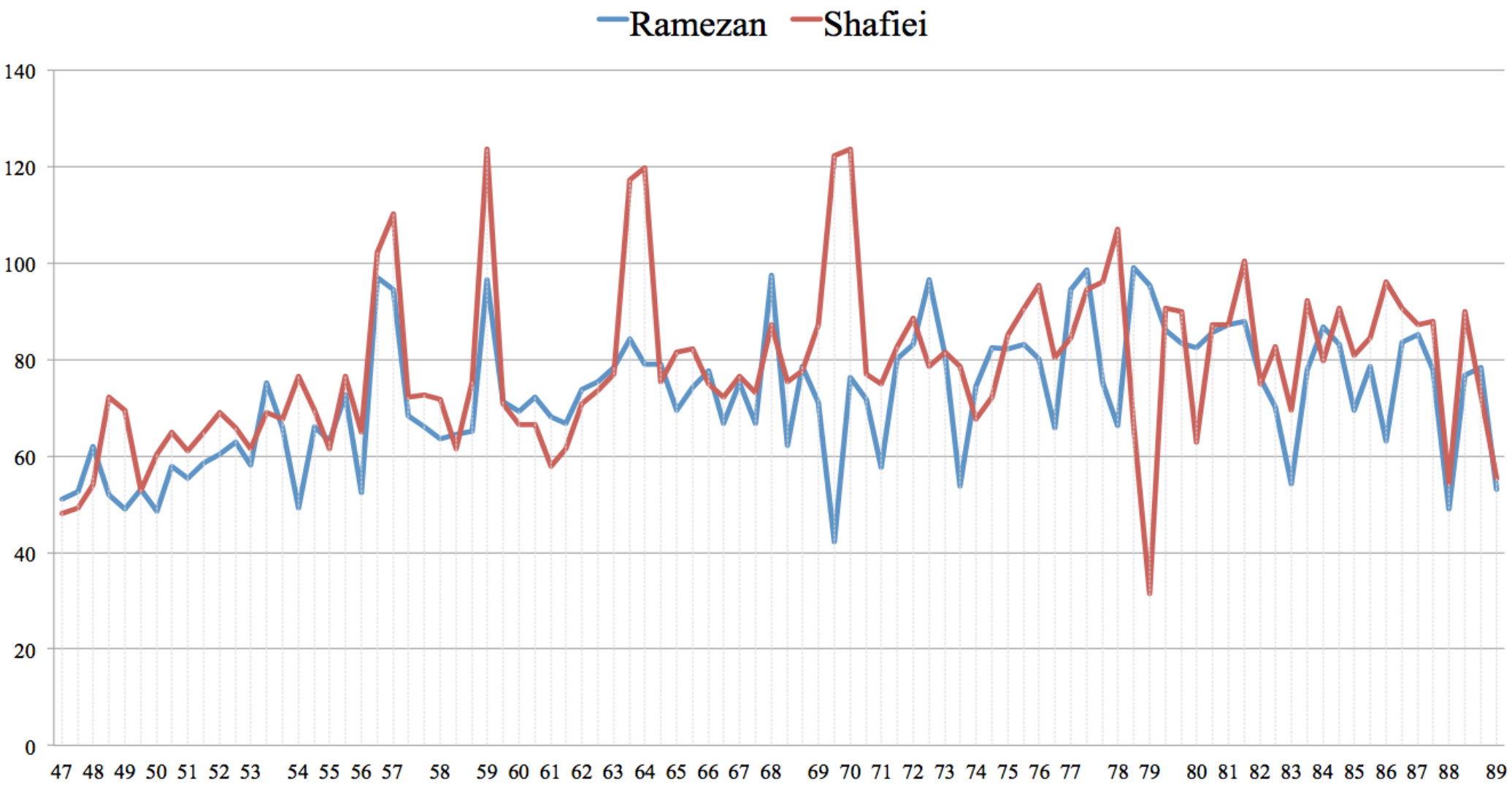
Figure 81. Ranjbaran, *Nocturne*, bars 47-89.



Graph 16. Ranjbaran, *Nocturne*, bars 47-89. Tempo analysis.

Such long transitions are commonly used in Ranjbaran's piano writings. Another example of this is in the third movement of his *Concerto for Piano and Orchestra* where the exhilarating coda (Figure 82) teasingly postpones the ending of the piece with a succession of different gestures. The first gesture from bar 187 marked *Allegro con brio* consists of a vigorous piano texture gradually moving up the register with the melodic theme in the brass section. The second gesture is from bar 195 with a re-exposition of the second theme by the piano in high register, which then appears in the orchestra in a shorter version before being curtailed and expanded. I view bar 209 as the beginning of the third gesture with a scalar passage undulating up and down the piano register that culminates with an orchestral *tutti* in bar 216.[8] The fourth (bars 216–227) consists of fast ascending octave passages, reminiscent of Liszt's piano writing,[9] constantly interrupted by the orchestra, and in the last gesture (bars 228–end), the orchestra re-exposes the thematic material for a last time before ending in a grand *tutti* with piano.

The energetic interaction between the piano and orchestra throughout these sections fuels the momentum of the coda section, which is predominantly written with *forte* and *fortissimo* dynamics similar to *Nocturne.* While it is important to maintain this energetic character, I look for sections with subdued energy to create occasional 'breathing' moments in the music. This is the case in the third section with the piano solo playing scalar passages with several dynamic nuances, and the following section with a succession of ascending octaves regularly 'interrupted' by the percussion section. Although the composer did not notate any dynamic growth in the latter, in my performance (Audio 95) I apply a similar strategy, as explained in *Nocturne* (Figure 81), which is to increase the intensity of the octave gestures gradually each time they appear. When comparing this to Thibaudet's recording (Audio 96; Graph 17), one notices how the dynamic is considerably high throughout with little room to grow.

> **Audio 95 / 96.** Ranjbaran, *Concerto for Piano and Orchestra*, bars 187-233 (end).
>
> Pianists: Shafiei/Thibaudet

[8] Although this scalar passage is first presented by the orchestra in bars 206–208, it lingers in the background due to the brass playing the last notes of a variation of the second theme at the same time. Furthermore, the orchestral *tutti* in bar 209 marks the beginning of a new section, resulting in the scalar passage standing out as a new gesture in the piano solo.

[9] For more details, see the discussion in the 'Instrumental Characteristics' chapter, pages 77-79.

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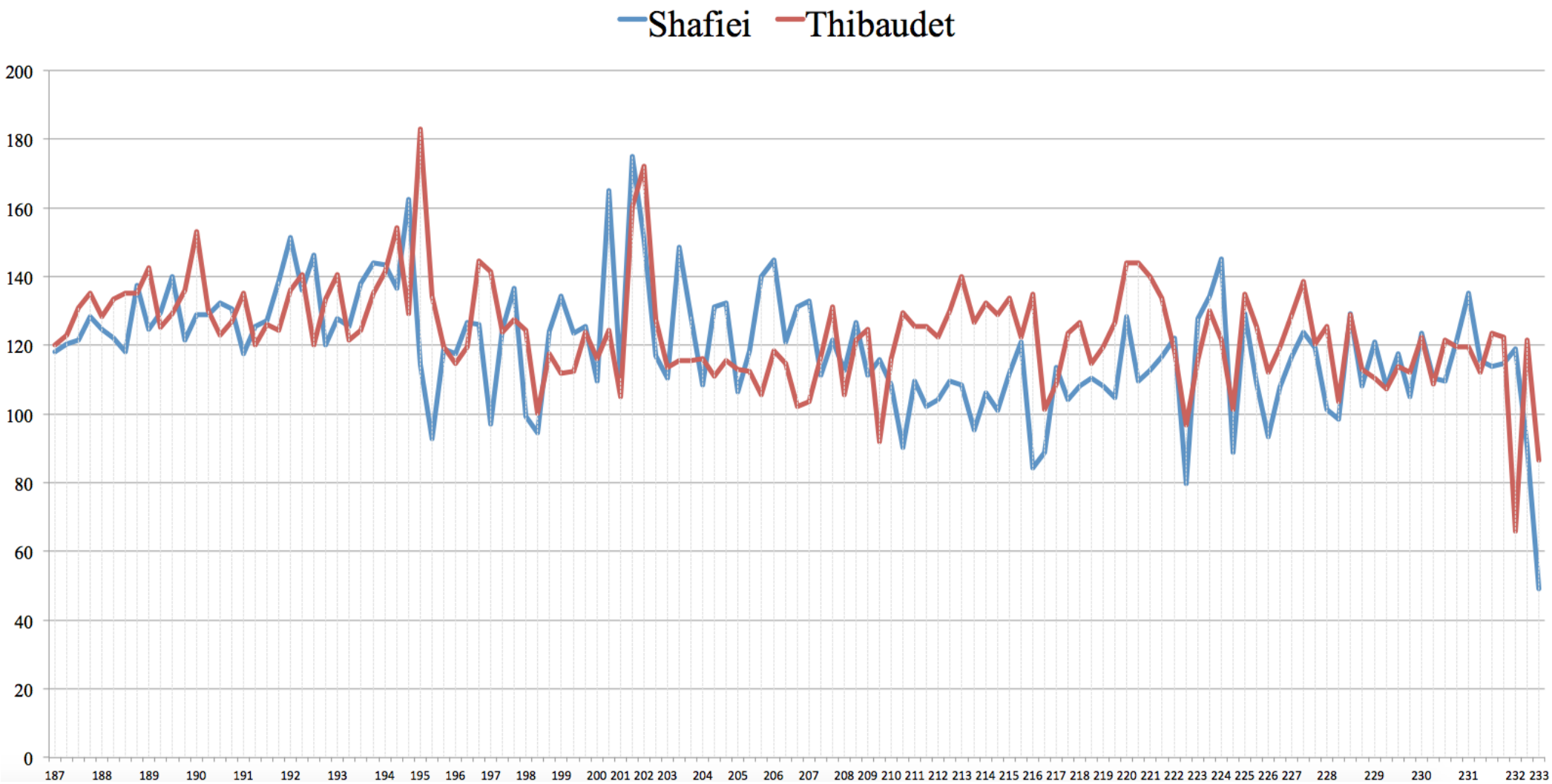
Figure 82. Ranjbaran, *Concerto for Piano and Orchestra* third movement, bars 187-233.



Graph 17. Ranjbaran, *Concerto for Piano and Orchestra*, bars 187-233. Tempo analysis.

In the works under study by Alireza Mashayekhi, the structure is based on a continuous variation of short-lived melodic or rhythmic materials. To date, this structure has not been fully explained by the composer or analysts, but a broad explanation is given by Hooman Asadi[10] who describes Mashayekhi's structure with the term 'development style' to designate the development of short musical ideas in a 'free' and 'improvisatory manner'. Considering Mashayekhi's preoccupation with forms 'inspired by the philosophy of Iranian music',[11] one could suggest that the structure in the second movement of *À la Recherche du Temps Perdu* (Figure 83) is inspired by Persian improvisation practices.[12] The melodic motif C-D-E-D presented in the first two bars in semiquavers is repeated and expanded throughout the piece with note additions, rhythm changes and additional melodic contours similar to the *santur* variation process shown in *Shustari Bidad* for *santur* by Parviz Meshkatian (Figure 84; Audio 97) where the melodic motif in the beginning is varied with auxiliary and passage notes.

[10] Mashayekhi, A., Farhang, A. and Asadi, H. (2003) 'An Overview of Alireza Mashayekhi's Theses on the Philosophy of Art (by Alireza Farhang, based on a series of interviews with Alireza Mashayekhi by Hooman Asadi)'. *Magham Moosighai Journal*, 7, pp.40-49 [Online] [Accessed on 22nd December 2017] www.researchgate.net/publication/263088182_An_Overview_of_Alireza_Mashayekhi's_Theses_on_the_Philosophy_of_Art_by_Alireza_Farhang_based_on_a_series_of_interviews_with_Alireza_Mashayekhi_by_Hooman_Asadi

[11] From foreword section in: Mashayekhi, A. (2002) *Music for Piano*. Tehran University Press, pp.5.

[12] A detailed explanation of these improvisation practices in Persian music can be found in: Nooshin, 1996; Simms & Koushkani 2012.

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Figure 83. Mashayekhi, *À la Recherche du Temps Perdu* second movement bars 1-12.

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Figure 84. *Shustari Bidad* for *santur* by Meshkatian. Transcription by Kiana Shafiei.

Audio 97. *Shustari Bidad* for *santur* by Meshkatian.

Asadi further argues that Mashayekhi's structure is 'not comparable [to the typical] theme and variation forms in Western art music'; however, one can argue that the concept of 'developing variations' could have impacted Mashayekhi's perception of form.[13] It could be suggested that Mashayekhi's form is neither based on Persian nor Western variation structures. Instead, the ambiguity in his works may be the result of a combination of the two, which was also pointed out by Golnaz Golsabahi (2003:10) when she argues that one of the significant characteristics of Mashayekhi's music is the parallel coexistence of both Persian and Western music which is rooted in his continuous search for innovation.

From a performer's point of view, the main challenge in the second movement of *À la Recherche du Temps Perdu* (Figure 83) is to create a sense of continuity between the variations and make the piece sound like a unified whole while emphasising their contrasting characters. In the first two bars, the phrasing is relatively straightforward. I apply a minor tempo/dynamic increase towards the end of bar 1 followed by a gradual pulling back towards the fermata, as indicated by the composer. However, from bar 6 onwards, the extended melodic statements with increasing contour changes make the piece sound like a succession of fragments. One way to tackle this is by having longer phrases, which would promote a natural flow and cohesion throughout the piece. For example, as I have marked with red in Figure 85, I treat the melodic statement in bars 6–7 as one phrase. Instead of solving the melody by the end of bar 6 as the score prescribes, I continue it until the end of bar 7 (Audio 98). This enables me to emphasise the inherent dynamic growth to *mezzoforte* between the two bars.

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Figure 85. Mashayekhi, *À la Recherche du Temps Perdu* second movement, bars 6-7.

[13] 'Developing variations' is a term coined by Arnold Schoenberg in the analysis of nineteenth-century works, particularly those of Brahms, that was influential in his personal development of the serial technique (Rink, 1999:94-95). There is a striking similarity between the four-note motive G-F#-G-E in the third movement of Mashayekhi's *Short Stories* (discussed in the Vocal Characteristics chapter) and the same motif transposed a semitone lower (G-flat, F, G-flat, E-flat) in Brahms's *Op. 118 No.6*, bars 1–2, a piece that represents, in Rink's words, the 'Brahmsian legacy' of the developing variation (Rink, 1999:94-95).

Audio 98. Mashayekhi, *À la Recherche du Temps Perdu* second movement, bars 6-7.
Pianist: Shafiei

Similarly in bars 9-10, I choose to create one long phrase, as marked in red (Figure 86), which is not entirely according to the score's phrase markings. Nevertheless, I take the composer's phrasing marks as guidance for applying rhythmic and dynamic fluctuations within my longer choice of phrasing (Audio 99).

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Figure 86. Mashayekhi, *À la Recherche du Temps Perdu* second movement, bars 9-12.

Audio 99. Mashayekhi, *À la Recherche du Temps Perdu* second movement, bars 9-10.
Pianist: Shafiei

In Ghavamsadri's recording (Audio 100), one can hear a different phrasing that emphasises individual melodic figures in each bar.

Audio 100. Mashayekhi, *À la Recherche du Temps Perdu* second movement, bars 9-10.
Pianist: Ghavamsadri

In bar 11 (Figure 87), the *forte* indication, considerably faster tempo marking (eight=138) and stable feeling of pulse give the motif a rhythmic character, which is in contrast to the movement's character so far. In my performance (Audio 101), I seek to emphasise this contrast rather than smoothing the transition by slightly pulling back the

tempo and prolonging the last note, which creates a sense of closure before moving to the faster section (marked on Graph 18). Moreover, from bar 11 until the middle of bar 14 I apply a gradual tempo/dynamic increase to create momentum as the music grows towards the *fortissimo* chord in bar 14 before quietening down and returning to the slower tempo (eight=cca56).

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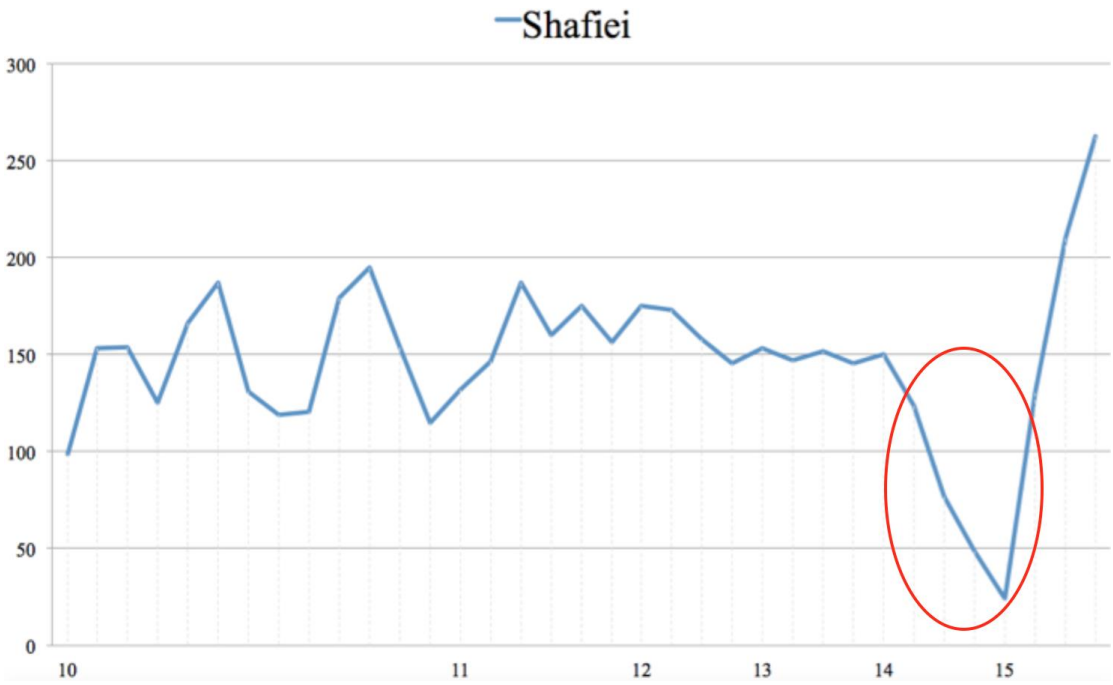
Figure 87. Mashayekhi, *À la Recherche du Temps Perdu* second movement, bars 10-15.

Audio 101. Mashayekhi, *À la Recherche du Temps Perdu* second movement, bars 9-15.
Pianist: Shafiei



Graph 18. Mashayekhi, *À la Recherche du Temps Perdu* second movement, bars 10-15. Tempo analysis.[14]

In the next example from the third movement of *À la Recherche du Temps Perdu* (Figure 88), there are several motivic and rhythmic materials that alternate with each other and go through a process of variation. From bar 41 until the middle of bar 45 (marked in red), there is a lyrical melodic line associated with the folk song *Dokhtare Boyer Ahmadi*,[15] which intensifies towards the quick chromatic gestures in green. At this point, the feeling of pulse disappears and in turn, a sense of ending is created as a result of long suspensions, meter changes and dynamic reduction. The ending sensation is soon interrupted in bar 48 by a poignant *mezzoforte* octave and ascending chord progressions with *accelerando* and *crescendo*.

[14] Note: the marked section refers to the fermata in D, bar 14.
[15] See the 'Vocal Characteristics' chapter, pages 113-115, for a detailed discussion.

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Figure 88. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 41-49.

The folk song *Dokhtare Boyer Ahmadi* is hinted at throughout the movement with shorter and longer motifs in a process of variation and appears as the most pronounced quotation in Figure 88 highlighted in red. An association can be made between this variation process and Mashayekhi's reference in the title of the piece to Marcel Proust's novel *In Search of Lost Time* by linking the folk tune's variation process, which becomes more complete every time it appears, to the Proustian theme of (involuntary) memory, i.e. a certain experience triggering a past memory that gradually becomes clear as the narrator relives it.[16]

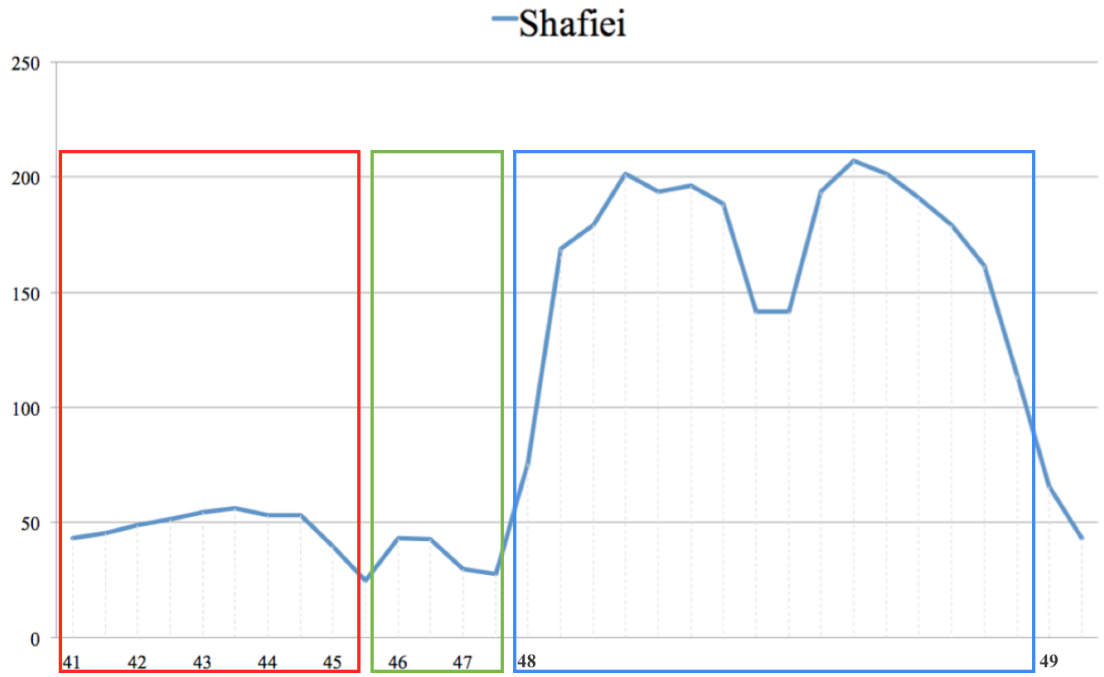
From a performance perspective, the issue here is to connect the three gestures while emphasising their contrasting characters. The folk song quotation (first material) can easily sound mechanical due to the left hand's constant feeling of pulse and the succession of different tuplets. In my performance, I try to avoid this by treating the

[16] Proust's novel is about the experiences of the narrator who relives and recalls his past as a young boy moving back and forth between past and present. One of the most well-known moments is the Madeleine cake scene, related to the theme of involuntary memory, where the author dips a piece of Madeleine cake into a cup of tea that makes him reminisce about his childhood. For more information on Proust's novel, see: France, P. (ed.) (1995) *The New Oxford Companion to Literature in French*. Oxford University Press; Ellison, D. (2010) *A Reader's Guide to Proust's 'In Search of Lost Time'*. Cambridge: Cambridge University Press; Watt, A. (2011) *The Cambridge Introduction to Marcel Proust*. Cambridge University Press.

right hand's melodic line independently in a free and cantabile manner. In the second section, I attempt to convey a more suspenseful moment and a sense of closure by reducing the tempo and dynamics, and finally, the third section is contrasted by accentuating the A octave and exploring a faster tempo in addition to commencing the *accelerando* sooner, from the beginning of bar 48 where the tension appears to build up rather than where it is notated. All the above results in the performance heard in Audio 102 and Graph 19, which is marked in red, green and blue according to the score in Figure 88, demonstrates the tempo fluctuations discussed in this example.

If one were to apply the Proustian theme to the disruptive nature of these contrasting characters, the folk tune quotation (first section) suggests the recalling of a memory followed by moments of forgetfulness as if the details are slipping away (second section), ending with agitation (third section) as if frustrated by the 'memory' or the (failed) attempt to remember it in its entirety. Although representational or programmatic interpretations of music can be reductive, I have found the above narrative useful in providing a rationale for interpretive decisions.

Audio 102. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 41-49.
Pianist: Shafiei



Graph 19. Mashayekhi, *À la Recherche du Temps Perdu* third movement, bars 41-49. Tempo analysis.

One can argue that there is a striking structural similarity between Mashayekhi and Takemitsu's fragmented form based on short-lived materials in *Rain Tree Sketch II.* Figure 89 illustrates three gestures during a structurally significant moment of the piece where the music moves towards its climax in bar 29, followed by a slower gesture and dynamic reductions in bars 30-33 before a thematic reprise in bar 34. These different gestures raise a similar performance challenge comparable to the one discussed in Mashayekhi, which is addressed by creating contrast. For example, when the gesture in bar 30 is repeated in bars 32-33 with softer dynamics, marked *as echo*, it creates a sense of ending that I seek to emphasise by slowing down and sustaining the resonances until silence. It is worth noting that the piece eventually finishes with a similar gesture, but on this occasion the expectation of ending is not satisfied as the music moves forward with the re-appearance of the piece's first theme in bar 34 for a last time (Audio 103).

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Figure 89. Takemitsu, *Rain Tree Sketch II*, bars 29-34.

Audio 103. Takemitsu, *Rain Tree Sketch II*, bars 29-34.
Pianist: Shafiei

As the examples discussed have demonstrated, the various structural contexts require different performance responses. In Hossein's music, the main performance issue during the transition between contrasting sections was to create a sense of structural cohesion and continuity. As it was argued in *Prelude* and *Persian Legend*, Hossein smoothens transitions by applying strategies that slow the music down at the end of a section to create a sense of closure such as finishing a faster section with chords or notes of longer durations (Figure 75) before moving to a slower section or by using descriptive notation such as *poco ritenuto* (Figure 76) or a combination of both (Figure 77). These prescriptive and descriptive strategies informed my reading of other transitions when no indications were given, such as in bar 12 of *Prelude* (Figure 78), where I slow down and sustain the last dotted crotchet at the end of the slow *avaz*-like section. A recording comparison revealed how pianists' approaches to this transition differ significantly. While Petrossian (Audio 84) plays in tempo, Rigai (Audio 85) slows down slightly and Ringeissen (Audio 86) reduces the tempo considerably in bar 12. However, all three pianists started the next section (bar 13) immediately faster, creating a sense of discontinuity; this is in contrast with my approach of gradually picking up the tempo in the beginning of the next section (Audio 83), which was based on the strategy hinted by the composer in Figures 75 and 76. The same strategy was applied in *Piano Concerto No.1* (Figure 79) by letting the orchestral sound decay before the piano solo entrance (Audio 87). The conductor and I sought to contrast the livelier and rhythmically consistent orchestral introduction with the *cantabile* piano solo section. Contrastingly, in Ringeissein's recording, the two sections have a similar character and tempo (Graph 14).

In Ranjbaran's *Nocturne* (Figure 81) and *Concerto for Piano and Orchestra* (Figure 82), the challenge was to handle tempo and dynamic parameters strategically in long transitioning sections that were predominantly *forte* and *fortissimo* with a fast tempo, to leave room for further growth until the ultimate climax of the section. It was shown that in my performance of the long coda section of Ranjbaran's *Concerto for Piano and Orchestra* (Figure 82; Audio 95), I push and pull back the tempo and create dynamic swells; this is particularly noticeable in the undulating scalar passages from bar 209 as well as the ascending octaves from bar 216 where I increase the intensity of the octave gestures each time they appear. A recording comparison with Thibaudet (Audio 96) showed that he maintained the same dynamic and tempo throughout the coda section.

I applied a similar approach in the long transition of *Persian Legend* (Fig 80) by starting the section slower but within the composer's indicated tempo, *Allegro moderato*, in order to gradually increase tempo throughout the section until *Animato* in bar 66. Recording comparisons demonstrated a clear contrast between my interpretation, Petrossian's (Audio 90), Rigai's (Audio 91) and Ringeissein's (Audio 92), who play this section without tempo escalation. This is most likely due to their decision to start the section on the verge of a *presto* tempo (Graph 15), which does not leave room for tempo increases.

Mashayekhi's *third movement of À la Recherche du Temps Perdu* (Figure 88) based on short-lived motifs propose a different challenge that is addressed by emphasising the contrasting features of each material to create a sense of interrelation.
In the *second movement of À la Recherche du Temps Perdu* (Figure 83), Mashayekhi explores shorter and longer variations around a three-note motif, and it was argued that the composer's phrase markings result in a series of melodic fragments that interrupted the melodic flow. My strategy was to explore longer phrasings that would bring all the melodic fragments together and to create a sense of growth towards a climactic moment in the melody. For example, between bars 6 and 7 (Figure 85), I choose to connect the two melodic lines in one longer phrase with dynamic growth between them rather than phrasing the melody in each bar separately. Furthermore, from the middle of bars 9 to 10 (Figure 86), I choose to play the melody in one long phrase that grows until the climactic moment of bar 11; this is in contrast with Ghavamsadri's recording (Audio 100) where she emphasises the small individual melodic figures as marked by the composer.

Performance Implications of Persian Rhythms

Dance-related rhythms are extensively used in Western art music repertoire and composers often guide performers to bring out desired rhythmic qualities through descriptive notation and by referencing the related musical contexts. For example, in *La Soiree dans Granade*, Debussy indicates 'Mouvement de Habanera' to reference the Spanish dance[1] in association with the ostinato-like rhythmic figuration appearing throughout the movement, and '*Commencer lentement dans un rythme nonchalamment gracieux'* to suggest a sluggish execution of the rhythm. Although such indications were most likely enough to suggest how to play at the time, nowadays' performers need to consciously inform themselves of these references to bring out any intended rhythmic character, as emphasised by Roy Howat (2009:250):

> For those familiar with dance the gestures are inherent in the mention 'sarabande' in the title or tempo heading; if that seems to us indirect, the fault is with our era for losing the relevant dance awareness. The same goes for Debussy's heading mouvt de habanera in 'La soiree dans Grenade'…Debussy wanted their dotted rhythms sometimes stretched towards the sextuplet value.

The same could be said about the rhythmic structure of Frédéric Chopin's *Mazurkas*, which has been the subject of contentious debates on whether it should be perceived in a duple or triple meter.[2] Some of these discussions include Nicholas Cook's analysis of a large number of recordings by Ignacy Paderewski, Alfred Cortot and others, reaching the conclusion that pianists have shortened the first beat and elongated the third to evoke the Mazurka effect.

The performer may comprehend such rhythmic implications with two strategies. One is investigating the composer's written accounts, often passed on by pupils or witnesses of the composer's playing, or listening to the composers' own recordings. While the first often lacks clarity and details, the second, even though preferable, is rare to find and sometimes the composer's own performance is not faithful to the score. An

[1] Bellman, J. (ed.) (1998) *The Exotic in Western Music*. Boston: Northeastern University Press.
[2] Cook, N. (2007b) 'Performance Analysis and Chopin's Mazurkas', *Musicae Scientiae*, 11(2), pp.183-207; Cook, N. (2009a) 'Squaring the Circle: Phrase Arching in Recordings of Chopin's Mazurkas', *Musica Humana*, 1(1), pp.5-28; Cook, N. (2013) *Beyond the Score: Music as Performance*, Oxford: Oxford University Press, pp.158-175.

example of this was mentioned in the first part of this commentary comparing Sergei Prokofiev and Boris Berman's interpretations of *Gavotte*, demonstrating discrepancies between Prokofiev's interpretation and the score. Discrepancies also occur when the composer's perception is not reciprocated by the listener. An iconic example of this debate is the well-known Chopin-Meyerbeer heated exchange during Wilhelm von Lenz's piano lesson with Chopin. Lenz was playing Mazurka Op.33 no. 3 when Meyerbeer arrived unannounced and started commenting that the piece was written in 2/4, while Chopin reiterated that it was in 3/4 (Eigeldinger 1986:73), losing his composure. The other strategy is to study the original sources of such dances, which in the case of Chopin are the Polish folk dances such as *oberek* and *mazurek*,[3] to have an aural understanding of their rhythm and look to convey that impression through performance, which highlights the performer's position as a reader.

In the case of the Persian piano repertoire, there are no descriptive references to Persian rhythms, forcefully pushing the performer to identify them and infer their rhythmic peculiarities.

In an interview conducted by William Harvey in 2006,[4] Behzad Ranjbaran mentioned his interest in Persian dance music though he did not reference a piece or how he had explored it. I took this claim as guidance and in my analysis of his *Nocturne* I found a rhythmic pattern commonly found in Persian dance pieces called *reng*.[5] The use of this rhythm was later confirmed in an interview that I conducted with the composer in June 2016:

> Nocturne contains motives, rhythms and melodies inspired by Persian music. … You will also find elements of traditional Persian dance music, such as the *reng* rhythm in the piece's alluring gestures, nuances, small performance details and colours. These traditional Persian elements can sometimes be difficult to notate.

[3] Goldberg, H. (2016) 'Nationalizing the *Kujawiak* and Constructions of Nostalgia in Chopin's Mazurkas.' *19th-Century Music*, 39(3) pp. 223-247.
[4] Harvey, W. (2006) 'Music with a Persian Twist.' *The Juilliard Journal*, 21(7) pp.12-13.
[5] *Reng* is a rhythmic instrumental piece in compound meter that appears at the end of a performance. It usually starts in a moderate tempo and gradually speeds up. For more information see: Nooshin, 1996:476; Azadehfar, 2011:265-272.

Figure 90 illustrates an excerpt from a *reng* piece for *tar* with this rhythmic pattern highlighted (Audio 104).

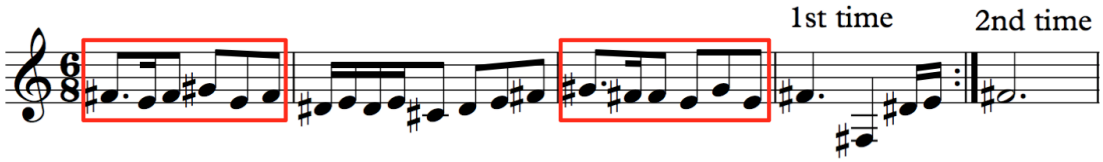

Figure 90. *Reng-e Bayat tork* for *tar* by Azad. Transcription by Kiana Shafiei.

Audio 104. *Reng-e Bayat Tork* for *tar* by Azad.

Reng rhythm pervades Ranjbaran's *Nocturne* and it is briefly alluded to in the opening bars of the piece (bars 5-6).

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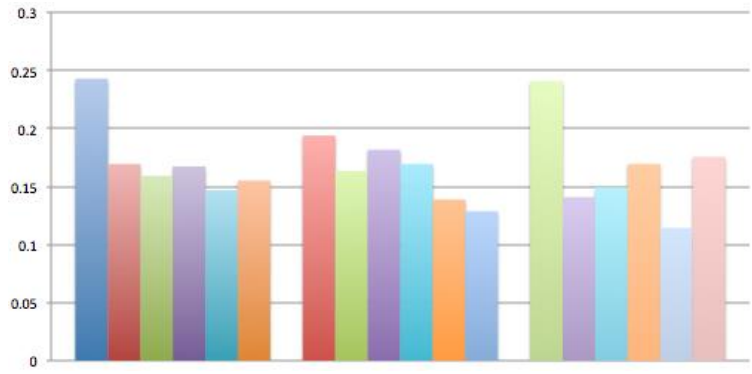
Figure 91. Ranjbaran, *Nocturne*, bars 1-6.

In order to convey the dance feeling, traditional players articulate *reng* rhythm with a single pulse and the dotted quaver is stretched and accentuated while the semiquaver is performed quicker than its actual value, as heard in Audio 104. This articulation is visually illustrated in Graph 20, an analysis of the duration of the quavers, which shows that the first quaver is sustained the longest.



Graph 20. *Reng-e Bayat tork* for *tar* by Azad. Analysis of quaver duration in seconds.

As a result of this articulation, the rhythm becomes more like this:

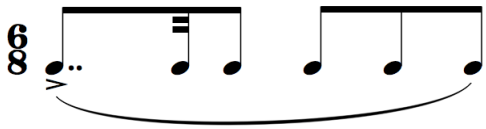


Figure 92. *Reng* rhythm in *Reng-e Bayat Tork*.

By applying this aural understanding to my performance of Ranjbaran's *Nocturne* (Figure 94; Audio 105), the dotted quaver is emphasised and stretched, and the whole gesture is played with one pulse, also suggested by the composer's phrase markings. In the recording by Layla Ramezan (Audio 106), one can hear a different reading where the second beat is as emphasised as the first.

Audios 105 / 106. Ranjbaran, *Nocturne*, bars 47-89.

Pianists: Shafiei / Ramezan

There are various rhythmic patterns that can be associated with *reng* pieces as long as the dotted note and the compound meter are present. As the music progresses, we reach the long transitioning section previously discussed in the structure chapter (Figure 81; Audio 93) where another *reng* rhythmic pattern appears. As shown in Figure 93, the first beat is similar to the previous pattern; however, the second beat ends with syncopation. Ranjbaran makes extensive use of this rhythm throughout this section, as marked on Figure 94.

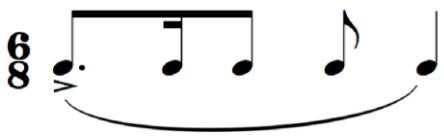


Figure 93. *Reng* rhythm *in Ranjbaran's Nocturne*.

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Figure 94. Ranjbaran, *Nocturne*, bars 47-89.

In this section, the tension is caused by the chromatic harmonic progressions towards the higher register and the quick alternations of the three short-lived gestures with contrasting registers, which causes an overall feeling of unpredictability.[6] In this context, the syncopated character of the rhythm as well as the Persian-inspired articulation, i.e. shortening the semiquaver with an overall tempo increase, adds to the tension as it creates pulse instability and further abruptness.

In addition to articulation choices, the other parameter that can make a difference in the character of this rhythm is tempo. A slightly faster tempo allows me to articulate this rhythm in the manner of traditional players. *Reng* pieces are characterised by a fast tempo and the certain 'movement'/'swing' of *reng* rhythm associated with the prolonging of the dotted quaver is not perceived in slow tempos. Although the term nocturne often implies a slow tempo, which has precedent to Chopin, the second part of Ranjbaran's *Nocturne* with an energetic and percussive character and a strong feeling of pulse, as shown in Figure 95 (Audio 107), suggests a different understanding of nocturne not merely confined to a slow tempo.

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Figure 95. Ranjbaran, *Nocturne*, bars 90-95.

[6] For full discussions on this section and its performance see 'Interpreting Structure Transitions in Performance' chapter, page 133.

Audios 107. Ranjbaran, *Nocturne*, bars 90-95.

Pianist: Shafiei

As explained by the composer, the evocative title *Nocturne: A Night in a Persian Garden* is closely related to his childhood memories:

> The primary inspiration for Nocturne was my family's backyard garden in Tehran, where we had many different kinds of fragrant flowers. During the summer we often slept in the yard, surrounded by the intoxicating scents of roses, jasmine and wisteria…while sleeping in the backyard I would make up stories as I watched the moonlight illuminate the clouds that were shaped like frightening monsters. Many of these scary and mysterious emotions are reflected in Nocturne. Even though night can be quiet, romantic and peaceful, it can also feel unfamiliar and dangerous.

One can understand the disturbing feelings that night provoked in the composer despite the peacefulness, which led me not to look for a calm character, but to reflect the unrestful spirit of the piece.

Reng rhythm is also a pervasive element in Ranjbaran's third movement of *Concerto for Piano and Orchestra* and constitutes the rhythm of the main theme, first introduced by the piano in bars 1-3 in octaves followed by an imitation of it between hands in bars 4, 7, 12, 14 and 16, all marked with red in Figure 96. These imitations are frequently interrupted by quick gestural flourishes (marked with blue) in bars 8, 9, 11 and 13, reminiscent of Stravinsky (Figure 97) and Bartók's (Figure 98) piano writing, Lisztian octaves (marked with green) in bars 9, 10 and 15,[7] and chromatic scalar passages (marked with purple) in bar 19. The feeling of unpredictability and tension caused by the interrupting gestures and the music's growing dynamics lead to an ascending chromatic scale in the piano (bars 22–23) that culminates in an orchestral *tutti* in bar 24 preparing the entrance of the Persian *daf*[8] in bar 25 playing the *reng*-based theme (Audio 108).

[7] These Lisztian octaves are extensively used in the coda, which have been previously discussed in the 'Instrumental Characteristics' chapter, pages 77-79.

[8] *Daf* is a frame drum common in Middle Eastern countries with different sizes, timbres and names. The Persian *daf* was purchased for the purpose of my recording and was played by RNCM percussion student Alexander Walker.

A cursory analysis is enough to understand that the whole movement is based on the alternation of the *reng* motif and the abovementioned materials in both the piano and orchestra parts.

Audios 108. Ranjbaran, *Concerto for Piano and Orchestra* third movement, bars 1-24.

Pianist: Shafiei


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Figure 96. Ranjbaran, *Concerto for Piano and Orchestra* third movement, bars 1-31.

Figure 97. Stravinsky, *Petrushka* first movement, bars 21–22.

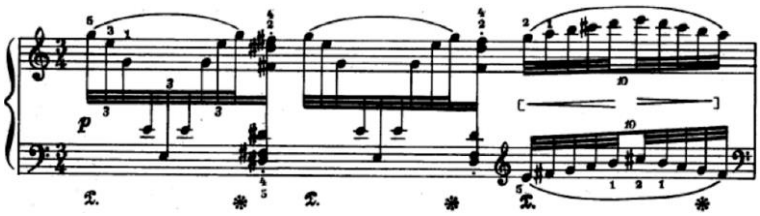

Figure 98. Bartók, *Piano Concerto No.3* first movement, bar 154.

In bar 38 (Figure 99), we hear the main theme again in the piano's right-hand with accompanying arpeggios in the left-hand. From here onwards, the *reng*-based motif appears regularly with several variations before making a final dramatic appearance in the coda (Figure 100; Audio 109) in a full-blown orchestral fanfare (bar 228) imitated by the piano (bar 232) in *fortissimo* and *molto ritardando*, ending with a full *tutti* chord (Audio 110).

Audios 109. Ranjbaran, *Concerto for Piano and Orchestra* third movement, bars 32-44.

Pianist: Shafiei

Audios 110. Ranjbaran, *Concerto for Piano and Orchestra* third movement, bars 228-233.

Pianist: Shafiei

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Figure 99. Ranjbaran, *Concerto for Piano and Orchestra* first movement, bars 32-44.

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Figure 100. Ranjbaran, *Concerto for Piano and Orchestra* third movement, bars 228–233.

In *Concerto for Piano and Orchestra*, Ranjbaran writes an accentuation mark on the dotted quaver of *reng* rhythm, the same articulation that I applied in *Nocturne*. It is worth noting that I studied and performed the piano concerto two years after *Nocturne*, and the composer's marking in the concerto supported my rhythm articulation in *Nocturne*.

This rhythm can be also found in Hossein's *Piano Concerto No.2* shown below. However, it can hardly be associated with Persian *reng* pieces due to the significantly different context, namely the simple time signature and the *marcato* character. Furthermore, in Ranjbaran's *Concerto for Piano and Orchestra*, the rhythm irregularity serves to create momentum and instability, while in Hossein's *Piano Concerto No.2*, the extended pattern based on this rhythm creates an assertive and percussive quality first introduced by the orchestra in the opening of the piece, bars 1-15 (Figure 101; Audio 111), which later appears in the piano at bars 97-110 (Figure 102; Audio 112).

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Figure 101. Hossein, *Piano Concerto No.2* first movement, bars 1-15.

Audio 111. Hossein, *Piano Concerto No.2* first movement, bars 1-15.
Pianist: Shafiei

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Figure 102. Hossein, *Piano Concerto No.2* first movement, bars 97-110.

Audio 112. Hossein, *Piano Concerto No.2* first movement, bars 97-109.

Pianist: Shafiei

In the chapters of 'Instrumental Characteristics' and 'Vocal Characteristics', rhythm was tacitly discussed together with melody, texture or musical character. For instance, the case of the textural resemblance between the *chaharmezrab* ostinato pattern and its melodic contour (Figure 3; Audio 9) with similar ostinato patterns in the high register and a melodic line below in Hossein's *Piano Concerto No.3* (Figure 5), *Persian Legend* (Figure 13) and *Prelude* (Figure 17). Another tacit reference to rhythm included the discussion of how rhythmic freedom and flexibility, together with the stepwise, melisma-like melodic contours, are core aspects of conveying an aural understanding of *avaz* (Figure 49; Audio 52) in the performance of Hossein's *Andante molto cantabile* section of *Persian Legend* and the *Quasi Lento* section of *Prelude* (Figures 48, 50 and 57; Audios 53 and 60), and Mashayekhi's *À la Recherche du Temps Perdu* (Figure 69).

In this chapter, the focus was given to a specific rhythmic pattern typical of *reng* music (Figures 90 and 92; Audio 104) that was identified in Ranjbaran's *Nocturne* (Figures 91 and 94) and *Concerto for Piano and Orchestra* (Figure 96). While Hossein and Mashayekhi are drawn to Persian genres where rhythm is one aspect among others, Ranjbaran's recurrent use of the *reng* rhythmic pattern indicates its importance in his musical language. It was shown how an aural understanding of *reng* (Audio 107) in my

performance of Ranjbaran's pieces resulted in elongating the dotted quaver, shortening the semiquaver and playing the whole rhythmic pattern with one single pulse only emphasising the first note (Figure 92), which is in contrast with Ramezan (Audio 106) who brings out the pulse on the second beat as much as the first.

Throughout the long transition of Ranjbaran's *Nocturne* (Figure 94), the aural understanding of the *reng* rhythmic pattern was crucial to the gradual tension build-up as the syncopated character of the *reng* rhythm and the shortening of the semiquaver, in addition to the quick alternations of short-lived gestures, chromatic progressions and the overall tempo increase, added to the tension and sense of urgency.

Although a similar rhythmic pattern was identified in Hossein's *Piano Concerto No.2* (Figure 101), it was argued that it fails to evoke the *reng* dance-like motion due to the simple time signature and *marcato* character rather than the compound time signature that characterises *reng*. As a result, this rhythm, in combination with Hossein's harmonisation, homophonic texture and orchestration techniques, conveys a Western-style fanfare.

A similar fanfare-like character was found in the ending of the third movement of Ranjbaran's concerto (Figure 100, bar 208 onwards; Audio 109); this is in contrast with the typical sound of smaller ensembles in Persian music. In these concertos, the orchestra has a strong role in par with the piano solo alternating between thematic statements and passagework. Furthermore, both composers draw from various keyboard idioms and techniques suitable for the piano concerto, which is not surprising considering the history behind the piano concerto form in Western art music, and it was shown how Ranjbaran's piano writing resonates with Stravinsky (Figure 97), Bartok (Figure 98) and Liszt (Figure 26).

It is worth noting that Hossein's orchestration techniques and orchestral writing changed considerably over the 30 years between the second concerto to the third piano concerto in which the piano has a dominant role while the orchestra's role is greatly diminished and appears occasionally as an introduction or as a background texture or in unison, which coincidently is a common interval in Persian ensemble playing.

CONCLUSION

The contribution of this research to existing scholarship emerges from four intertwined strands of investigation that can potentially impact future research and interdisciplinary studies:

- The study of Persian music in the context of Western art music
- A comprehensive study of the implications of folk music traditions in performance
- The development of a performer-oriented discourse in artistic research
- The application of intertextual theories and principles in a music performance context from a performer's perspective

- **The study of Persian music in the context of Western art music**

This research consists of the first comprehensive study of Persian music in the context of Western-style works from a performer's perspective. From what was presented in Part Two, it became clear that my decision-making involved numerous intertextual associations with Persian music such as the instrumental references of *chaharmezrab*, *santur*, *qanun*, pedal note imitation, the vocal references *avaz*, *tahrir* and *tekyeh*, as well as dance music and the *reng* rhythmic pattern. These associations were exposed through a detailed examination of various music elements including melody, rhythm, texture, tempo and phrasing substantiated by recordings and transcriptions. It is hoped that the discussions around these topics will encourage performers, composers or musicologists to undertake future work with reference to Persian music or other folk traditions; while this research is arguably useful to inform performers working on the Iranian piano repertoire in this critical commentary, it offers a range of interpretational strategies that can be transferred to the performance of other folk-inspired works. This research may also stimulate composers' imagination and arouse interest in exploring various elements of Persian music and their performance implications or attract scholars' attention to the underlying socio-political issues of globalism, Westernisation and Orientalism, among others.

- **A comprehensive study of the implications of folk music traditions in performance**

Although existing studies of folk influences are of great importance by offering a reading of composers' works in the context of folk traditions, the majority of these studies, including those by Amanda Bayley (2001) on Béla Bartók, Niels Hansen (2010) on Toru Takemitsu, and Hyun Joo Kim (2015) on Franz Liszt, do not address one of the central questions that my research focuses on: 'What are the implications of folk elements on performance?' Other studies, on the other hand, such as those by pianist-scholars Roy Howat (2009) and Paul Roberts (2003) on Claude Debussy's interest in Javanese *gamelan*, or Ian Pace (2007, 2008) and Alfred Brendel (2015) on the influence of gypsy music on Franz Liszt, offer insights and interpretations informed by their experience and background as performers. However, their overriding concern is to identify composers' intentions, focusing primarily, albeit not exclusively, on scores and different score editions, letters, manuscripts and historical-biographical contexts. Underlying these pianist-scholars' approach is the overall attempt to revive the composer as a presence and to affirm the composer's authority over the performer's interpretation. It also underlies the principle that performers primarily express ideas that are already in the score or that respect the composers' wishes. In addition, these pianist-scholars do not discuss performance ideas in great detail, leaving it to the reader to discern what connections with folk traditions may mean and if any implications exist for performance. This makes clear that such discussions are not centred on performance concerns and that they are brought to the fore as a result of other concerns.

As I argued in Part One, the approach in the aforementioned studies is not conducive to a performance-oriented discussion of folk implications from a performer's perspective, which can arguably shape a performer's approach to expressing and analysing interpretation and performance ideas. In my research, however, I sought to determine the implications of folk influences by undertaking a comprehensive study centred on performance differently from what had been previously done in these studies. Although I have included a study of composers' intentions, whenever possible, I do not restrict my analytical focus to their intentions, focusing instead on the performer's elusive voice for its subjective nature and individuality, for example, by analysing recordings in detail and offering a post-performance reflection, whilst using methods and tools such as Sonic Visualiser to achieve rigour in performance discussions.

- **The development of a performer-oriented discourse in artistic research**

My main preoccupation as a performer-researcher writing this critical commentary was to maintain a performance-focused perspective in describing the process behind my decision-making and to demonstrate the research outcomes embedded in my performance, which often involved disentangling myself from an acquired musicological and analytical-dominated discourse, an issue that occurs often in performance research, as Mine Doğantan-Dack (2012:265) states: "there [is] no discursive cohesion among the presentations of knowledge that is generated by this kind of research." Crucial to maintaining a performance-focused perspective was to find a format that would enable me to bring verbal and non-verbal, that is, visual and auditory, information, together.

While the textual component describes the performance issues and situates the reader in the musical contexts in which they appear, it is frequently complemented with detailed indications of performance decisions in annotated scores as well as tempo graphs that visually illustrate the performance decisions. However, this approach by itself is insufficient in a performance-oriented discourse because it results in an abstract representation of sound that is incomplete without the performance itself. Thus, audio excerpts are consistently added right after each discussion to aurally demonstrate the concrete realisation in performance. I endeavoured to balance the descriptive/analytical function of the texts with the demonstrative function of the audio excerpts and the illustrative scores and graphs. In addition to this, to give a broader context to how these discussions fit in the pieces as a whole, the full performances are provided in the performance portfolio. As a result, the combination of textual, visual and auditory components provides greater clarity and direction for the reader. Furthermore, the level of precision in graphs and annotated scores enhances the academic rigour in the discussion of performance decision-making.

In this research, the focus of my exegesis has been on the impact of the identification of Persian elements in my performance, often accompanied by examples from mainstream repertoire that was influential in my decision-making. Amongst all the different performance strategies there is one that is commonly used in all pieces known

as phrase-arching (Todd, 1985),[1] which is arguably related to my background as a classical pianist and involves a musical phrase played louder and faster toward the middle and then slower and softer toward the end, resembling an arch. According to Nicholas Cook (2014:19), this performance strategy represents a 'historical style' that became increasingly popular since the Second World War and it was initially associated with Russian pianists such as Arthur Rubinstein and is frequently applied by well-known twenty-first century pianists such as Grigory Sokolov and Murray Perahia. [2] My inclination towards phrase-arching was developed throughout my piano studies with teachers belonging to the post-war generation that often encouraged me to apply phrase-arching to convey musical expression.

It is the combination of such strategies from mainstream repertoire and Persian music to the search for the composers' intentions, as well as information derived from the recording comparisons, that made intertextuality such a relevant concept in my research ultimately supporting the claim made in Part One that performance *is* an intertextuality.

- **The application of intertextual theories and principles in a music performance context from a performer's perspective**

It is worth mentioning that the application of intertextual principles and theories in a music performance context is a largely neglected area of study, and that this research, therefore, constitutes the first consistent attempt at bringing the two areas of study together.

As discussed in Part One, existing scholarship on intertextuality in music, namely by Michael Klein (2005), Robert Hatten (1985) and Kevin Korsyn (1991), offers stimulating perspectives on music by making subjective connections between composers. For example, these authors apply the concept of Bloomian misreading to describe how composers respond to and act upon other composers' influences in their music. However, their application of Harold Bloom's misreading concept is based essentially on their subjective experience as listeners and, therefore, no considerations are made about the potential implications for performance. Nonetheless, I have also applied misreading from this perspective, for example, when arguing that the octave

[1] Also known as the 'phrase-arch rule' in performance theory studies (Friberg et al., 2006), referring to Todd's arch-phrase theory (Todd, 1985).

[2] For more information, see: Cook, N. (2014b) 'Between art and science: music as performance'. *Journal of the British Academy*, 2, pp.1-25.

gesture in the coda section of Behzad Ranjbaran's *Concerto for Piano and Orchestra* (Figure 33) is a misreading of Liszt's octaves in *Mazeppa* by using a different scale, breaking the gesture in several parts and foreshortening it with sequenced melodic movements in order to achieve a more aggressive and unpredictable sound. A similar application of misreading occurs when I argued that the tempo and expressive indications of the *chaharmezrab*-like section of Hossein's *Persian Legend* (Figure 13) are an attempt from the composer to move away from the typical *chaharmezrab* characteristics (Figure 3). However, if performers were to apply only this approach to intertextuality in music as Klein, Hatten or Korsyn, then they would disregard the intertextual nature underlying their creative decision-making process.

In my research, I have argued that a performer's interpretation is always subjective because it is formed by intellectual, experiential and physical components unique to the performer. It was this understanding that informed my application of Bloomian misreading from a performer's perspective as an interpretation strategy. From a broader perspective, misreading occurred by reading the Iranian piano repertoire in the context of Persian music, making associations based on my subjective understanding and knowledge of Persian music. An example of this kind of misreading occurs when I interpret certain passages of Hossein's *Prelude* and *Persian Legend*, or of Mashayekhi's *A La Recherche du Temps Perdu* from the perspective of *Avaz*. My interpretation of such passages is a result of reading the composer's melodic writing and tempo that resonates with my prior knowledge of Persian music, evoking in my mind references to Persian vocal singing, which might not have been considered by the composer, interpreting such references in a new context distant from the original source.

The second application of misreading occurred when applying performance strategies based on my knowledge and experience of Western repertoire. This was the case of my performance approach to Hossein's *chaharmezrab*-like sections where I emphasise the main melodic line while repeating the repeated notes in the background in reference to Claude Debussy's *Estampes: Jardins sous la pluie* (Figure 21). Another example is the application of interpretation strategies to convey a notion of *cantabile* and *espressivo* in Hossein's *Prelude* (Figures 19 and 20) based on my experience of Western repertoire.

The third application of Bloom's misreading from a performer's perspective occurs when I transferred similar interpretative solutions from one piece to another. For

example, although Hossein's *Piano Concerto No.3* and *Persian Legend* share a common reference to the *chaharmezrab*, both works have contrasting characters. While the concerto is fast and rhythmically consistent, closer to the traditional playing style of the *chaharmezrab*, *Persian Legend* is played with a more lyrical and *cantabile* quality. In my performance of the *chaharmezrab*-like sections, I played the repeating pattern quieter and the melody with more emphasis, which I argued to be related to my prior performance experiences as a pianist, giving the example of Debussy's *Jardins sous la Pluie*. While doing this, however, I follow different performance ideas in both pieces, on one hand keeping the concerto's rhythmic consistency and energetic character, and in *Persian Legend* exploring rhythmic flexibility to convey a lyrical and *cantabile* character. These two examples reflect the Bakhtian concept of polyphony in reference to the coexistence of voices that create the illusion of a single voice in performance.

In addition to all this, it was demonstrated that the strength of an intertext from a performer's perspective is not only based on the similarities between melodies, rhythms and textures, but to its location in the structure. This was the case, for example, of the octave gestures in Hossein's *Persian Legend* and *Prelude* that evoked performance ideas associated with *qanun*, while the octave gestures in Ranjbaran's *Concerto for Piano* evoked Liszt's octave gestures in *Mazeppa.*

It is worth noting that intertextuality, in its post-structuralist sense, gives primacy to the reader/performer's subjectivity and diminishes the authority of text/score and author/composer sources. Roland Barthes' (1967) dictum 'the birth of the reader must be at the cost of the death of the Author', discussed in Part One, proposes the complete rejection of the author. A Barthian-like rejection of this kind can be seen in Doğantan-Dack's (2016) proposal of a 'radical performance'[3], born out of a 'frustration' of the extreme control and pressures that restrict the performer's freedom. The radical performer consciously attempts to gain back expressive freedom by deliberately

[3] Doğantan-Dack, M. (2016) 'Artistic Research in Classical Music Performance.' *PARSE*. [Online] [Accessed on 25th December 2017] http://parsejournal.com/article/artistic-research-in-classical-music-performance/
Rei, R. (2018) *Interview with Dr. Mine Doğantan-Dack*. Challenging Performance [Online] [Accessed on 25th December 2017] https://challengingperformance.com/mine-dogantan/interview-with-concert-pianistmusicologist-dr-mine-doğantan-dack-answering-questions-put-by-rosalind-rei-august-2016/.

making performance decisions that go against score indications. In my research, however, I have embraced the score/composer indications as one of the many intertextual nexuses forming my decision-making while at the same time maintaining the prerogative to make decisions informed by my own experience and reading of the score. Thus, while some of my performance decisions demonstrated care in considering the composer's intentions, resonating with the goal of reviving the composer as a presence, in others there were intentional deviations from the score that promoted the position of the performer-as-reader in her own right.

In conclusion, the application of intertextuality in a performance context enables the performer to include various ideas or associations in the decision-making process, which involves misreading as a creative strategy and considers the opposing forces of imitation and originality. Without an intertextual reading, such associations are susceptible to exclusion from discussions due to their apparent randomness. As this research has shown, the overriding principle is that a performer's voice is fragmented and plural, consisting of an intertextual network of ideas and principles, often contradictory, that emerge as *one* in performance.

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APPENDIX A

INTERVIEW TRANSCRIPTS

André Hossein

The interview below was conducted by Moghadam in 1975 at the Center for the Intellectual Development of Children and Young Adults in Tehran, Iran. The interview, originally in Persian, was transcribed and translated to English by Kiana Shafiei.[1]

Audio excerpt from the Arya Symphony

Narrator: Despite being away from the Persian language for sixty years and immersed in other languages, such as Russian, German and French, Hossein remembers his own language perfectly. Let us hear his voice, stories and his Persian speaking after all these years.

Hossein: I was born in Turkistan, in Samarkand. I learned the Persian language during this time, we spoke Persian in the school and, although I might have forgotten some stuff, the language always remained with me.

Excerpt from Persian Miniatures – 'L'Armée des Sables'

Narrator: Sixty years ago, Hossein was born in Samarkand. He is the son of Ahmad Hossein, who later changed his name to Hosseinov. Upon returning to Tehran, he chose the family name of Amiri.

Hossein: After basic school I went to Moscow for a high-school education. When I had finished with high school in 1922, I moved to Berlin. Although I learned violin in Moscow, it was only after moving to Berlin that I actively pursued a musical education.

Narrator: Hossein, intending to study medicine, moved to Berlin, but he longed for music in his heart and nothing other than music fulfilled his soul.

Hossein: I was sent to study medicine, but it wasn't in my nature.

[1] Moghadam, F. (1975) *Life and Works of Aminoullah Hossein*. Tehran: Center for the Intellectual Development of Children and Young Adults [Online] [Accessed on 27th March 2017] http://parand.se/?p=832.

Narrator: Hossein first learned music from his mother. He came from a family in which poetry and music were highly appreciated. His grandfather was expert in Persian poems and musical *radifs* and he would hum Darvish Khan tunes.

Hossein: When I was a kid, even the sound of a whistle would affect me. In our house we had a gramophone, mainly used for Persian music. I still remember the *tar* of Darvish Khan and the *avaz* of Haji Hosseingholi Khan.

Narrator: Tradition is held in the highest regard in Hossein's life. His ambition lies in introducing Persian music to the world; he tries to find a familiar (musical) language to communicate his music with others.

Audio excerpt from Caravan

Hossein: We cannot always be occupied with this music among ourselves. Eventually, we need to bring it out from its cage and throw it out to the world.

Narrator: Hossein lived in Berlin for four years, continuing his studies with Arthur Schnabel and Wilhelm Klatte. In 1924, he married Anna Minevsky. Hossein was the first Iranian to complete a musical education at the Paris Conservatoire. He studied composition with Noël Gallon and Paul Vidal, and piano with Alfred Cortot.

Audio excerpt from 'Paysage d'été' from the Mosaics Suite.

Narrator: Hossein believes that artists' inspiration is a separate matter from familiarity with the media of their work, and that inspiration can only come from a full knowledge and understanding of oneself (self-awareness) as a result of appreciating and being informed of one's own culture.

Hossein: What is music? Music means something that touches your soul. Music is inspiration. If the elements of inspiration are not there, then we are no longer dealing with music. Humanity needs music, which is innate to its soul. In the same way we need food for our bodies, we need spiritual food. But today we are on the path of decline, since we are trapped in materialism. If the spirit is filled with materialism, no intuitive music can be created.

Narrator: Hossein loves Iran. After many years of being far from Iran, he still cannot forget his homeland and birthplace.

Hossein: When I was thinking of composing the Persepolis Symphony, I had to adapt a mindset with Persian atmosphere. All my compositions have strong Persian roots.

Audio excerpt from the Persepolis Symphony

Narrator: In 1941 Hossein starts composing the Ruins of Persepolis Symphony. Five years after he finishes this composition, in 1951, it is first performed by the Paris Orchestra L'Amoreaux and later in 1951 it is performed by the London Symphony Orchestra. The Ruins of Persepolis is an imaginative piece in four movements, full of grief.

Hossein: The first movement is an illustration of the ruined pillars of Persepolis, and of my tears and grief. In the second movement it is as if the ruins come to life, along with Darius the Great and his companions.[2] The third movement is very personal, indicative of my complaints and tears for the destiny connected to the last movement, in which sorrow transforms to hope. The symphony concludes with hope for a better future.

Narrator: Hossein's emotional connection with Persian culture and poetry goes back to his childhood; ever since, he has been continually searching for this beauty.

Hossein: There was a knowledgeable Iranian man – I do not recall his name now. He would read me poems by Hafez, Saadi and Obeyd Zakani. I was deeply affected by the first verse of poetry I heard him read: 'Listen to the *ney* flute, how it is complaining. It is telling us about separations.'[3] I still know that poem by memory.

Audio excerpt from Prelude 'Homage to Omar Khayyam'

Narrator: Hossein's music is always poetic and descriptive. Sometimes he describes innocent and pastoral feelings. Although he pursues his musical career among the crowd and noise of Paris, he adores nature.

[2] **Note**: Hossein is drawing attention to a specific engraved image in Persepolis that illustrates Darius the Great and various dignitaries.
[3] **Note**: this poem is by Persian poet Rumi.

Hossein: I'm in need of nature, to observe flowers, hear birds singing. Our life is becoming more and more artificial every day. No one these days has time to look at nature. People are far apart from nature.

Narrator: Between trying to make a living and the mystery of composition work, there is a distance. In order to make a living, Hossein uses his musical skills and expertise for commissioned works. Although his film music is also rich in content, it is in the field of absolute music that he experiences greater joy and fulfilment.

Audio excerpt from Hossein's Piano Concerto No. 1 (Cappriccio)

Narrator: For Hossein, beauty is a spiritual concept, and real beauty is timeless, not specific to any period. He believes that beauty is something natural, and he is saddened that today's society has lost respect for nature.

Audio excerpt from 'Au Jardin d'Iran'

Hossein: When I'm in the wilderness, everything is beautiful to me. The sound of water, the birds singing, these are natural sounds. The best music comes from nature. But the sounds we create artificially I cannot call beautiful – artificial electronic sounds are far from life and beauty. This music and the twentieth century lifestyle make us wither.

Narrator: Hossein's imagination is involved with oriental, and in particular Persian, myths. Among these fictions, the story of The Thousand and One Nights and the storyteller Scheherazade are very much a part.

Audio excerpt from Persian Miniatures- 'L'Appel du Souvenir'

Narrator: In his famous composition, Persian Miniatures, he describes a great spirit that rises from the depth of Iranian culture and is proudly passed on from one generation to another. This musical atmosphere evokes the most celestial blue sky imaginable and a dry hard soil from which the most beautiful red flowers grow.

Audio excerpt from Persian Miniatures- 'Invitation au Sortilege'

Narrator: In Persian fictions, a poet recites the history of his homeland, an epic piece of work combined with kindness and regret that finishes with confrontation with solitude and peace, life and death.

Audio excerpt from Persian Legend

Narrator He has composed all his pieces with love. He cannot prefer one to other.

Hossein: It's like asking a mother which of her children she likes the most. I might be wrong, but I like all my pieces, as a mother likes her children.

Narrator: Hossein would like to visit his homeland, not only through music. He does not want to be a distant store for Iranians. Let us hear what he thinks about Iran and the Iranians who admire him.

Hossein: I love Iran and its people. I feel regret that my life has unfolded such that I have lived away from Iran and I could not travel there. ***End***

Behzad Ranjbaran

The interview below, conducted by Kiana Shafiei, took place on 28/07/2017 through Skype. It was first recorded then transcribed.

Kiana Shafiei: In what ways is the title *Nocturne* reflected in the music? Is there a story behind it?

Behzad Ranjbaran: For Nocturne: A Night in a Persian Garden, there is no specific story being referenced. The title refers to my feelings and emotions towards the Persian gardens I grew up with in Iran, particularly the gardens of Isfahan, Shiraz, Kashan and Tehran.
The primary inspiration for Nocturne was my family's backyard garden in Tehran, where we had many different kinds of fragrant flowers. During the summer we often slept in the yard, surrounded by the intoxicating scents of roses, jasmine and wisteria. At that time, televisions weren't very common in Iran and we had to invent ways to entertain ourselves. While sleeping in the backyard I would make up stories as I watched the moonlight illuminate the clouds that were shaped like frightening monsters. Many of these scary and mysterious emotions are reflected in Nocturne. Even though night can be quiet, romantic and peaceful, it can also feel unfamiliar and dangerous.

KS: What Persian elements or references, if any, exist in your Nocturne?

BR: Nocturne contains motives, rhythms and melodies inspired by Persian music. Some of these melodies draw from *tahrir* (vocal embellishment). You will also find elements of traditional Persian dance music, such as the *reng* rhythm in the piece's alluring gestures, nuances, small performance details and colours. These traditional Persian elements can sometimes be difficult to notate.
In the beginning of Nocturne the piano writing is to some extent inspired by a technique used in *santur* playing: in order to sustain a note past the natural decay, the player repeats that note in different octaves. In the Piano Concerto's first movement there is similar writing in bars 251–255. There are also some ornamental patterns that could be associated with the *ney*

instrument. These can be heard in sections where the main melodies start with ornamentations, for instance, the grace notes in bars 23–24. Of course, these characteristics can be found in other instruments as well as in vocal music.
When I work with performers, I often explain that the ornamentations in my music have great importance in regard to the emotional character of the piece.

KS: What Persian elements or references, if any, exist in your piano concerto?

BR: From my early years growing up in Iran, I was particularly attracted to the sound of the Persian *deraz ney* (Alpine horn). The *deraz ney* was used in the grand celebrations of *Nowruz* (Persian New Year) in Persepolis (the capital of Persia, circa 500 BC) as well as, in recent centuries, for expressions of grief and lamentation in *taziyeh* (the Shiite liturgical drama). The opening theme heard from the horns and the accompanying heartbeat, from the drums, evokes elements of these ancient rituals. This theme is echoed throughout the concerto in many forms and characters, particularly in the powerful climaxes.
The first movement is the longest of the three, and is marked with huge orchestral passages as well as three piano cadenzas. The harp frequently introduces the solo piano, gentle and seductive in character. The duo passages for harp and solo piano highlight the soft, lyrical qualities of the piano. They also contrast with the percussive passages in which the solo piano is battling the might of the orchestra. The character of *taziyeh* from the opening horn theme returns in a powerful and climactic orchestral unison, evoking passages of *marsiyeh khani* (traditional Persian mourning singing).
The festive third movement makes use of the *daf*, a very large Persian framed drum. This enhances the festive and dance-like character of the movement. In Iran, the *daf* is often used at outdoor festivities and weddings. I particularly like the distinct sound of tens of brass rings hanging from the frame brushing against the skin of the drum.

KS: To what extent were you already familiar with Persian music when you decided to be a composer? Have you ever done research on Persian music for your own compositions?

BR: I've always been very interested in Persian folk and classical music. When I was a violin student at Tehran Music Conservatory, I would collect pieces of folk music and arrange them

for small ensembles. Unfortunately, at the time Persian traditional music was not offered at Tehran conservatory, as they focused solely on Western classical music. To learn Persian music, I had to go to the national music school at nights and learn the *tar* instrument. I did not study composition in an academic setting until many years later in the United States.
I don't see myself as an expert on Persian music, but I continue to research and study it and incorporate elements of it in my music.

KS: How important is it for you to closely work with performers and to what extent should the performer be an interpreter of your music or follow the score as you have written it?

BR: When I'm commissioned to write a piece, I must first complete the piece before presenting it to the performers. Upon completion, I seriously consider any suggestions the performer/conductor might have.
In terms of interpretation, I think performers should have the ability and freedom to put their own mark on the piece, and I greatly respect this freedom. Overall, there should be a balance between the composer's intention and the performers' interpretation.

Danielle Laval

Questions were sent by email to Danielle Laval. The pianist asked to give her answers in writing.

Kiana Shafiei: Do you recognise any influences from major Western classical composers in the compositional style/piano writing of Hossein's piano concerto that you played?

Danielle Laval: It is a work that I find magnificent for its rhythm, from the beginning of the concerto to the end. A composer is always influenced by the music of his time, and by the performer. Film music is a very specific form of composition, because the composer works from a scenario and has to illustrate a story musically, expressing himself through his personality and his style; in the case of André Hossein, one could speak of affinities with Stravinsky – or even Ravel, closer to being a composer of the oriental tradition.

KS: In your opinion, what are the most important musical ideas in André Hossein's compositions, including the Piano Concerto No.3 (Una Fantasia) which you performed, that the performer should be aware of?

DL: These are pieces for piano that I had the joy of putting in my programmes because they are musically rich and have inspiring images. The predominant musical ideas in the Piano Concerto quoted are expressed by a rhythmic discourse very subtle in its repetition and movement in quasi-kaleidoscopic phases and based on a melodic line liberated from tonality, modal, inspired by the richness of Iranian melodies and adapted for European instruments.

KS: In your opinion, how much are the performers allowed to deviate from the score/composers' indications in their interpretation?

DL: We, as interpreters, must respect the indications of composers – this is our role – but by bringing our personal touch and always taking into account the wishes of the composer. An interpreter is at the service of the music that he plays in concert or recording, and must comply with the indications of the composer and traditions of the time of its composition.

KS: Did you speak with the composer about this piece? (If yes) Did the composer offer you any performance suggestions?

DL: I did not have the chance to speak with the composer himself, who had disappeared at the time, but had many meetings with Robert, his son, who allowed me to participate in several radio broadcasts in his company during the CD production.

KS: André Hossein has often referenced Persian themes in the titles of his pieces. In your opinion, does this reflect in this music in any way?

DL: One feels the Persian influence in his work. The Iranian influence: monodic music that is to say for solo instruments, percussion, strings, in the litanic style, that the composer introduces in spirit through the timbres of the orchestra and piano, which can sometimes be melodic and sometimes percussive.

KS: Is there anything else you would like to add about this piece or the composer?

DL: I was lucky enough to know his wife, who was Russian, and we talked about their life together, difficult in the beginning but full of love.

Farimah Ghavamsadri

Kiana Shafiei: In your opinion, to what extent performers are allowed to deviate from the score/composers' indications in their interpretation?

Farimah Ghavamsadri: In my opinion it is important to be faithful to the score, while embracing a certain freedom in developing one's own ideas and thinking. An interesting aspect of working with Mr Mashayekhi, compared to some other contemporary composers with whom I have worked, is that Mashayekhi considers no limitations on performers and never argues about score indications. However, I should point out that after many years of experience of his music, I have come to realise that Mashayekhi is very precise with his score indications, and actually following his indications is extremely helpful in understanding the music. Particularly for a player with little performing or listening experience of his music, the frequent score indications are very useful. In fact, I believe Mashayekhi's respect for the performers' freedom is reflected in his score indications, including his tempo markings. He never marks definite tempi – the tempi are always relative, marked with CCA. This is in order to encourage the players to find the tempo that best matches their ideas and interpretation. Also, in some of his piano and orchestral pieces the player or the conductor decides on the duration of a tone. Examples of this can be seen in Proto Preludes and/or Fugues for piano, first and second bars, and also Symphony no.9 Op 201, in bar 12. Eventually, all players perform Mashayekhi differently, and there is no right or wrong way. Each performer has their own ideas and tendencies, which are reflected in their interpretations, but at the same time one needs to be faithful to the music, and the interpretation should fit within the style.

KS: How much time did you have to prepare this piece for the recording?

FG: I prepared the whole collection of 'Music for Piano' in a four-year period, but I was also occupied with other pieces during this time. I was the first to play and record these pieces, and it was a challenge for me to realise that I was about to discover this music for the very first time by myself. At the same time, this made the whole experience more exciting and interesting for me. During the time I was working on this collection, I was constantly referring to his other writings such as his Encyclopaedia (culture) of composition (second volume) to inform myself

of his ideas. I did not want to adopt a Western classical approach – for instance, the repeated notes at the end of the third movement of 'Short Stories' resemble *riz* technique (common in traditional stringed instruments such as the *tar*), which I played with one finger. If I had adopted a Western approach, I would have followed the common practice of changing fingers on repeating a single note.

KS: What are the most important musical ideas in Alireza Mashayekhi's compositions, including 'Music for Piano', of which the performer should be aware?

FG: Generally, I believe that players should spend time studying and researching the music they want to play. Practice time should be about constantly trying and exploring sounds and techniques for achieving the sound quality that best suits the music. For instance, in Aminoullah Hossein's music, when a section is to resemble the sound of the *santur*, as an Iranian who knows how the *santur* sounds I must try my best to produce the sound quality that resembles the *santur*. This can only be achieved by spending time with the music, studying it, and also through a process of trial and error at the piano. In Mashayekhi's music, when I have the awareness that a section is inspired by *riz mezrab* (short stories) I must find the best technique to demonstrate this idea – that is how I worked out that if I played it with one finger, the sound quality would be closer to the *riz*. I always encourage my students to spend time on finding these kinds of references in Mashayekhi's pieces; otherwise, there is a danger of approaching it with a Western classical perspective.

Another example is in the fourth movement of 'Short Stories', where Mashayekhi has used a folk tune '*aziz jan*', which is a lyrical and light tune. However, the piece has a marcato and percussive character, unlike the folk tune itself, and therefore the challenge is to try to bring out the tune '*aziz jan*' while retaining the percussive character of the piece. What fascinates me is that while Mashayekhi uses very common folk tunes, they are always deconstructed and hidden in different layers of the music in a way that they are not easily found and heard. In my opinion, it is not very appealing, particularly in contemporary music/art to hear or see (visual arts) the folk references in their obvious formats. Familiarity with the folk-tune resources is always helpful in finding them and bringing them out in my performance, but I would not claim it is impossible for non-Iranian musicians to achieve this. I heard Mashayekhi's second piano sonata performed by Austrian pianist, Albert Sassmann, and he was very successful in bringing out the Iranian character of the music, perhaps even better than some Iranian players I have

heard. Again, this was due to the time he had spent on exploring different aspects of Mashayekhi's music.

KS: Did you speak with the composer about this piece? (If yes) Did the composer offer you any performance suggestions?

FG: I started working with Mashayekhi more than 20 years ago, when I was in my forties, and since then we have always worked on the pieces on a regular basis.
Mashayekhi isn't direct with his suggestions; he doesn't tell you how to play, as he believes that it is the performer's job to find the right sound. Once I asked him for suggestions about the tremolos in the beginning of the third movement of À la Recherche du Temps Perdu. He suggested I imagine the shine of a velvet fabric when moving in the air! My understanding of this was that it shouldn't be played dryly and mechanically; instead, I should try to reflect the refraction of light with the repeating notes in the tremolos.

KS: Alireza Mashayekhi has mentioned that the collection of Music for Piano was inspired by Iranian music. In your opinion, how is this reflected in the pieces?

FG: These references are always hidden in Mashayekhi's music. The melodies are inspired by folk tunes, but deconstructed; also, the harmonies are not at all Western, and are based on intervals found in Iranian music, as well as the structure of the pieces. In addition to '*aziz jan*' we can recognise another folk tune in this piece in the third movement of À la Recherche du Temps Perdu, '*dokhtar boyer ahmadi*', but again the tune is deconstructed.
In the second movement of Short Stories, Mashayekhi has used a theme from berry sellers' songs, a lively theme that they sing when selling their products. However, in Mashayekhi's piece the theme is set in a very heavy context, both in terms of the register and tempo. I associate the combination of a grave tempo and use of an extremely low register of the piano with an early, dark morning that is full of grief – perhaps the song of a berry seller can bring some joy to it. I tried to reflect this image in my performance.

APPENDIX B

FULL LIST OF LIVE AND STUDIO RECORDINGS USED IN THE ANALSYSIS

Composer	Piece	Date	Type	Venue
André Hossein	Persian Legend	14/12/2014	Live	Forge Music & Arts Venue
	Persian Legend	05/05/2015	Live	St John's Waterloo
	Persian Legend	12/05/2015	Live	St Ann's Church
	Persian Legend	23/05/2015	Live	Wakefield Cathedral
	Persian Legend	25/05/2015	Live	St Giles' Cathedral
	Persian Legend	16/06/2015	Live	Joanine Library
	Persian Legend	14/06/2015	Live	Foz Palace
	Persian Legend	16/10/2016	Studio	RNCM Carole Nash Recital Room
	Persian Legend	24/10/2016	Live	Leighton Houseum Museum
	Persian Legend	10/04/2017	Live	Fitzwilliam Museum, University of Cambridge

Composer	Piece	Date	Type	Venue
André Hossein	Prelude	16/10/2016	Live	RNCM Carole Nash Recital Room
	Prelude	24/10/2016	Live	Leighton Houseum Museum
	Prelude	10/04/2017	Live	Fitzwilliam Museum, University of Cambridge

Composer	Piece	Date	Type	Venue
André Hossein	Piano Concerto No.1 (Cappriccio), first movement	09/03/2016	Studio	RNCM Concert Hall
	Piano Concerto No.3 (Una Fantasia), third movement	09/03/2016	Studio	RNCM Concert Hall
	Piano Concerto No.2, second movement	16/03/2016	Studio	RNCM Concert Hall

Composer	Piece	Date	Type	Venue
Alireza Mashayekhi	Short Stories	14/12/2014	Live	Forge Music & Arts Venue
	Short Stories	05/05/2015	Live	St John's Waterloo
	Short Stories	12/05/2015	Live	St Ann's Church
	Short Stories	23/05/2015	Live	Wakefield Cathedral
	Short Stories	25/05/2015	Live	St Giles Cathedral
	Short Stories	14/06/2015	Live	Foz Palace
	Short Stories	16/06/2015	Live	Joanine Library
	Short Stories	16/10/2016	Studio	RNCM Carole Nash Recital Room
	Short Stories	24/10/2016	Live	Leighton Houseum Museum

Composer	Piece	Date	Type	Venue
Alireza Mashayekhi	À la recherche du temps perdu	16/10/2016	Studio	RNCM Carole Nash Recital Room
	À la recherche du temps perdu	19/10/2016	Live	RNCM Lecture Theatre
	À la recherche du temps perdu	24/10/2016	Live	Leighton Houseum Museum
	À la recherche du temps perdu	10/04/2017	Live	Fitzwilliam Museum, University of Cambridge

Composer	Piece	Date	Type	Venue
Behzad Ranjbaran	Nocturne	14/12/2014	Live	Forge Music & Arts Venue
	Nocturne	05/05/2015	Live	St John's Waterloo
	Nocturne	12/05/2015	Live	St Ann's Church
	Nocturne	23/05/2015	Live	Wakefield Cathedral
	Nocturne	25/05/2015	Live	St Giles' Cathedral
	Nocturne	14/06/2015	Live	Foz Palace
	Nocturne	16/06/2015	Live	Joanine Library
	Nocturne	16/10/2016	Studio	RNCM Carole Nash Recital Room
	Nocturne	24/10/2016	Live	Leighton Houseum Museum
	Nocturne	10/04/2017	Live	Fitzwilliam Museum, University of Cambridge

Composer	Piece	Date	Type	Venue
Behzad Ranjbaran	Concerto for Piano and Orchestra	11/06/2017	Studio	RNCM Concert Hall

APPENDIX C

FULL LIST OF LECTURE RECITALS, PAPER PRESENTATIONS, CONCERTS AND PUBLICATIONS

Lecture Recitals

	Event	Venue	Date
1	Nava Music Festival	Royal College of Music	15/12/2014
2	Symposia Iranica: The Second Biennial Conference on Iranian studies	Downing College, University of Cambridge	08/04/2015
3	RNCM PGR Research Forum	Royal Northern College of Music	13/05/2015
4	ConservatoiresUK (CUK)	Royal College of Music	23/05/2015
5	TEDxTehran	Raazi International Conference Hall, Tehran	20/12/2015
6	RNCM PGR Research Forum	Royal Northern College of Music	11/05/2016
7	Doctors in Performance: The Second Festival Conference of Music Performance and Artistic Research	Royal Irish Academy of Music	08/09/2016
8	AHRC North West Consortium Doctoral Training Partnership	RNCM Lecture Theatre	19/10/2016
9	Performance as Research Method / Cambridge Centre for Musical Performance Studies (CMPS) & Institute for Musical Research (IMR)	Guildhall School of Music	27/02/2017
10	RNCM PGR Research Forum	Royal Northern College of Music	10/05/2017

Paper presentations

	Event	Venue	Date
1	The International Musicological Conference: Musical Identity and Cultural Crossroad	Tbilisi State Conservatoire, Georgia	17/04/2015

Piano Recitals

	Venue	Date
1	Forge Music & Arts Venue, London	14/12/2014
2	St John's Waterloo, London	05/06/2015
3	St Ann's Church, Manchester	12/06/2015
4	Wakefield Cathedral, Yorkshire	23/06/2015
5	St Giles Cathedral, Edinburgh	25/06/2015
6	Foz Palace, Lisbon, Portugal	14/07/2015
7	Joanine Library, Coimbra, Portugal	16/07/2015
8	Leighton House Museum, London	24/10/2016
9	Fitzwilliam Museum, University of Cambridge	10/04/2017

Piano Concertos

	Event	Venue	Date
1	Piano Concerto No.1, 2 and 3 by André Hossein. Salford Symphony Orchestra.	St Paul's Church, Manchester	20/03/2016

Publications

Type	Place of Publication	Title
Journal article	GESJ: Musicology and Cultural Science Available at: http://gesj.internet-academy.org.ge	Three Iranian composers in diaspora: Music identity in a cross-cultural context

APPENDIX D

LECTURE RECITAL TRANSCRIPT

Performance research offers the opportunity to render communicable an inside-out reflection on the creative processes of music making. It is in this context that I will deconstruct the rationale behind my artistic decision-making and analyse various conscious and unconscious decisions in both live performances and studio recordings in order to see the underlying logic of any changes that have occurred in my performances. I will also compare my performance with commercial recordings.

André Hossein, Alireza Mashayekhi and Behzad Ranjbaran are three Iranian composers of the twentieth and twenty-first centuries that represent different generations, career backgrounds and compositional styles with Persian musical influences. Even though the cross-cultural approach of combining Western and non-Western musical elements has recently attracted considerable attention from scholars such as Ralph Locke or Jonathan Bellman, the incorporation of Persian elements in Western-style repertoire is yet to be subjected to a detailed analysis and performance study.

I will further refer to my study on selected piano repertoire by major classical composers such as Liszt and Debussy, which demonstrate similar ideas in the incorporation of folk elements as well as specific piano techniques that I assimilated from one repertoire to another.

I will address the following topics in this talk:

- Persian Vocal and Instrumental Characteristics
- Interpreting Structure in Performance
- Performance Implications of Persian Rhythms

I will begin with the topic of ‘Persian Vocal and Instrumental Characteristics’.

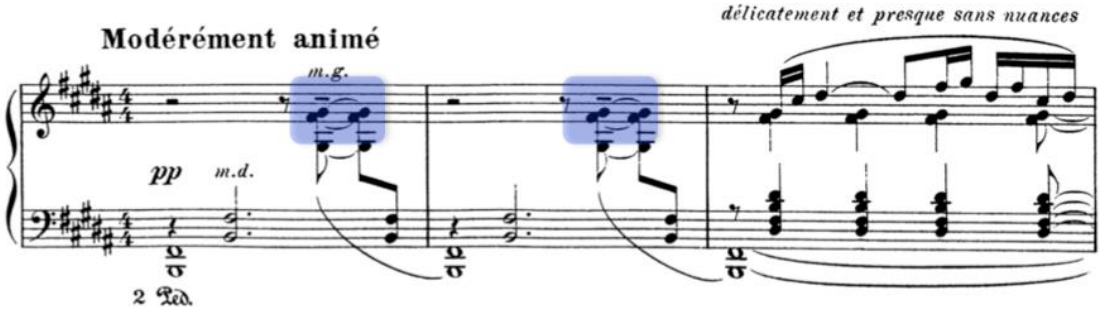
Persian Vocal and Instrumental Characteristics

Before discussing the various instrumental and vocal references in these pieces, it is worth noting that without the composers' indications it is difficult to ascertain instrumental or vocal references in their scores. However, familiarity with traditional music may offer valuable insight for interpreting the score.

Roy Howat in his interpretation of Debussy's *Pagodes* recalls his experience of playing gamelan and how he comprehended the piano's texture after treating it as *gamelan*.

> *In 1985 I had the chance of **joining a gamelan**; some months later I returned, almost idly, to 'Pagodes' and was astonished to hear its **allusions and nuances** fall easily into place.*
>
> *The crux here lies in how often **Debussy's instructions and unusual textural balances** in 'Pagodes' make little sense by western norms but fall into place when treated as **gamelan gestures**.*

For example, he explains that in the opening bars of *Pagodes* the tenuto accent on F#/G# helps to bring out these notes as if ringing like *kethuk,* one of the gamelan gongs.



This familiarity may enhance interpretation but such connections are what Paul Roberts calls a 'private illusion' guiding the performer to create the right balance of sounds and dynamic levels.

> *A gong-playing technique is in reality **a private illusion** for the pianist (…) imaginations and physical sensation come together to*

creat ***the right balance of sounds*** *- the voicing- and* ***the right dynamic levels****.*

This also applies to my familiarity of Persian music, which informs tempo, articulation and rhythm choices.

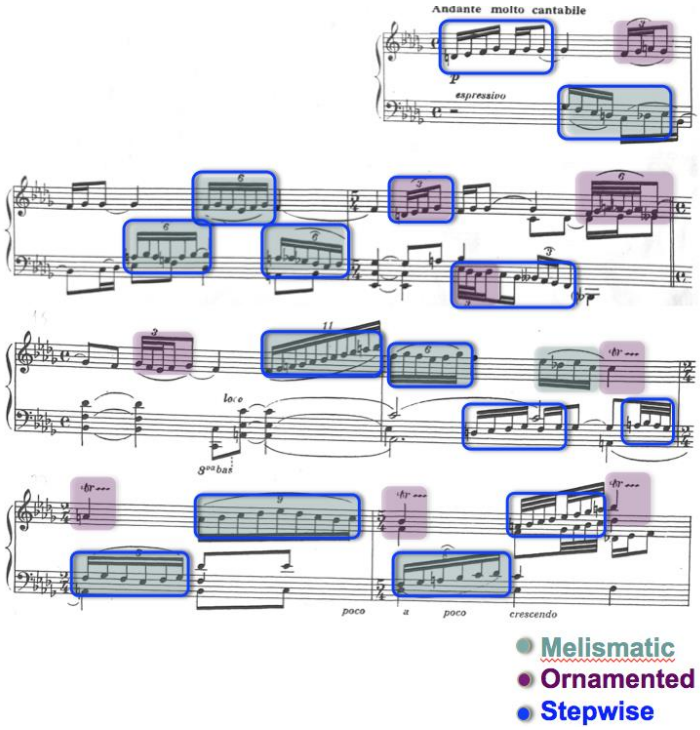
I will show this in Hossein's pieces with examples from Persian music.

VOCAL IMITATION

In Hossein's *Persian Legend* there are various figurations and textures that suggest similarities to Persian string instruments and singing.

For example, I compare the *Andante molto cantabile* section with Persian singing or *avaz* because of its stepwise, melisma-like and ornamented melodic patterns as well as phrase imitations and antecedent-consequent melodic exchanges.

Hossein, Persian Legend

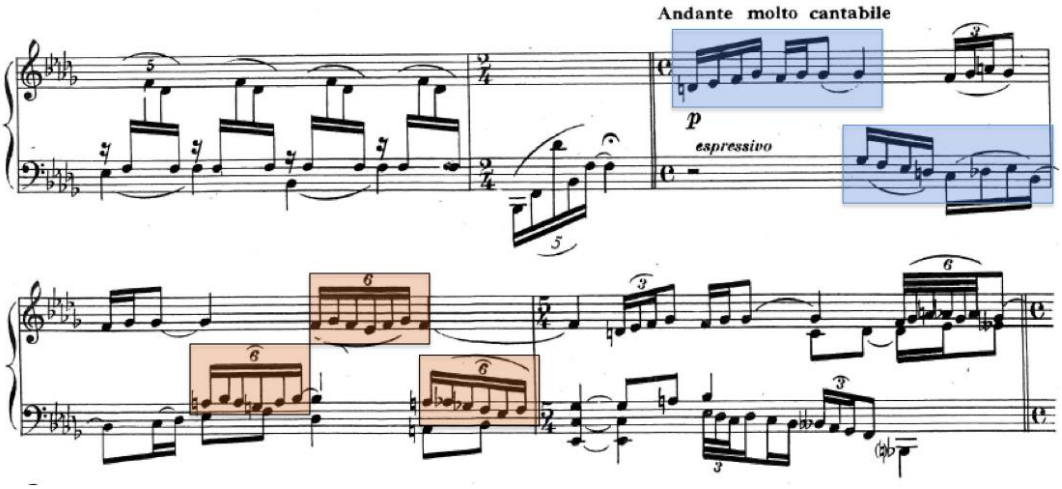


In addition to this, the *molto cantabile* indication suggests freedom and rhythmic flexibility, which is also characteristic of *avaz*.

I will initially consider an example of *avaz* in Persian music followed by my performance of the *Andante* section. One can hear two aspects in the *avaz* example: the lack of a stable pulse, and the interaction between voice and instrument highlighted in this transcription, where phrase imitations and ornamentations are played lighter and faster, and the main melodic line is played slower with more emphasis.

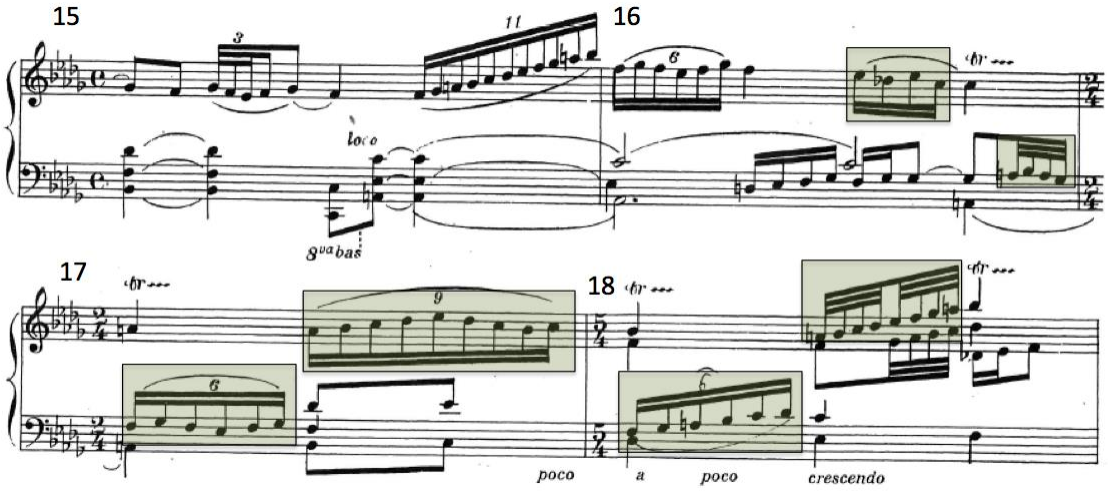
One way of playing Hossein's piece would be to read the score without considering these connections with Persian music: **(Demonstrate)**

But if I draw a connection with Persian music I will have a slower *Andante* with rhythmic flexibility, and I will look to highlight the dialogue between hands, for example in the blue and orange sections marked in the score: **(Demonstrate)**



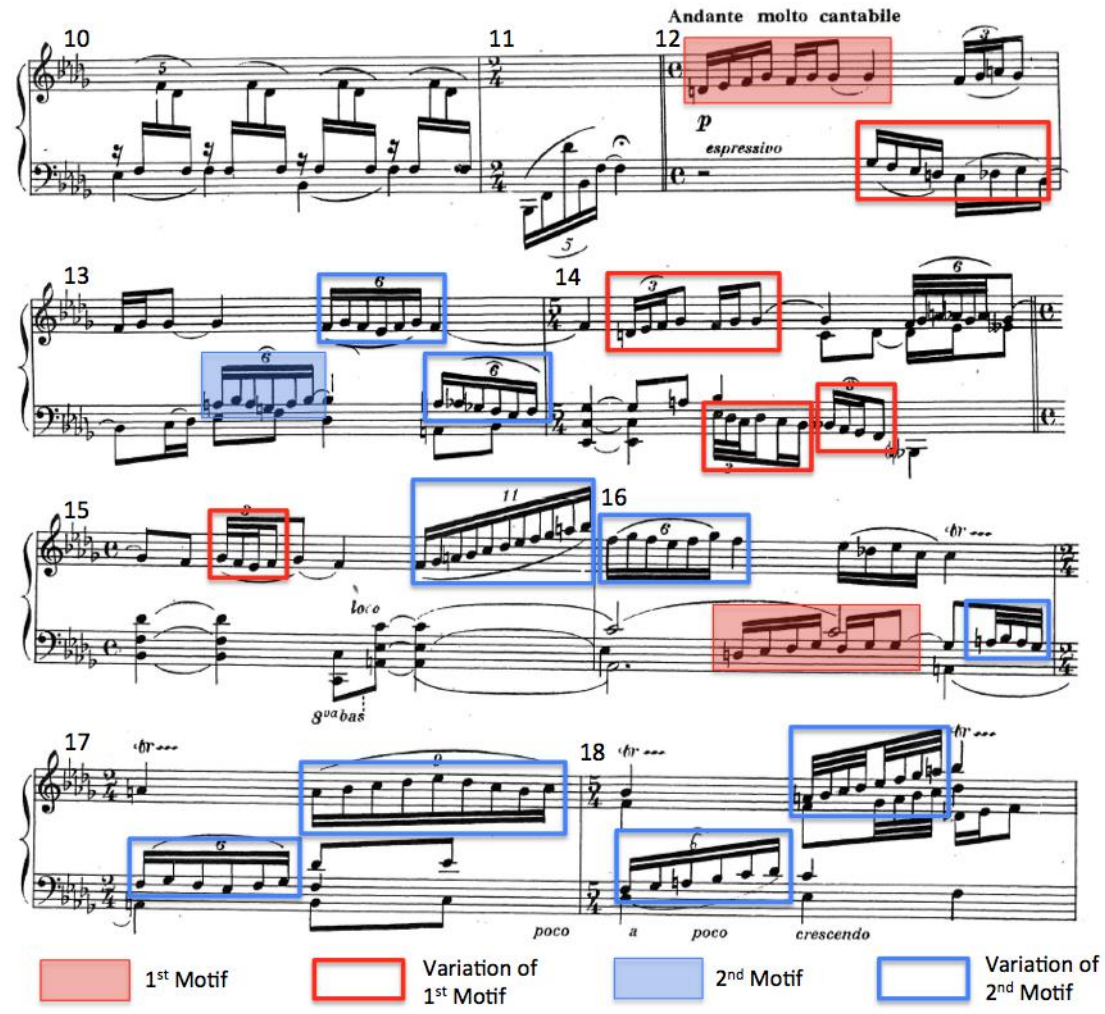
Comparing this with a commercial recording by Amiram Rigai's we can hear that the antecedent-consequent is not conveyed and there is always a constant emphasis on the right hand. This is more pronounced in bars 17-18 where right hand is only playing trills over the melodic pattern in the left hand: **(Play audio)**

Persian Legend



In the other commercial recording by Raffi Petrossian it is noticeable how a different interpretation of the tuplets affects performance. These tuplets are melodic variations of one of the main motifs with varying rhythms rather than ornamental figures.

The first phrase of the *Andante molto cantabile* section demonstrates two motifs. One in blue and another in red. The whole *Andante molto cantabile* section is based on the alternation of these two motifs' variations.

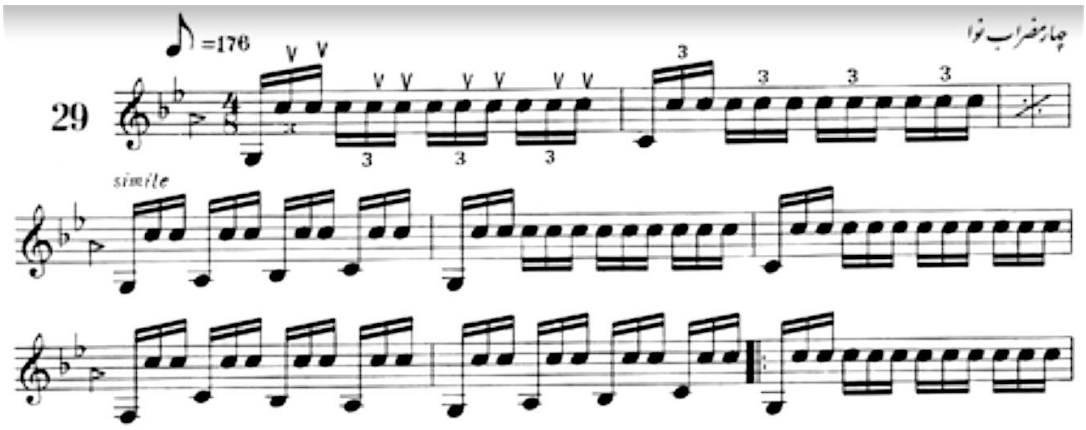


If one does not consider them as variations of the motif it is likely to treat them as gestural flourishes, which is the case with Petrossian's tuplets, sounding somewhat rushed.

In Hossein's works there are also allusions to an ostinato pattern typical of *chaharmezrab* pieces. *Chaharmezrab* is a lively and technical type of piece for Persian string instruments particularly *santur*, Persian dulcimer.

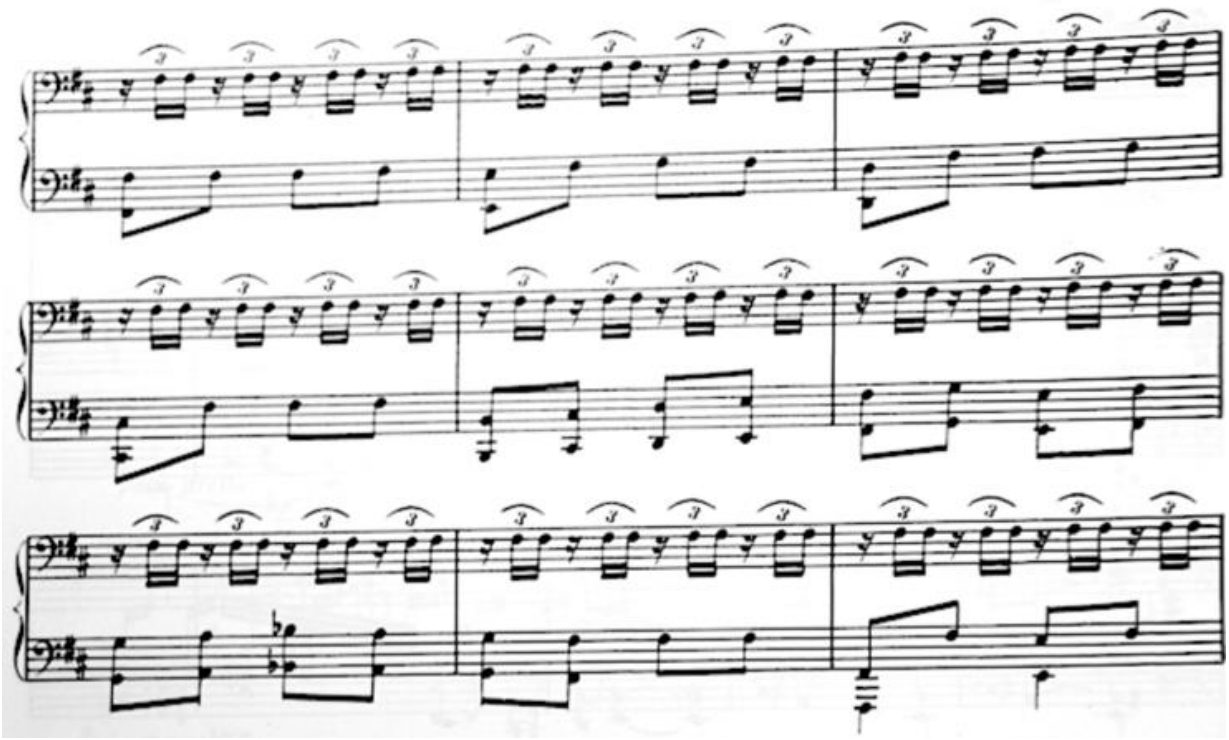
Its distinctive feature is an ostinato which can be a repeating note or pattern in the high register and a melodic line below: **(Play Audio of below example)**

Chaharmezrab Nava for santur by Faramarz Payvar



Hossein's Piano Concerto No.3 consists almost entirely of a gesture similar to this, as we can see in this example we also have a repeating note above and a melody below.

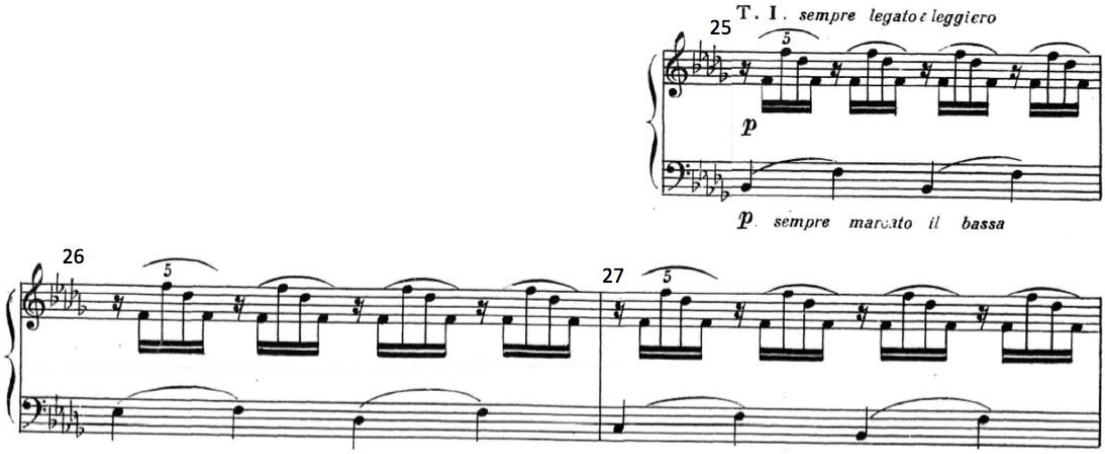
Hossein, Piano Concerto No.3 (Una Fantasia)



If this figuration is played too quickly it will lose the sense of *chaharmezrab* reference, which should be lively but never too fast. In Danielle Laval's recording the *chaharmezrab* figuration is played too quickly and the perception of chaharmezrab is lost. Here is Laval's recording: **(Play audio)**

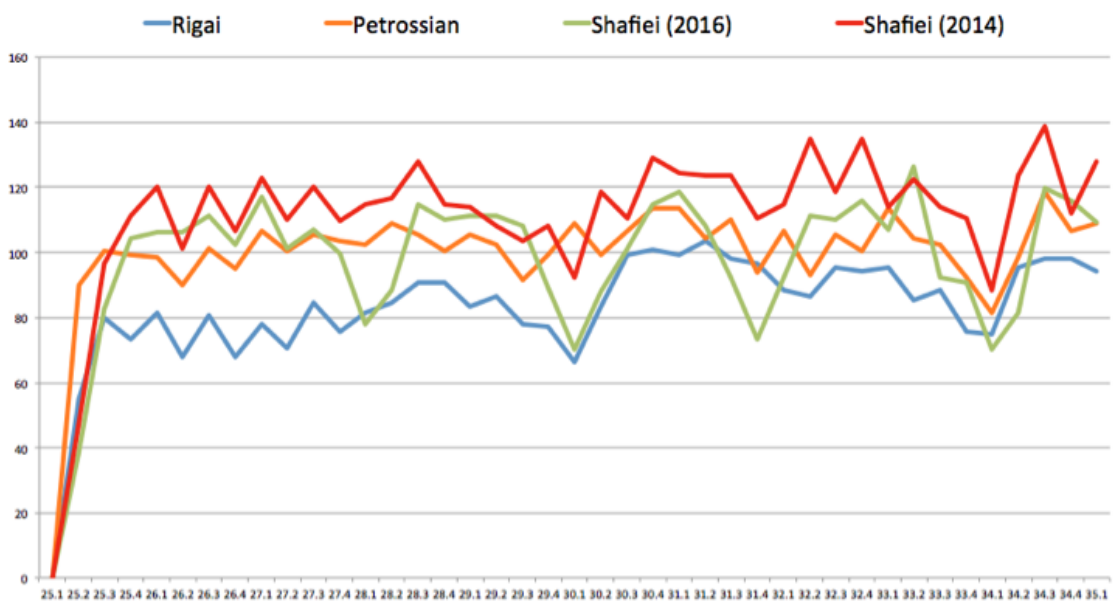
Hossein also references *chaharmezrab* in his solo piano pieces *Persian Legend and Prelude* where instead of a single repeating note there is a repeating arpeggiated pattern. In the piano concerto example we just heard the whole movement is built upon this figuration with an energetic and rhythmically consistent character. In *Persian Legend* this figuration only appears in the middle section with a lyrical, cantabile character and rhythmic flexibility.

Hossein, Persian Legend



Hossein, Persian Legend bars 25-35. Recordings by Shafiei, Rigai, Petrossian.

These lines illustrate different live performances I have given of *Persian Legend*. We note that in my first performance, recorded in December 2014, represented by the red line, I had a faster tempo compared to my last performance in November 2016 represented by the green line.



This is because in my first performance I interpreted more literally the *chaharmezrab* reference for its faster tempo. But in my recent performances my tempo fluctuations follow the overall character of the piece as opposed to interpreting each segment on its own.

In *Prelude*, the *chaharmezrab*-like figuration is marked *sempre corrente*, translated as 'always flowing', which does not necessarily imply a fast tempo but a sense of continuity and ongoing movement.

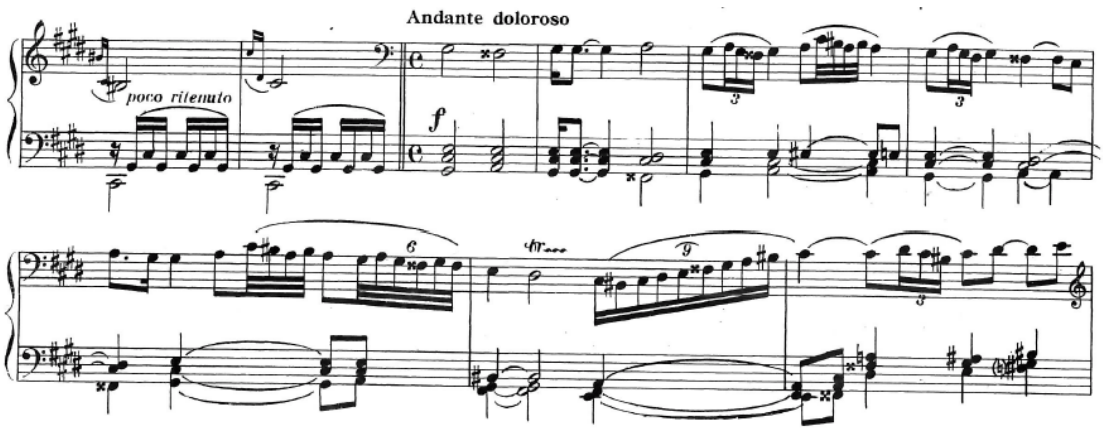
> *Corrente*: flowing. Dizionario Inglese-Italiano, Italiano-Inglese. Oxford University Press.

The commercial recordings by Petrossian and Rigai could not be more different from each other. Petrossian plays this section almost twice as fast compared to Rigai. First I'll play Rigai and then Petrossian: **play audio**

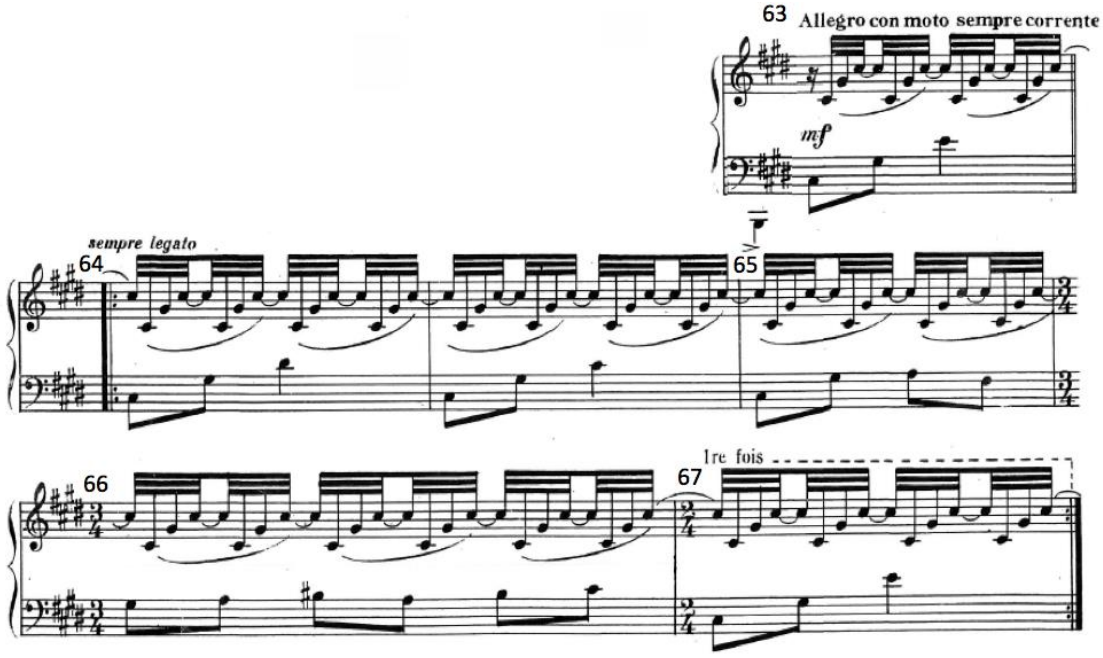
In my performance I look to suggest a sense of flow and continuity by gradually increasing the tempo throughout the section.The other consideration is that the *chaharmezrab* figuration appears after a long *Andante* section which consists of crotchet and quavers with ornamentations. In my performance of this section there is a great deal of rhythmic flexibility without a strong sense of pulse. As we move on to the *chaharmezrab*-like section the melodic contour is felt at the quaver beat and the

arpeggiated figuration is written in demisemiquavers. The combination of the two gives the impression of a faster tempo. Therefore a minor tempo increase will make this section sound contrastingly faster than the preceding one. To exemplify this point I will demonstrate the first few bars of the *Andante* section and connect it to the *chaharmzerab* figuration.

Hossein, Prelude, Andante section

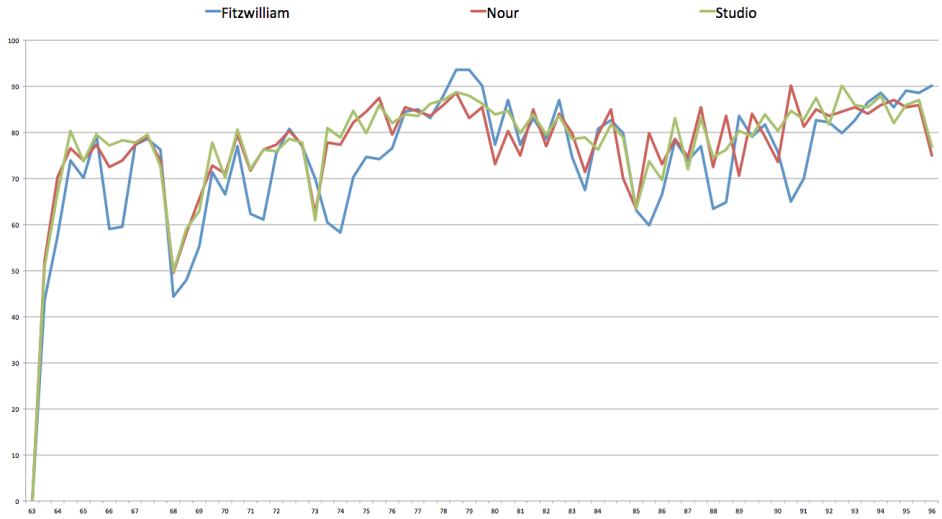


Hossein, Prelude



This is an approach that I gradually explored from my first performance recorded in October 2016, demonstrated in green on the graph, and my last recorded in April 2017 in blue. We can see how the blue line has a slower tempo and more tempo fluctuations.

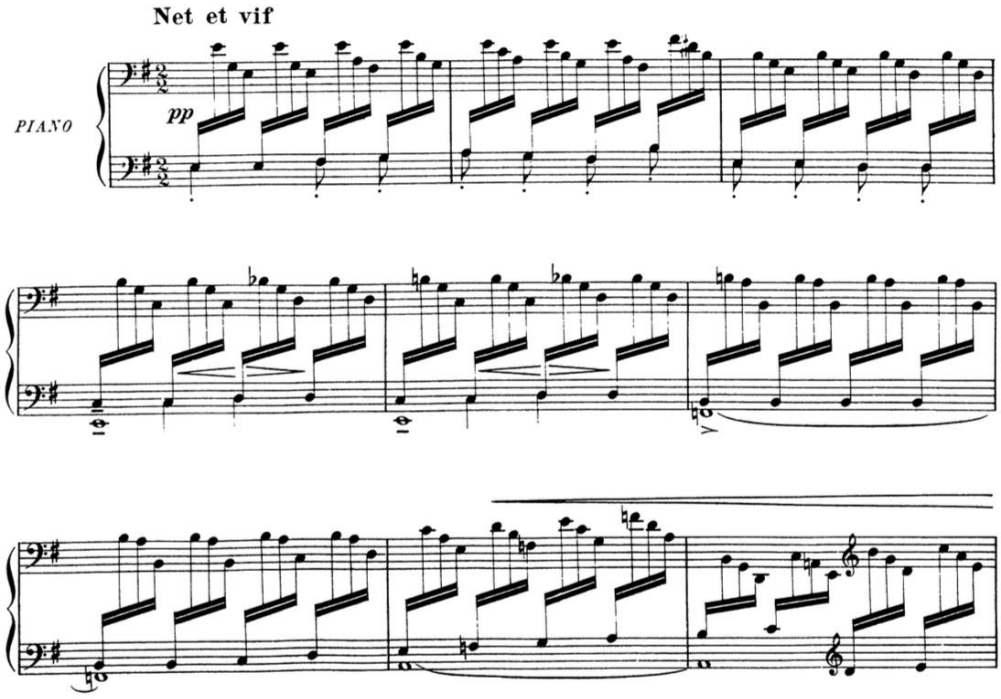
Graph of Hossein Prelude. Recordings by Shafiei



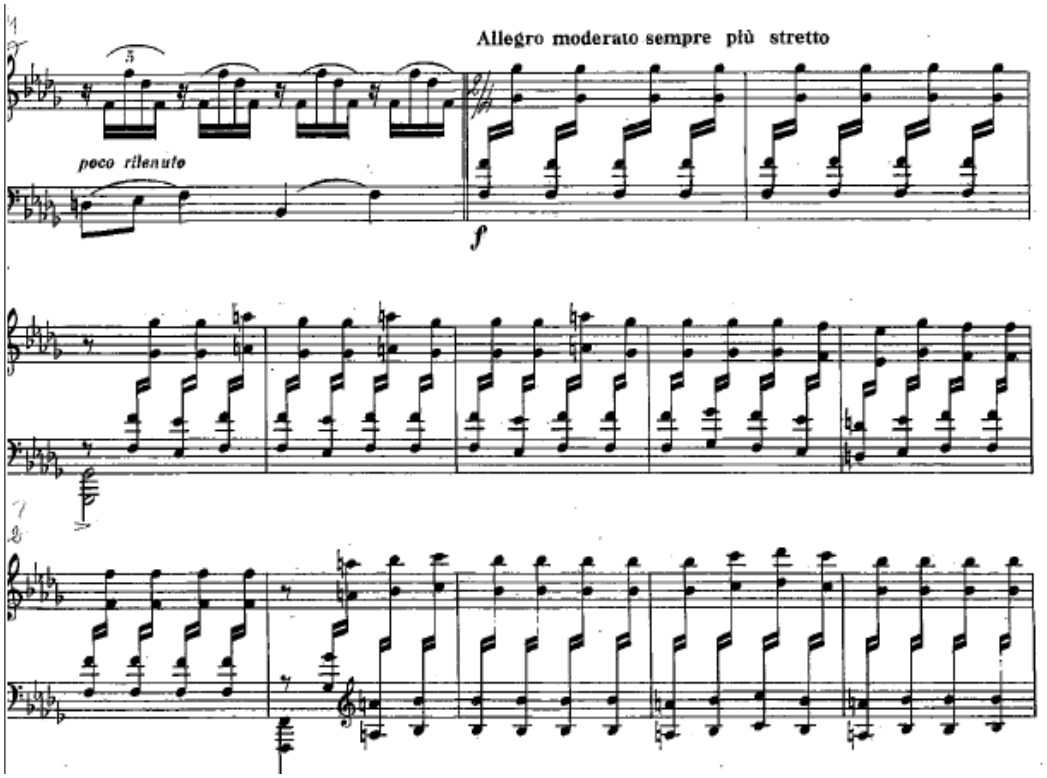
In all of these examples I apply a similar performance strategy which is to play the repeating pattern more in the background and the melodic line more prominently. This can be explained from two different perspectives:

One is related to the piano itself, which gives me the possibility to easily differentiate the two patterns, because *santur* does not possess the same dynamic range as the piano. The other reason is related to my experience as a Western-trained pianist. In similar textures in Western pieces the common performance practice is to keep the repeating pattern quieter and give more emphasis to the melody.

Debussy's *Jardins sous la Pluie* is an appropriate example of this.

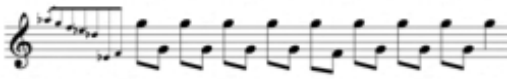


The next section of *Persian Legend* consists of octave tremolos alternating between hands, a common gesture in Hossein's piano works.



This writing is reminiscent of similar octave playing for the dulcimer-like instrument *qanun* usually executed with rhythmic flexibility. This is an example of *qanun* music.

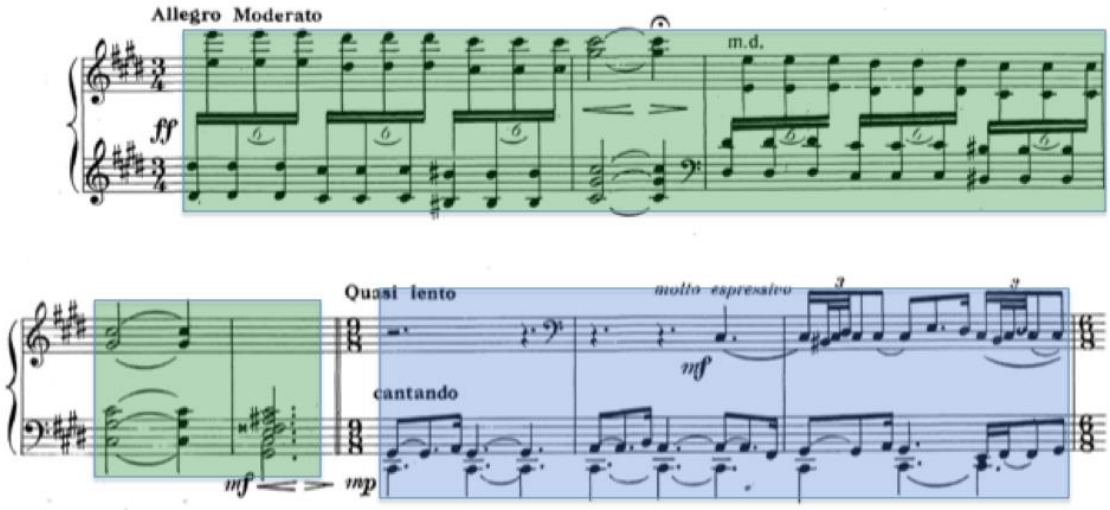
(Play audio)



In both commercial recordings by Rigai and Petrossian one immediately notices the uniform manner of their articulation. Here is Petrossian: **(Play audio)**

In my performance, I phrase the tremolos with dynamic and temporal nuances, consequently avoiding making this long section sound like a type of tremolo etude: (**Demonstrate)**

A similar tremolo gesture is present in *Prelude* right in the beginning of the piece, highlighted in green.



This tremolo functions as an announcement for the entrance of the next section highlighted in blue with slower, lyrical and *avaz*-like ornamental figurations, which is similar to the vocal section in Persian Legend we looked at before: (**Demonstrate)**

Thus far we have heard several examples from Hossein's *Prelude* and *Persian Legend* that consist of a juxtaposition of instrumental and vocal-like sections with distinct tempos and textures. I will now address structure in the next section.

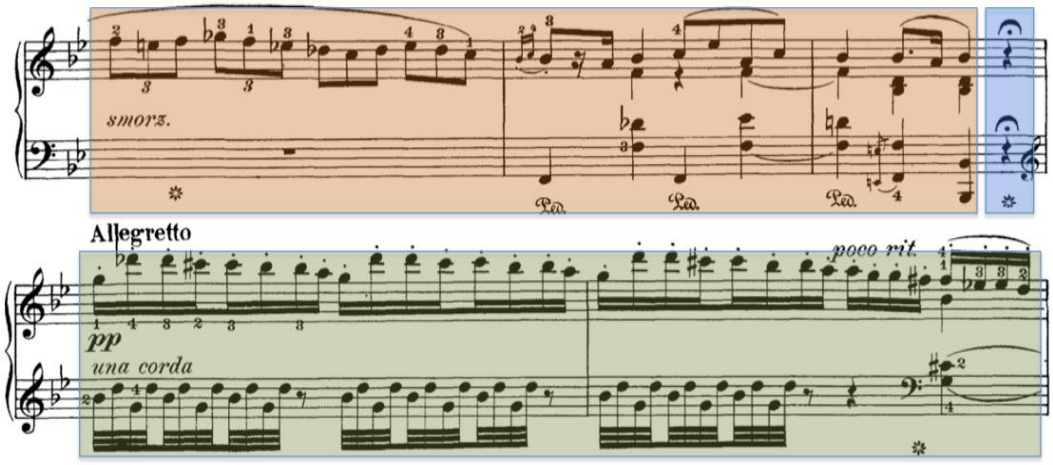
Interpreting Structure in Performance

In this topic, I will focus on performance strategies for dealing with significant transitional moments.

Going back to Hossein's *Prelude*, even though the ending of each section gives a sense of conclusion there is a striking feeling of interruption or incompleteness when it transitions. Thus the question is how to confer a complete sense of closure in one section and continuity to the next.

This structural aspect reminds me of Liszt's fragmented form in Hungarian Rhapsodies. In this example from *Hungary Rhapsody No.3* the two sections in orange and green are divided by the fermata highlighted in blue.

Liszt, Hungarian Rhapsody No.3



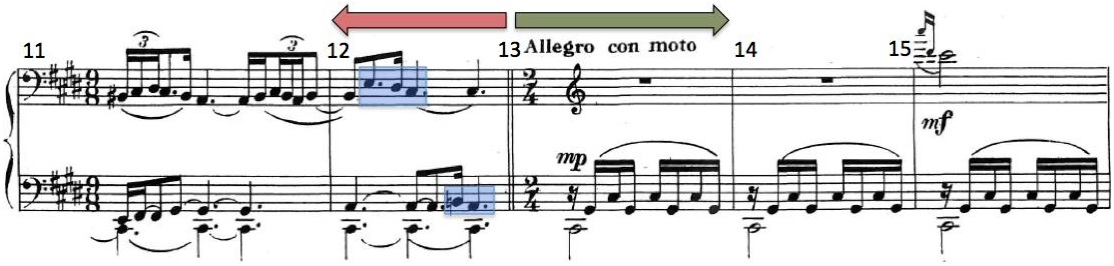
According to Alfred Brendel, in Liszt's rhapsodies the pianist should look for a natural flow in this kind of fragmented form to create the illusion of continuity and structural cohesion.

> *It is the business of the interpreter to show us how a general pause may connect rather than separate two paragraphs … (and) how a transition may mysteriously transform the musical argument*

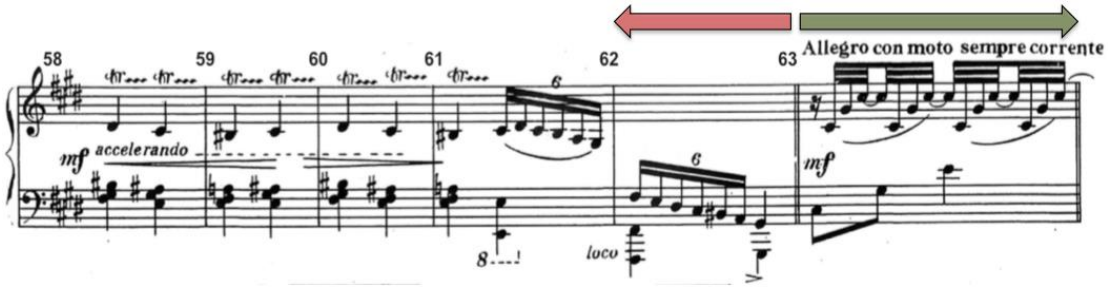
Seen in this view, Brendel's comments are also applicable to Hossein.
One solution is to gradually slow down and prolong the last note or chord toward the end of the section, and to pick up the tempo in the next: **(Demonstrate)**

To demonstrate this in Hossein's music, I will play two examples from different sections of the piece. I have marked the score with a red arrow to show where I slow down, and with a green arrow where I pick up the tempo: **(Demonstrate)**

Hossein, Prelude bars 11-15



Hossein, Prelude bars 58-63

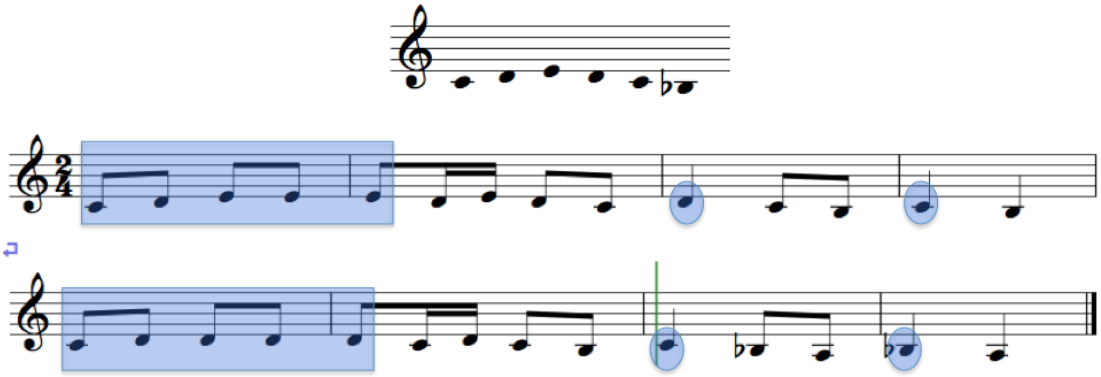


An analysis of recordings by Rigai and Petrossian pianists' reveals that this is a common transitioning strategy, such as in the Liszt.

As the examples discussed have demonstrated, the main performance challenge in Hossein's pieces comes from the transitional moments between contrasting sections.

In Mashayekhi there are other performance issues associated with understanding the structure. The fundamental similarity in his pieces with Iranian music is the melodic variation process. While he does not precisely imitate the typical variation process of Persian music, he explores two main types of structure.

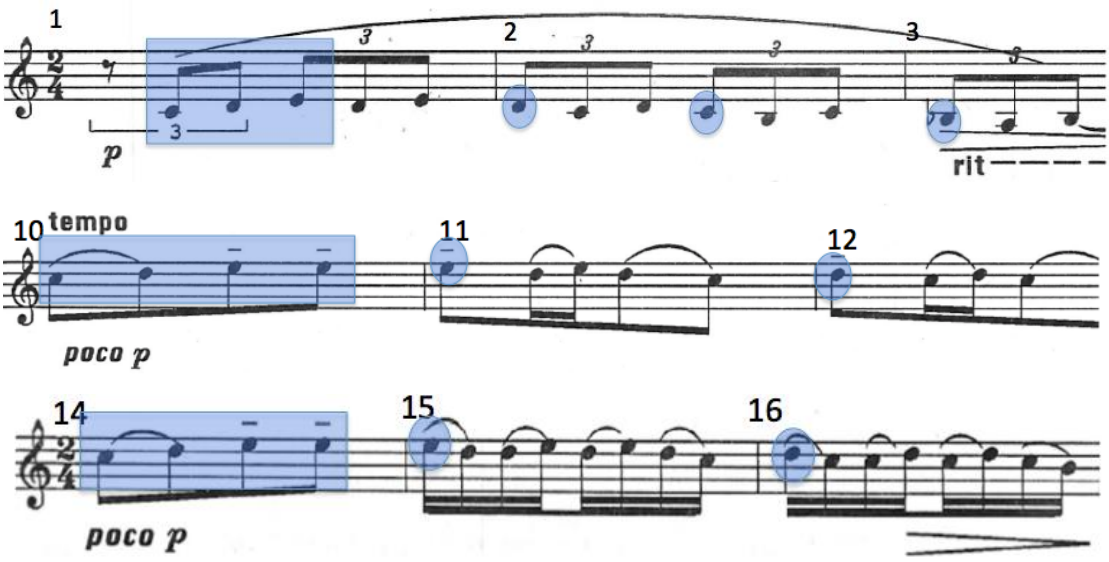
In his piece *Short Stories* the structure is based on variations of a folk tune.
At the top of the main notes of the motif are illustrated and below the folk whole tune.



This is how it sounds: **(Play audio)**

As you heard, the singer gives emphasis to the main notes of the tune and sings the ornamental notes lighter and faster. I also treat Mashayekhi's variations on the tune similarly. I try to bring out the main motif while ornamental figures are played lighter with less emphasis: **(Demonstrate)**

Slide 1: Folk tune variations

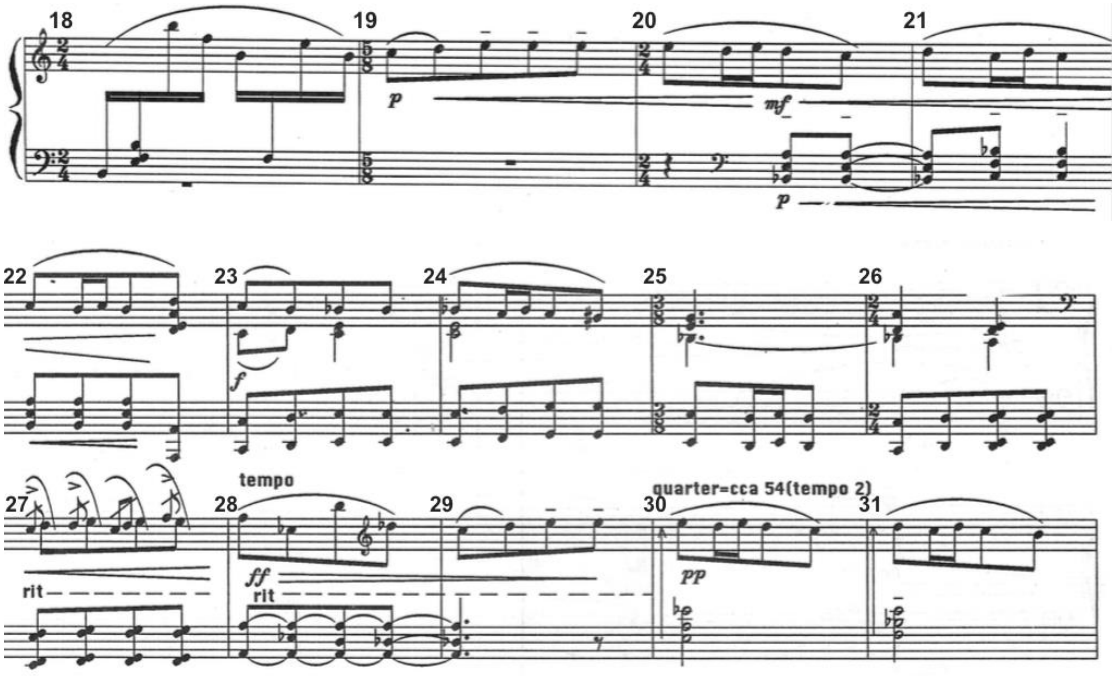


If we compare this approach with the recording it is noticeable that the main motif and ornamental notes are played with the same emphasis and dynamics. In other words, the main notes and ornamental notes are treated equally. Let's listen: **(Play audio)**

Another difference between my performances and the recording is in bars 20 to 29 where the theme appears in the left hand for the first time while another variation of it is ongoing in the right hand, and I try to make the left hand more audible. In this recording, however, the right hand is still more prominent.

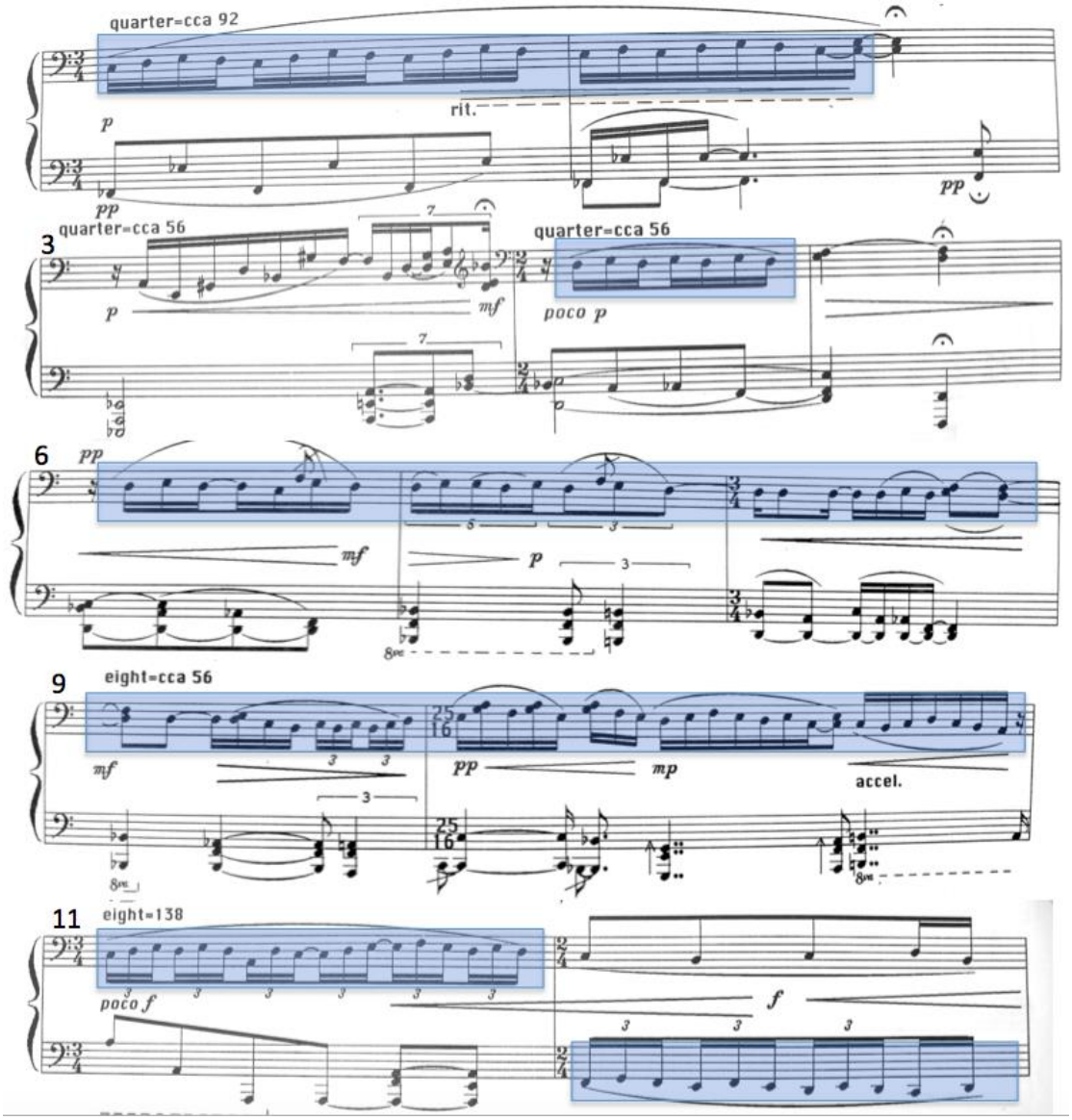
The other difference is in the application of the *ritardando* from bar 27 to 29. From bar 20 the music is continuously growing and there is a tension building up that reaches its climax in bar 28. Despite the start of the *ritardando* marked in bar 27 I only apply it from bar 28 to not to stop the natural growth that is happening in the music.

In Ghavamsadri's performance, however, the *ritardando* starts in bar 27, and it does not continue to the next 2 bars (b.28-29) which are arguably the best place to release the tension both with tempo and dynamic reduction as the music returns to its lyrical character. In other words, when the *ritardando* occurs in bar 27 it can be too soon and therefore there will not be enough space for further tempo reduction in the next two bars.



This piece is an example of Mashayekhi's exploration of a more conventional theme and variation structure, but the composer also explores a more unconventional melodic variation process reminiscent of improvisation practices in Persian music.

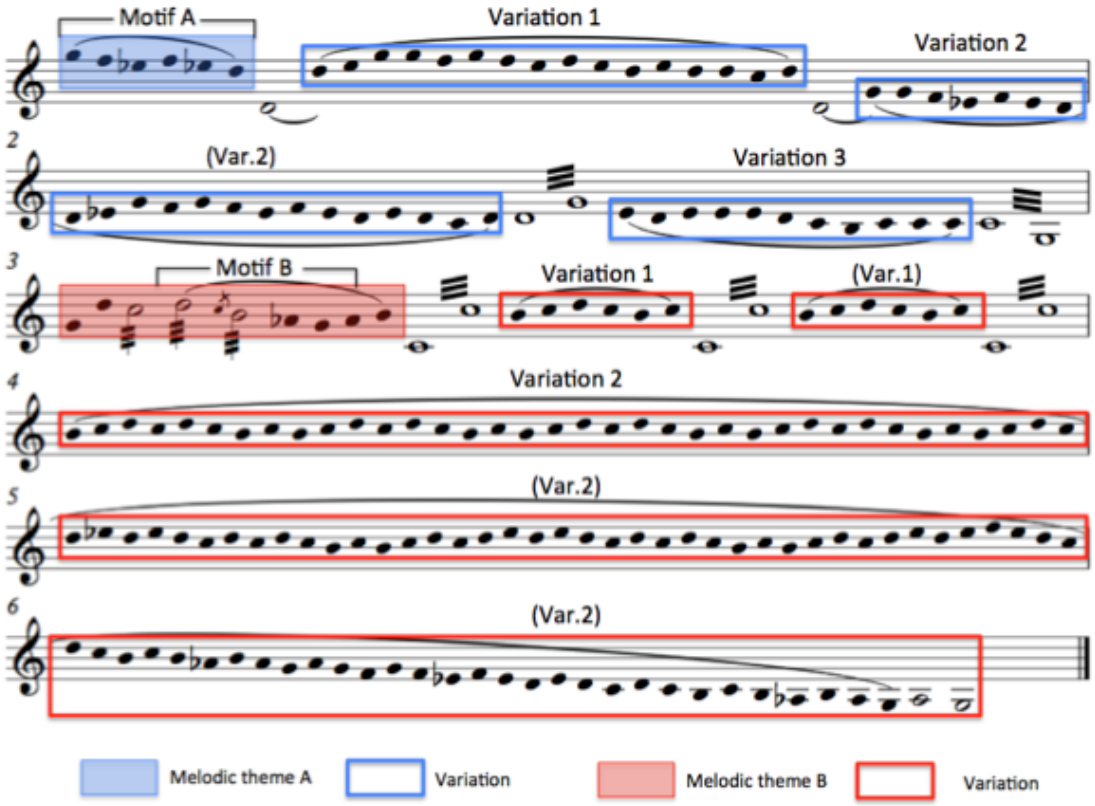
For example, in the second movement of *À la Recherche du Temps Perdu*, the composer focuses on a short melodic fragment, presented in the first two bars, which is repeated now and then throughout the piece with various melodic contours, note additions and rhythms changes.



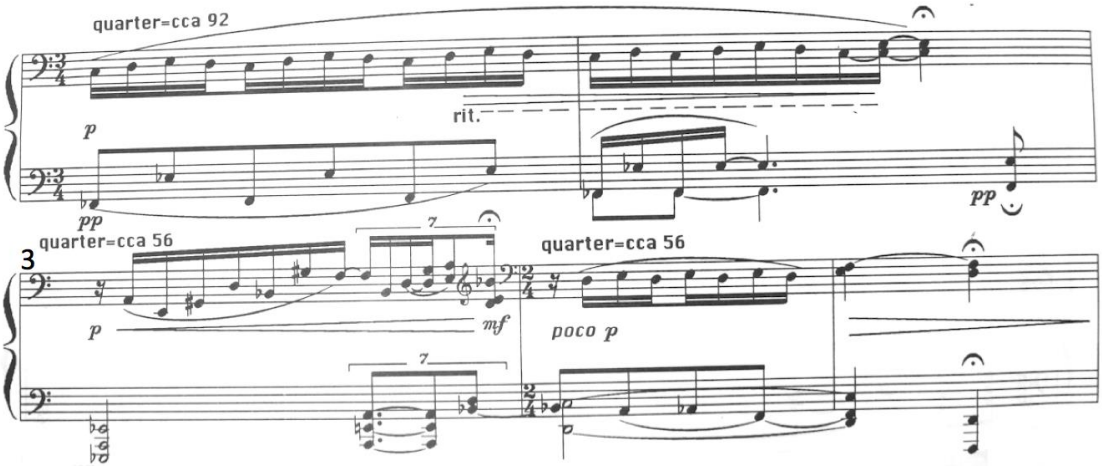
One can hear a similar variation approach in this excerpt from Persian music:

(Play audio)

Parviz Meshkatian (santur), *Shustari, Bidad*



In Mashayekhi's piece the phrasing in the first two bars is relatively straightforward, as indicated by the composer, and I demonstrate a natural growth by increasing tempo and dynamics followed by a gradual pulling back toward the fermata: **(Demonstrate)**

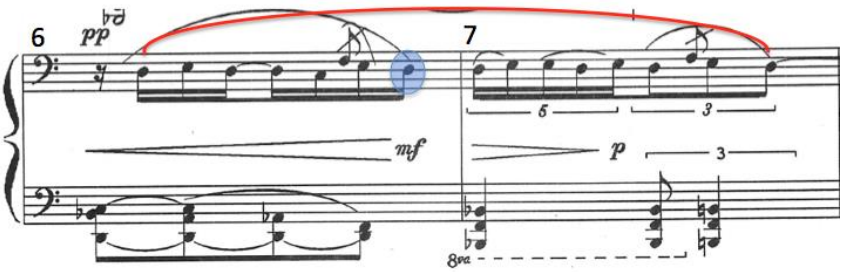


This is followed by an arpeggiated figure (bar 3) and then again a small section based on the first motif (bar 4) with clear articulation marked by the composer.

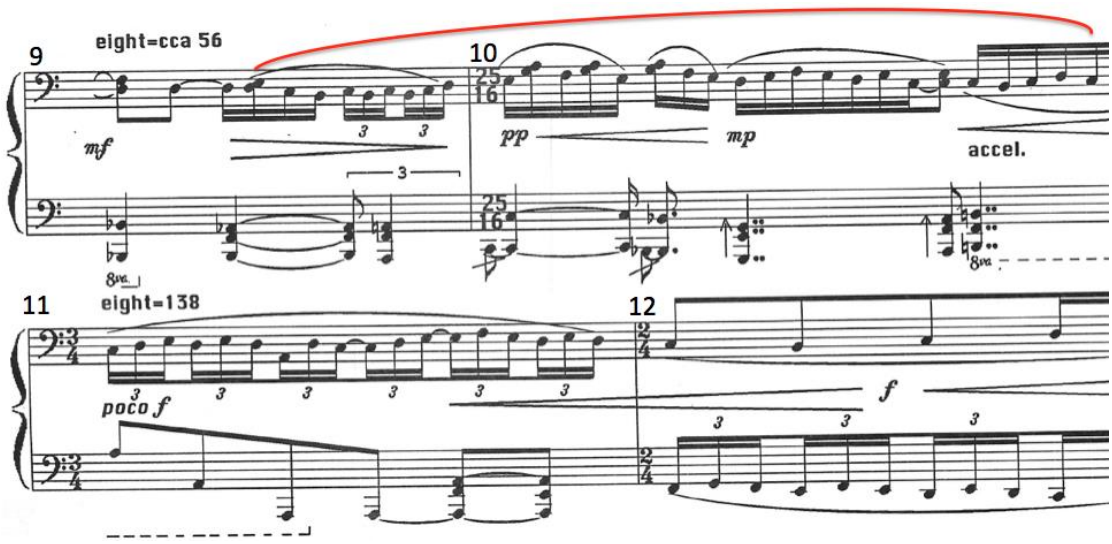
From bar 6 onwards choosing phrasing and articulation becomes less straightforward. In this section there are extended melodic statements with increasing contour changes that make it more difficult to understand the direction of the melodic statements and despite the composer's indications, it is still necessary to search for an appropriate phrasing.

As I was working on this movement the challenge was to keep a natural flow because the music could easily sound like a succession of fragments. After going through a process of trial and error I realised that a longer phrasing would help promote a sense of continuity.

For example, in this melodic statement I choose to treat the two bars as one phrase as marked on this image with red. I do not solve the melody by the end of bar 6 as marked in the score, instead I continue the phrase until the end of bar 7. This phrasing allows me to emphasise the dynamic growth that is happening between the two bars.



In another example, from the middle of bar 9 until the end of 10 my phrasing is not exactly according to the score, instead I look to play it as one long phrase, marked with red. Nevertheless I take the composer's phrasing marks as guidance for applying rhythmic and dynamic fluctuations within my longer choice of phrasing: **(Demonstrate)**



In the commercial recording however we hear a different approach in which one can hear several individual figures in each bar: **(Play audio)**

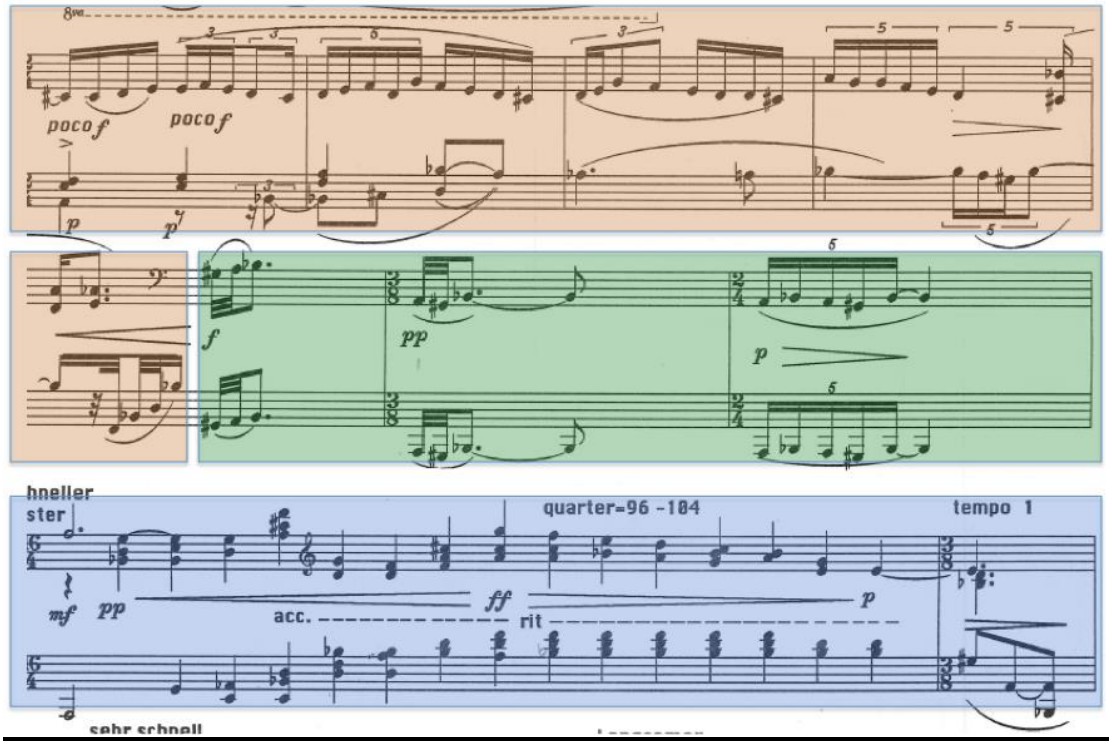
In bar 11 of this piece a completely different character appears and I contrast it with the previous melodic statement by delaying the *accelerando*. On the score the accelerando is marked in the end of bar 10 but this disrupts the ongoing musical character, in my performance I only apply the accelerando from bar 11 where the new character appears.

In Ghavamsadri's recording we can hear an opposite approach, she tries to smoothen the transition by prolonging the character that was ongoing: **(Play audio)**

In the next structure type the main difference is that there is not just one melodic or rhythmic material that varies but various materials that alternate with each other and go through a process of variation.

In this example there is a melodic theme, a quotation of a folk tune, highlighted in orange, followed by quick ornamental gestures in green, and then chords in blue.

À la Recherche du Temps Perdu, 3rd mvt



Let's examine some of these independent materials in detail.
In the first section there is a lyrical melodic line in the right hand that can easily sound mechanical due to the left hand's constant feeling of pulse.

This melodic line intensifies toward the quick chromatic gesture of the second section in green. Here the feeling of pulse disappears due to long suspensions as well as dynamic reduction, all of which suggests a sense of ending. In fact, the piece finishes with this gesture. However in this section the feeling of suspension and ending is suddenly interrupted by a poignant *mezzoforte* octave and chord progressions with *accelerando* and *crescendo*.

The whole movement is based on the alternation of independent musical materials and in my performance I look to convey the different characters as they appear.

In the first section I play the right-hand melodic line in a free and cantabile manner over the regular pulse of the left-hand. In the next section I avoid a feeling of pulse and attempt to create more suspense by reducing the tempo and dynamics to give a sense of closure. Finally, I contrast the third section by accentuating the A octave and choosing a faster tempo. It is worth noting that the faster indication by the composer

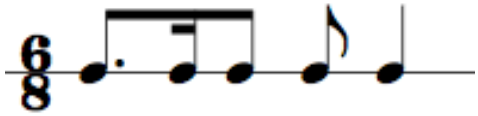
gives freedom to the performer by not specifying metronome markings. I also commence the *accelerando* three notes sooner from where the tension appears to build up rather than where it is notated, to contrast more perceptibly with the previous section.

The next and final topic concerns rhythm.

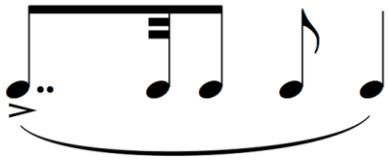
Performance Implications of Persian Rhythms

Behzad Ranjbaran has mentioned in one of his interviews that his solo piano piece Nocturne contains elements of traditional Persian dance music, and a cursory analysis of this piece reveals a rhythm commonly found in Persian dance pieces called *Reng*, such as displayed here.

Reng rhythm

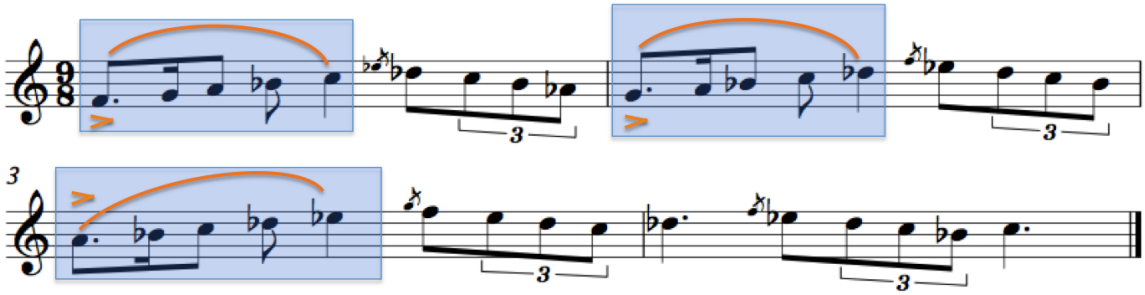


In order to convey the dance feeling in this rhythm, traditional instrumentalists usually articulate this pattern with a single pulse by accentuating and prolonging the first note and the semiquaver shorter than its actual value. As a result, the rhythm becomes more like this:



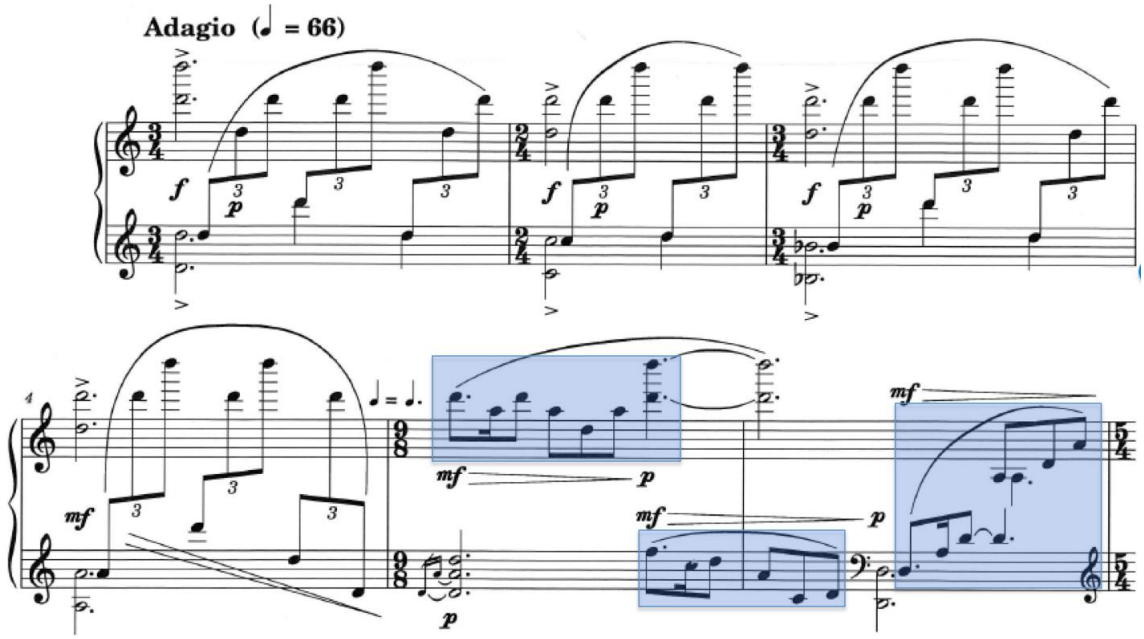
Lets hear an example from a solo *santur* piece with the pattern highlighted in the score:
(Play audio)

Reng piece for Santur (transcription)



Reng rhythm pervades Ranjbaran's *Nocturne* and is briefly alluded to in the opening bars of the piece. If I perform bar 5 and 6 that demonstrate this rhythm without considering the *reng* reference I would play it like this: **(Demonstrate)** This is also the approach we hear in the commercial recording of this piece by Layla Ramazan. Let's hear it:

I take the composers indications about the use of dance references in this piece at face value and in my performance I play these rhythms with the same kind of articulation as traditional players. I play the whole gesture with one pulse by emphasising the dotted quaver: **(Demonstrate)**

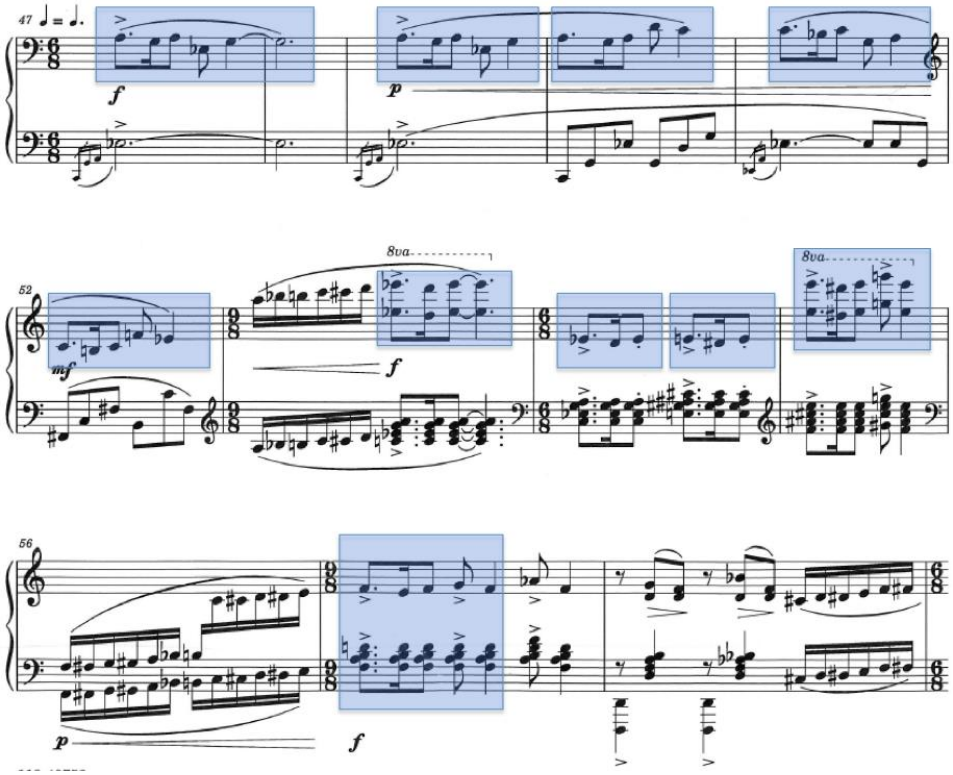


The other parameter that can make a difference in the character of this rhythm is the tempo. A slightly faster tempo allows me to articulate this rhythm in the manner of traditional players. In a slower tempo the accentuating and prolonging of the dotted quaver cannot be heard and the listener will lose the perception of the character of the

rhythm. Although the term nocturne often implies a slow tempo the title refers to a story of a night.

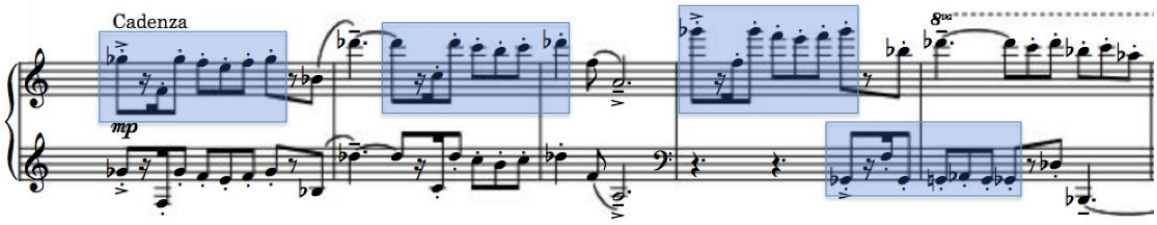
The evocative title *A Night in a Persian Garden* and the composer's own descriptions of the imaginative and dream-like character of the music gives a clear performance direction. Additionally, the very fast and percussive middle section corresponding to what Ranjbaran describes as the nightmare portion of the piece can lead to a different interpretation of the word nocturne, not merely confined to a slow tempo.

In the first part of the piece Ranjbaran occasionally signals the presence of this rhythm, but as the music progresses we reach a section where the rhythm, in combination with the harmonic progression towards the higher register, creates increasing tension and playing the *reng* rhythm like its traditional character adds to the tension.

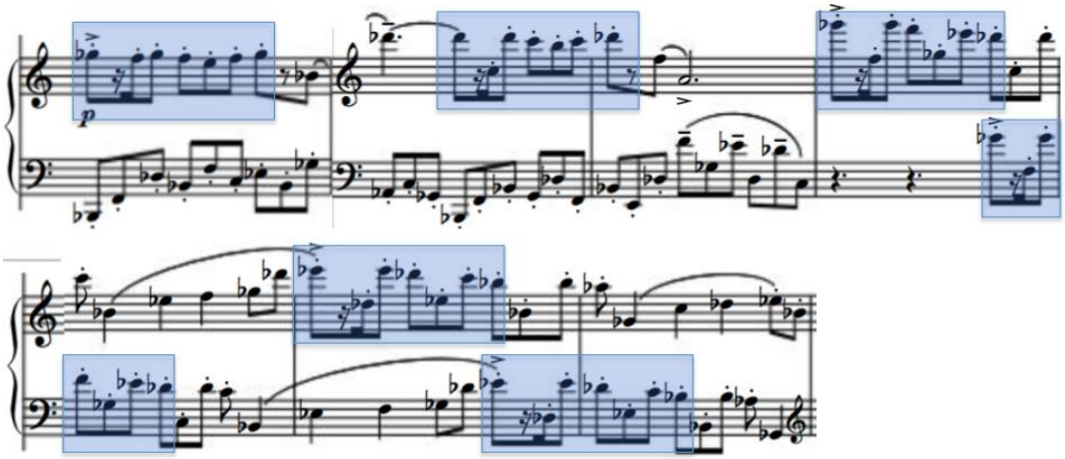


This rhythm is also the main rhythmic pattern in the third movement of Ranjbaran's piano concerto and in this piece the traditional articulation of emphasizing the dotted quaver is marked through accents by the composer himself. I studied and performed the piano concerto two years after learning *Nocturne* and noting the composer's marking supported my performance decision regarding the rhythm in *Nocturne*. Here's the piano concerto: **(Play audio)**

Ranjbaran, *Concerto for Piano and Orchestra* Mvt 3, bars 1-5



Ranjbaran, *Concerto for Piano and Orchestra* Mvt 3, bars 38-44



CONCLUSION

To conclude, the examples shown in this presentation demonstrate various aspects of my research into the performance and interpretation of these Iranian composers' piano works.

Some of these examples were compared to excerpts by Western composers with similar compositional approaches or performance practices which have informed me of ways to address performance issues related to folk elements.

Collectively, the examples of Iranian piano pieces, major western repertoire and recording comparisons suggest that knowledge of the style is necessary to bring out ideas that had not been mentioned by the composers and that cannot be derived only from the text.

At the heart of this research was a preoccupation in determining to the highest level possible any source of inspiration for the composers and any references resonating with Persian music from a performer's perspective. In this situation, a reading through Persian lenses involved making associations through analytical comparisons. Both are, however, attempts to resist the score as a closed entity and accept the multiplicity and ambiguities therein.

While at times some performance decisions demonstrated care in considering the composer's intentions, which resonates with the goal of reviving the composer as a presence, in others there were intentional deviations from the score which promotes the position of the performer-as-reader in her own right.

The overriding principle is that the performer's voice is an intertextual network of voices, often contradictory and conflicting, dictating how a work should be realised in performance, and that performance itself is intertextual, gaining meaning in relation to other performances.

APPENDIX E

ARCHIVAL RESEARCH: UNEARTHED DOCUMENTATION

MUSIQUE PERSANE, par **Aminullah Hossein**. — A 21 h., salle de Géographie, 184, bd Saint-Germain : œuvres populaires persanes et improvisations de A. Hossein : I. a) Prélude « Schobani »; b) Suite persane « Mahour » : l'orchestre. — II. a) Improvisation ; b) Reng : solo (Tara). — III. Chant : a) Chanson populaire (Goube Sagi) ; b) Chanson triste. — VI. Orchestre : a) Fantaisie arabe. — VII. Danse : a) Bajate Isphan: b) Reng; c) « Azerbaidjan ». — VIII. Solo : a) Araze « Choure » ; b) Danse rythmique, composée par Hossein. — IX. Orchestre.

Image 1. Article excerpt. La Semaine a Paris. Dated 20/04/1928

Image 2. Photo of Paul Vidal's 1929-30 composition class.
First person on the front right-hand side: Aminoullah Hossein.

AU CONSERVATOIRE

Ont été déclarés admissibles après les premières épreuves :

Flûte : Mlle Coupé, MM. Danglet, Denis, Devred, Jacob, Jannet, Leclerq, Maillot, Samin.

Hautbois : MM. Cassan, Deschamps, Goetgheluck, Honchot, Longatte, Mayran, Plat, Taillefer, Valentin, Vanmalle, Briançon.

Clarinette : MM. Clément, Montaigne, Akoka, Bamberger.

Basson : MM. de Clercq, Jolivet, Malaquin, Maronsez, Noël, Plessier, Rey, Brohns, Hossein.

Cor : MM. Petitmangin, Picot, Tonnellier, Tournier, Besson, Bonnal, Bossuyt, Breton, Fayeulle, Imbert.

Cornet à pistons : MM. Pegneaux, Petit, Piton, Relin, Richard, Surmont, Wellens, Barthe, Briban, Decamp, Dupisson, Mathelon, Mercier, Morel, Monflard.

Trompette : MM. Vaillant, Wonssen, Bezant, Chabrier, Dupisson, Ernst, Heidenbergh, Leprêtre, Piguillem.

Trombone : MM. Basserville, Bernard, Butel, Chasset, Clément, Crapet, Decock, Demaraist, Dessauvages, Dupart, Filhet, Madoux, Lefebvre, Luzy, Mouret.

Contrebasse : MM. Queval, Tonnel, Vantouroux, Demol, Zimmann, Guilbert.

Alto : MM. Pasquier, Richard, Vergnes, Boucher, Conval, Gaillard, George, Lebatard, Martini, Mlle Malherbe.

Violoncelle : MM. Pastré, Peyre, Mlles Tronche, Anibal, MM. Baquet, Basseux, Blareau, Brisard, Cespédes, Coutan, Mlles Compostino, Coupigny, M. Derveau, Mlle Dumont, MM. Ferragu, Friedmann, Jonquet, Mlle Justé,

Image 3. Excerpt. Le Menestrel. 15/11/1929

INSTRUMENTS DIVERS

Le plus curieux des instruments « divers », je l'entends en faisant tourner **Pastorale-Chabini** (Gr), disque de musique persane, par M. Aminoullah Hossein, qui joue du « tar ». Le « tar » étant un tambourin pourvu de petites cymbales, on conçoit mal qu'il puisse rendre les sons pleins et pincés qui chantent dans ce disque étrange dont la musique est à mi-chemin entre celle de nos orchestres arabes et celle des Russes caucasiens. Un joli **Chant nostalgique** (Gr), construit sur notre gam-

Image 4. Excerpt. L'Echo d'Alger. 15/11/1933

LES THEATRES

Comédie-Française. — Aujourd'hui, à 14 heures, matinée de gala au bénéfice de la caisse de retraites des pensionnaires et des employés de la Comédie-Française.

Première partie : *Au Cabaret des comédiens.*

Deuxième partie : les chansonniers dans leurs œuvres.

M. Sacha Guitry fera — pour la première fois à Paris — sa conférence sur le théâtre et le cinéma.

La vedette du cinéma Kalssa-Robba dans les chansons persanes et Aminulah Hossein, compositeur persan, créateur des ballets persans.

Image 5. Excerpt. L'Homme Libre. 09/12/1933

LA DANSE

Gala de Musique

et Chorégraphie persanes

Aminollah Hossein

Souwan Dalii

Touto Parva

Le gala de musique, danses et chants persans, organisé salle Majestic, a obtenu un flatteur et radieux succès. Le jeune compositeur persan Amminolah Hossein s'applique à faire revivre la musique, les danses de son pays natal, en employant une technique musicale nouvelle, et nous rend plus aisément perceptible les mélodies anciennes. Cependant, il respecte les caractéristiques essentielles de rythme et d'harmonie et nous retrouvons intactes dans ces compositions musicales, toute la nostalgie et toute la poésie de l'inspiration première.

Il emploie le tar, ancien instrument national, et joue avec une virtuosité et une sensibilité prodigieuse. La partie chorégraphique a également des interprètes dignes d'elle : Mlle Souwan Dalii et M. T. Parva sont admirables par leur maîtrise, par la grâce souple et la beauté de leurs attitudes et de leurs gestes. Ils sont remarquables surtout, autant par ce qu'ils expriment que par ce qu'ils évoquent de profond et d'humain, par l'inspiration que l'on devine en eux et qui les anime. Nous attendons avec impatience leur prochain récital.

BERTHE SOUSA.

Image 6. La Rampe. 15/02/1933

Programmes

DANSE

SAMEDI 21 JANVIER. — Grand gala de **musique danses et chants persans.** Salle Hôtel Majestic, 19, av. Kléber. — A 21 h., Conc. de Souvan Dalié, danseuse; Leila Chahnazi, cant.; Touto Parva, danseur; Ali Abcar, mus.; Aminollah Hassein, compos. — Causerie par Mlle de Callias.

Image 7. Excerpt. La Semaine a Paris. 13/01/1933

PROGRAMMES

DANSE

SAMEDI 21 JANVIER. — Grand gala de **musique, danses et chants persans.** Salle Hôtel Majestic, 19, av. Kléber. — A 21 h., Conc. de Souvan Dalié, danseuse; Leila Chahnazi, cant.; Touto Parva, danseur; Ali Abcar, mus.; Aminollah Hassein, compos. — Causerie par Mlle de Callias. —

LUNDI 23. — Soirée **Anna Pavlovia.** Th. 20 h. 45, Grand gala **NYOTA INYOKA** (danse de l'Inde). — à partir du 20 janvi tinées le dimanche. danseur japonais et

Image 8. Excerpt. La Semaine a Paris. 20/01/1933

SAMEDI 4 MARS. — Th. Vieux-Colombier à 17 h. 30. Musique, danses, chants persans. **Aminollah Hossein,** compos.; **Souvan Dahi,** et **Touto Parva** (danse).

Image 9. Excerpt. La Semaine a Paris. 24/02/1933

A 17 h. 30 : « *Samedi du Vieux-Colombier* », *au Théâtre du Vieux-Colombier, 21, rue du Vieux-Colombier. Musique, danses, chants persans, par le compositeur persan Aminollah Hossem, la danseuse Souvan Dalii et le danseur Touto Parva.* (*Pl. : 5, 10, 15 et 20 fr.*).

Image 10. Excerpt. La Semaine a Paris. 03/03/1933

Image 11. La Semaine a Paris. 14/04/1933

LA DANSE

PROGRAMMES

MARDI 25 : Théâtre des Champs-Elysées, 21 h. : **Manuela del Rio,** avec le conc. du guitariste J. Roca. 5 nouvelles créations et deux danses à la guitare.

JEUDI 27 et VENDREDI 28 : Salle Pleyel, 21 h. : **Ballets Joos.** La Table verte, Un bal dans le vieux Vienne, la Grande Ville, etc.

VENDREDI 21 : Danses et chants persans par **Josette Sisco** et le compositeur persan **Amminnulah Hossein.** Th. Vieux-Colombier, à 21 heures. Places de 5 fr. à 25 francs.

Image 12. La Semaine a Paris. 21/04/1933

LES SAMEDIS DU VIEUX-COLOMBIER

La danse à travers le monde : telle pourrait être la devise de ces séances du Vieux-Colombier où, chaque semaine, de nouveaux artistes nous apportent, de leur lointain pays, comme un vivant message. Toute la magie asiatique est recréé tour à tour sur l'étroite scène par Nyota-Inyoka, Madiah et Chaudra-Kaly ou par Kaïssa Robba et Aminulah-Hossein. Ceux-ci venus du pays d'Hafiz et d'Omar-Kayam, présentés avec esprit et compétence par Mlle Hélène de Callias, composent sous nos yeux une véritable miniature persane, précieuse image, à laquelle s'ajoute toute la poésie de la musique et de la danse.

C'est la première fois qu'on applaudit à Paris la danseuse Kaïssa-Robba : chevilles encerclées du large pantalon bouffant, taille emprisonnée d'une haute ceinture argentée, elle ondule languissamment, ou, vive, bondit et tourbillonne avec une grâce tout orientale. Assis parmi les coussins éclatants, le compositeur Aminoulah-Hossein fait tressaillir les cordes de son « târ » d'une lente, monotone et frémissante mélopée, cependant que la voix aigüe et pure, d'Iris Boulbulian, s'éploie et se reploie, en arabesques transparentes comme un filigrane d'argent...

Image 13. La Semaine a Paris. 21/12/1933

GALAS[1] ET BÉNÉFICES
(1933-1934)

1933

9 décembre. — MATINÉE DE GALA. Au bénéfice de la Caisse des retraites des artistes aux appointements et des employés de la Comédie-Française : *AU CABARET DES COMÉDIENS. — Présentation des attractions* (Mme Dussane) [Mme Dussane y remercie tous les participants, et notamment ses camarades de la Comédie-Française qui, malgré les fatigues des répétitions de jour et de nuit de *Coriolan*, ont bien voulu prêter leur gracieux concours à cette fête de bienfaisance. Tout au long de la représentation, Mme Dussane ne cessera d'avoir des trouvailles et obtiendra le plus grand succès comme speaker. C'est ainsi qu'elle annonce en tombola un billet — et « le bon » — de la Loterie nationale, ajoutant : « C'est la première fois que quelqu'un sortira millionnaire de cette Maison »]. — Et d'abord du sentiment. *Ernest*, romance (M. Lucien Dubosq). — Le Petit Faust, *Les Malheurs d'un opéra* (MM. Croué et Ledoux). — *Les Enfants s'amusent et le pianiste souffre* (MM. Jean Weber, Pierre Dux ; Mlle Jeanne Sully) [M. Jean Weber ajoute à cette participation un excellent numéro de transmission de pensée de personnes de la salle, avec Mlle Sully comme médium. « Répondez, je le veux »]. — *Sport partout !* [a) *Auto* ; b) *Gastronomie* ; c) *Culture physique*] (Mlle Catherine Fonteney) [qui disait, avec tant d'esprit et pour la première fois, ces scènes si spirituelles, où elle obtint le plus gros succès]. — La Petite Mariée, *Des fleurs pour Charles Lecocq* (Mme Mary Marquet ; M. Roger Bourdin, de l'Opéra-Comique ;

Image 14. La Comédie-Française. Years 1927-1934, page 337.

René Dorin dans leurs œuvres. — *LITTÉRATURE SPORTIVE.* Scène de la revue « Drôle d'époque », de MM. Dorin et Colline (MM. René Dorin, *Don Bègue*; Paul Colline, *Merlin*; Pierre Lecomte, *Sévère*; Mme Cœcilia Navarre, *Julie*). — M. Sacha Guitry[1] fait pour la première fois à Paris sa conférence sur *Le Théâtre et le cinéma.* — La vedette de cinéma Kaïssa-Robba, dans les danses persanes, et Aminulah Hossein, compositeur persan, créateur des ballets persans (1. *Prélude*, M. Aminulah Hossein; 2. *Danse du Harem*, Mlle Kaïssa-Robba; 3. *Suite persane*, M. Aminulah Hossein; 4. *Danse du Mouchoir*, Mlle Kaïssa-Robba). — *FEU LA MÈRE DE MADAME.* Pièce en un acte, de Georges Feydeau (MM. André Brunot, *Lucien*; Denis d'Inès, *Joseph*: Mmes Gabrielle Robinne, *Yvonne*: Catherine Fonteney, *Annette*).

La pièce de Feydeau, *admirablement interprétée*, fait beaucoup rire. M. l'Administrateur, dans sa baignoire, donne le signal de l'amusement. Certains souhaitent de voir la pièce entrer au répertoire de la Comédie-Française. Avec une pareille interprétation, elle est certaine de triompher.

M. P. Vinson l'a noté (*Comœdia*, 14 déc.), les interprètes « déchaînèrent des tempêtes de rire, montrant une fois de plus la souplesse de leur talent. Jamais on n'a pu mieux apprécier le charme, le goût et... l'agilité de Mme Robinne... ».

Cf., sur cette matinée, J.-J. Brissac, *Tandis que les comédiens descendaient un escalier, les chansonniers récitaient du Musset... Paris-Midi*, 10 déc.

Le programme numéroté donnait droit à la tombola, tirée par Jacqueline Cartier, l'interprète de Louison du *Malade imaginaire*; ce programme était lui-même une rareté, donnant le portrait de M. Denis d'Inès, qui ne figure jamais dans les programmes ordinaires, selon le désir de l'artiste.

La recette a été de 31,914 francs.

Image 15. La Comédie-Française. Année 1927 [-année 1934]. Années 1933 et 1934.

Page 338

Lundi 15 et Mardi 16

A 21 h., Théâtre du Vieux-Colombier.
Kaïssa Robia, danseuse,
et Aminoulah Hossein, compositeur.

THEATRE DES CHAMPS-ELYSEES

Les 23, 24 et 25 janvier, trois soirées commémoratives, en mémoire du troisième anniversaire de la mort d'Anna Pawlova.
Les Sylphides; La flamme; Paquita; Le lac des cygnes, grand divertissement.
Orchestre Pasdeloup.
Places, 10 à 75 francs.

55

Image 16. Excerpt. La Semaine a Paris. 05/01/1934.


THÉATRE du VIEUX-COLOMBIER, 21, rue du Vieux-Colombier
Lundi 15, Mardi 16 Janvier, à 21 heures
MUSIQUE, DANSES et CHANTS PERSANS par
Kaïssa ROBBA et Aminoulah HOSSEIN
des Ballets Persans — avec le concours de IRIS BULBULIAN, cantatrice
Places : 5 à 25 francs — A. et M. Dandelot, représentants exclusifs des Ballets Persans.

Image 17. Excerpt. La Semaine a Paris. 12/01/1934.

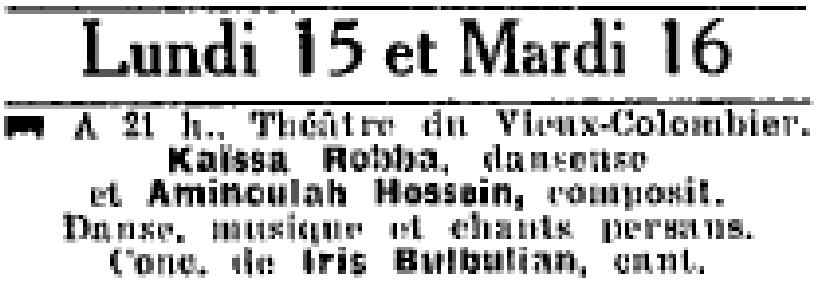

Lundi 15 et Mardi 16
A 21 h., Théâtre du Vieux-Colombier.
Kaïssa Robba, danseuse
et Aminoulah Hossein, compositeur.
Danse, musique et chants persans.
Conc. de Iris Bulbulian, cant.

Image 18. Excerpt. La Semaine a Paris. 18/01/1934.

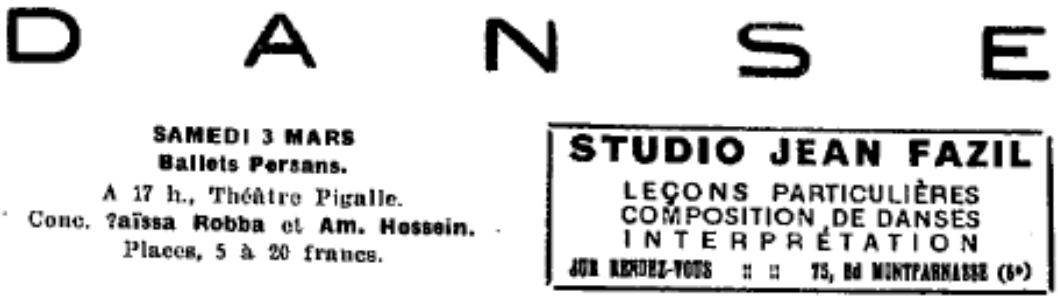

DANSE
SAMEDI 3 MARS
Ballets Persans.
A 17 h., Théâtre Pigalle.
Conc. Kaïssa Robba et Am. Hossein.
Places, 5 à 20 francs.
STUDIO JEAN FAZIL
LEÇONS PARTICULIÈRES
COMPOSITION DE DANSES
INTERPRÉTATION
75, Bd MONTPARNASSE (6e)

Image 19. Excerpt. La Semaine a Paris. 02/03/1934.

Concerts et récitals

Deux jeunes artistes de 10 et 13 ans, Giocasta et Carlos Correa, sont descendus, cette semaine, dans l'arène pianistique et y ont remporté un succès mérité. Tous deux ont une qualité de sonorité pleine d'agrément et, si les interprétations du frère ont plus d'autorité et de maturité, celles de la sœur sont cependant toujours d'une jolie couleur musicale.

Leurs qualités respectives apparurent au mieux dans leur exécution de la *Sonate en ré*, pour deux pianos, de Mozart. Et le jeune Carlos fit preuve d'une maîtrise certaine dans la *Toccata en ré*, de Bach-Busoni, et d'émouvantes affinités schumanniennes dans l'*Elévation*.

C. S.

CALENDRIER
des
ORGANISATEURS de CONCERTS

JEUDI **11** JANVIER	S. Chopin, 9 h. (Valmalète) **Quatuor de Berne**
LUNDI **15** JANVIER MARDI **16**	Théâtre du Vieux-Colombier 9 h. (Baudelet) **Kaïssa Robba** **Aminoulah Hossein**
MARDI **16** JANVIER	S. Gaveau, 9 h. (Sté Philharmon.) Festival Schumann-Debussy **Mme Malnory-Marseillac** **Yves Nat**
JEUDI **18** JANVIER	Gaveau, 9 h. (Lyon) RECITAL DE PIANO **Janine-Weill**
LUNDI **22** JANVIER	S. Gaveau, 9 h. (Valmalète) RECITAL DE PIANO **Rudolf Serkin**

LOCATION POUR CES CONCERTS
à la SALLE et chez DURAND

Image 20. Excerpt. Le Matin. 09/01/1934.

COURRIER DES THEATRES

UNE BONNE NOUVELLE

Etant donné l'immense succès remporté par « LE BONHEUR, MESDAMES », l'amusante comédie musicale de Francis de Croisset, couplets d'Albert Willemetz, musique de Christiné, le théâtre des Bouffes-Parisiens a décidé de donner des matinées de semaine : les jeudis et samedis, à tarif spécial.

Fauteuils d'orchestre : 25 frs.

Jeudi 18 janvier, à 3 h., première matinée, avec l'éblouissante interprétation du soir.

LA RÉPÉTITION GÉNÉRALE DE CE SOIR. Au Th. de l'Œuvre, à 9 h. *Une femme qui a le cœur trop petit*, pièce nouvelle de M. F. Crommelynck (répétition générale B).

CALENDRIER des ORGANISATEURS de CONCERTS

CE SOIR 16 JANVIER	Théâtre des Champs-Élysées 9 h. (Dandelot)	Kaïssa Robba Aminoulah Hossein
CE SOIR 16 JANVIER	S. Gaveau, 9 h. (Sté Philharmon.) Festival Schumann-Debussy	Mme Malnory-Marseillac Yves Nat
JEUDI 18 JANVIER	Gaveau, 9 h. (Lyon) « RECITAL DE PIANO	Janine-Weill
LUNDI 22 JANVIER	S. Gaveau, 9 h. (Valmalète) RECITAL DE PIANO	Rudolf Serkin
MARDI 23 JANVIER	Gaveau, 9 h. (Dandelot) Concert consacré aux œuvres de	Jerzy Fitelberg

LOCATION POUR CES CONCERTS à la SALLE et chez DURAND.

Image 21. Excerpt. Le Matin. 16/01/1934.

Les danseuses de la Loïe Fuller sur la scène.

Dès l'arrivée du Président de la République et de Mme Albert Lebrun qu'entouraient de nombreuses personnalités politiques issues de l'Ecole Centrale, le spectacle a commencé dans un cadre qui mérite une description. Au fond de la grande peloluse du Pré Catelan, une large scène de verdure était dressée ; elle était baignée, à ses pieds, par les flots harmonieux de l'orchestre Colonne et flanquée de deux tours, qui portaient des jazz. Pardessus les arbustes du fond de tableau filtraient les rayons des projecteur. Enfin, derrière un parterre où se pressaient des milliers de spectateurs, une très belle tribune avait été élevée pour le président Lebrun et les personnages officiels. La nuit était douce et claire, l'acoustique et la visibilité parfaites.

Le spectacle de danses a fait la part de la danse classique avec deux interventions souveraines de Mlle Lycette Darsonval, brillamment accompagnée par Max Bozzoni, du ballet moderne avec *Vers la lumière*, où brillaient les mêmes étoiles, enfin, de l'Art anglo-saxon avec la très originale présentation des Percy Athos Folies, « les plus jolies girls d'Angleterre ».

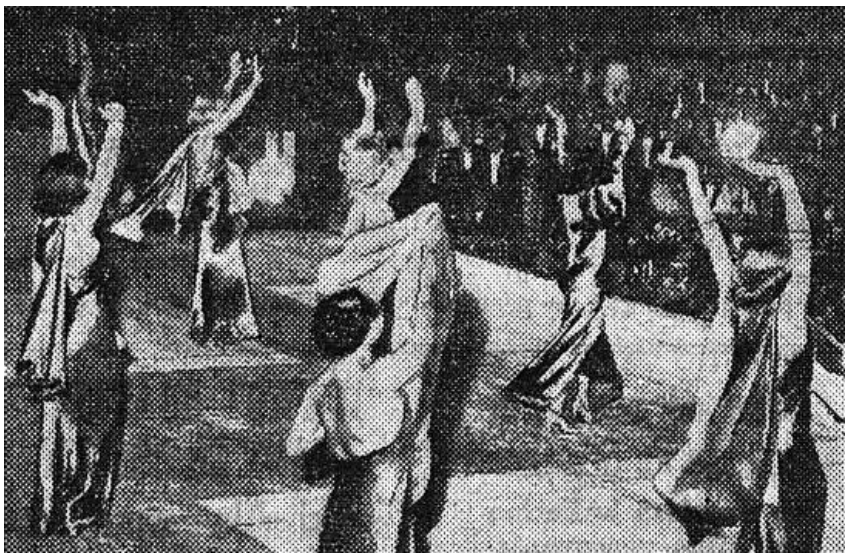


Image 22. Excerpt. Le Figaro. 23/06/1938.

THÉA

La « Fête de la lumière » de M. Florent Schmitt aux Concerts Lamoureux

Les fées inspiratrices sont décidément favorables à M. Florent Schmitt. Que ce soit au théâtre, avec le somptueux drame chorégraphique d'*Oriane et le Prince d'Amour*, aux concerts, avec ce si émouvant *Cippus feralis* dédié à la mémoire de son maître Gabriel Fauré, et la *Suite sans esprit de suite*, d'une si savoureuse fantaisie, il nous donne depuis quelque temps avec maîtrise toute la mesure de la richesse et de la variété de ses dons. L'audition aux Concerts Lamoureux de cette *Fête de la lumière*, malheureusement si mal entendue à l'Exposition, pour laquelle elle fut conçue, n'a pas déçu l'attente de ceux qui avaient pu en lire le texte, ou même en scruter l'enregistrement phonographique.

Je vous ai parlé cet été avec quelque détail de ce vaste triptyque sonore, où s'épanouit le puissant tempérament de l'auteur du *Psaume* et de la *Tragédie de Salomé*. Je vous ai dit comment, au cours d'une première partie, succédant aux mystérieux appels de l'introduction, les thèmes de charme, de danse, et de tendresse s'exposaient instrumentalement, pour laisser le centre de la composition aux rythmes farouchement scandés d'une sorte de « tragique chevauchée », et reparaître enfin, dans l'épisode final, élargis, magnifiés, humanisés aussi par le concours des chœurs, du *soprano solo* aux longues vocalises, qui chantent « les soirs illuminés » célébrés par Baudelaire et jettent sur le monde un exaltant chant d'amour, avant que tout ne retourne au silence, et que la prestigieuse féerie sonore ne soit plus qu'un souvenir..

Mon impression n'a pas changé. Tant par l'accent poétique, la force intime du sentiment que par la sûreté harmonieuse de l'écriture, la maîtrise d'une instrumentation féconde en trouvailles allant de l'extrême douceur aux éclats les plus souverains, cette fois-ci perceptible selon son équilibre exact, la *Fête de la lumière* compte parmi les œuvres où M. Florent Schmitt s'est le plus complètement accompli, et, ce qui vaut mieux encore, parmi les pages, trop rares aujourd'hui, qui affirment que notre musique française reste autant que toute autre capable de grandeur, de mouvement et de passion. Il faut savoir gré à M. Eugène Bigot, chef convaincu et sûr, à son bel orchestre, aux chœurs disciplinés de Mlle Gouverné, qu'on eût souhaité un peu plus nombreux, au timbre généreux de la soliste Mme Doniau-Blanc, d'en avoir vaillamment affronté les difficultés, et de lui avoir voué des soins valeureux et efficaces auxquels l'auditoire a rendu un juste hommage.

G. S.

Image 23. Excerpt. Le Temps. 31/03/1938.

Le gala de danses au profit des œuvres de l'aéronautique

Le gala de danses donné, mardi soir, au profit de l'Union des œuvres de bienfaisance de l'aéronautique, présentait une atmosphère élégante et animée.

Mlle Lycette Darsonval qui faisait, à cette occasion, ses débuts de chorégraphe, fut la grâce éblouissante et bienfaisante de cette soirée. Elle fut d'ailleurs admirablement secondée par MM. Serge Peretti, Max Bozzoni, Georges Romand, de l'Opéra.

L'Ecole de plastique musicale de Mme S. Jacques-Mortane se fit apprécier dans deux ballets, dont les *Noces de Thétis* de Debussy.

Quatre premières auditions inscrites au programme soulevèrent un grand intérêt :

Trois pièces à danser de Roland-Manuel, courts petits chefs-d'œuvre, victorieusement défendus par Lycette Darsonval et Serge Peretti, couple idéal ;

L'Estampe Japonaise d'Hossein, où un pauvre marchand de papillons est bafoué par des jeunes filles et surtout par celle qu'il aime, œuvre pleine de finesse et d'émotion discrète ;

La Nuit Vénitienne de Maurice Thiriet, ballet en 3 tableaux inspiré de la comédie d'Alfred de Musset.

Enfin, *Vers la lumière* d'Hossein, ballet d'un caractère très différent des précédents ; en voici le thème: l'humanité découvre la lumière; les hommes s'unissent contre le mal et les ténèbres qui veulent les séparer, et sortent vainqueurs de cette lutte. Ce ballet, où les expressions et les attitudes dominent la virtuosité des pas sans les négliger, a pris par là toute sa signification et sa beauté.

Dans une *Fantaisie* de Scriabine, Mlle Lycette Darsonval a donné toute la mesure d'un talent personnel et original.

L'orchestre de la Société des concerts du Conservatoire, conduit par M. Szyfer, se fit spécialement applaudir dans *la Grande Pâque Russe* de Rimsky-Korsakow, ajoutant encore à l'intérêt de cette soirée très réussie.

Image 24. Excerpt. Le Temps. 31/03/1938.

THÉATRES

Les Treize de l'Opéra

Les danseuses, contrairement à ce qu'on croit, sont des personnes qui travaillent. Avant que la bise fût venue, l'Opéra menaçant de rester fermé, elles se trouvaient fort dépourvues, en songeant à leur avenir. C'est alors que Mlle Lycette Darsonval, première danseuse de notre Académie nationale de musique et de danse, qui aime son art et celles qui y croient, a eu l'idée de grouper un petit nombre de ses camarades des jeunes classes, pour leur donner l'occasion, en attendant des jours meilleurs, de s'exercer et de s'entretenir dans le culte de Terpsichore. C'est ainsi qu'est né, aux premiers jours de la guerre, l'aimable groupe des Treize de l'Opéra, qui, bien qu'ayant repris son habituelle activité depuis la réouverture de notre Académie nationale, va faire publiquement ses débuts, le mardi 19 décembre prochain, dans un gala de musique et de danse organisé aur la scène du Châtelet au profit de la Croix-Rouge française, sous le patronage du ministre de l'éducation nationale, du ministre de la santé publique et de la direction générale des beaux-arts.

Ainsi l'art, une fois de plus, prêtera son concours à l'entr'aide. Les amis de la danse voudront certainement assister à cette charmante manifestation, où ils pourront applaudir des œuvres de Fauré, Delibes, Schumann, Rameau, Tschaïkovsky, Rimsky-Korsakov, notamment les fragments de *Coppélia* et *le Lac des Cygnes*, et une œuvre chorégraphique d'un jeune compositeur persan, M. Hossein, *Vers la lumière*. L'orchestre symphonique des Concerts-Pasdeloup, sous la direction de M. Albert Wolff, apportera son concours au jeune groupe des Treize, où, à côté de Mlle Darsonval, de Mlle Geneviève Guillot, qui sera la révélation de la soirée, de MM. Roger Fenonjois et Chatel, de gracieuses coryphées, quadrilles et petits sujets, auront le plaisir émouvant de faire leurs débuts d'étoiles, en attendant d'aller danser pour les soldats, au cours de prochaines tournées.

Image 25. Excerpt. Le Temps. 16/11/1939.

THÉATRES

Le gala de la Croix-Rouge

Etant données les circonstances actuelles, la Croix-Rouge française a pris la résolution de consacrer à la Croix-Rouge finlandaise le bénéfice du gala donné au théâtre du Châtelet le 19 décembre.

Ce gala de la musique et de la danse est placé sous le haut patronage des ministres de la santé publique et de l'éducation nationale, et la présidence de M. Huisman, directeur général des beaux-arts.

Lycette Darsonval, première danseuse de l'Opéra, dansera et présentera *les Treize de l'Opéra*, avec le concours de l'orchestre symphonique des concerts Pasdeloup sous la direction de M. Albert Wolff.

Au programme : *le Lac des cygnes*, *Coppélia* (fragments), *Vers la lumière*, de Hossein, et des œuvres de Schumann, Tchaïkovsky, Rimsky-Korsakov, qui seront interprétées par Mlles Darsonval, Geneviève Guillot, Lauvray, Sianina, Berggren, Goureau ; MM. Guy-Laine, Fanonjois, Romand, Chatel, etc.

La représentation aura lieu à 19 heures. Prix des places : de 25 à 60 francs. Location au théâtre du Châtelet et dans les agences. Tenue de ville.

Image 26. Excerpt. Le Temps. 18/12/1939.

Before I pass to orchestral music, three names call for mention though only because they are new. First, Loudon Merry, who gave a recital at Queen Mary Hall, including ten of his own songs, which have all Hopkins's faults and few of his virtues ; though not without music they gave little evidence of any large talent. Second, Albert Whitnall, whose oratorio *The Sanctuary* is really a sacred cantata as profound, musical, and outdated as any typical one from the mid-Victorian period, to which it belongs. Third, Aminoullah Hossein, an Iranian composer who achieves the almost impossible feat of combining spurious orientalism with spurious occidentalism in music that makes the *Warsaw Concerto* sound a model of tasteful academic composition.

Image 27. Excerpt. New Music in London. Author(s): Colin Mason and Ernest Chapman. Tempo, New Series, No.2 (Dec., 1946), pp. 19-23.

©AFP Général - Mercredi 17 Août 1983 - 13:22 - Heure Paris (135 mots)

MUSIQUE

DECES DU COMPOSITEUR ANDRE HOSSEIN - PARIS 17 AOUT

LE COMPOSITEUR ANDRE HOSSEIN, LE PERE DU COMEDIEN ET METTEUR EN SCENE ROBERT HOSSEIN, EST MORT A PARIS LE 9 AOUT A 78 ANS, APPREND-ON MERCREDI.

NE A SAMARKAND, ET APRES DES ETUDES PARALLELES DE MEDECINE ET DE MUSIQUE EN ALLEMAGNE ET EN FRANCE, ANDRE HOSSEIN (INITIALEMENT AMIN) S'EST FIXE DANS CE DERNIER PAYS OU EST NE EN 1927 SON FILS, AVEC LEQUEL IL A COLLABORE. C'EST AINSI QU'IL A COMPOSE LES MUSIQUES DE FILMS DE ROBERT HOSSEIN, COMME "TOI LE VENIN", "LE GOUT DE LA VIOLENCE", "J'AI TUE RASPOUTINE".

IL ETAIT EGALEMENT L'AUTEUR DE SYMPHONIES, DE MELODIES ET DE BALLETS NOTAMMENT "SHEHERAZADE" ET D'UNE MUSIQUE POUR L'UN DES DERNIERS NUMEROS DE "HOLIDAY ON ICE".

YB/BB.

2E89E4A39844F0ED9478F7898CC0839594A85258

Image 28. Heure Paris. 17/08/1983.

APPENDIX F

PERMISSIONS AND ETHICAL CLEARANCE

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Kiana Shafiei

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This is to confirm that the application made by Kiana Shafiei to the Royal Northern College of Music Research Ethics Committee was APPROVED.

Project title: Investigating Contemporary Persian Repertoire and its Performance

Date approved: 07 April 2017

Signed: Jane Ginsborg Date: 07 April 2017

Prof. Jane Ginsborg (*Chair of RNCM Research Ethics Committee*)

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Consent Form

Title of Project: Investigating Contemporary Iranian Piano Repertoire and its Performance

Name of Researcher: Kiana Shafiei

Participant's Name: Behzad Ranjbaran

	Please initial box
1. I confirm that I have read and understood the information sheet dated 10 April 2017 for the project in which I have been asked to take part and have had the opportunity to ask questions.	X
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4. I understand that the investigator(s) must adhere to the BPS Code of Human Research Ethics.	X
5. I agree to take part in the above research project.	X

Behzad Ranjbaran	6.28.17	B. Ranjbaran
Name of Participant	Date	Signature
Name of person taking consent (*if different from lead researcher*)	Date	Signature
Researcher	Date	Signature

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Name of Researcher: Kiana Shafiei

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Danielle LAVAL Name of Participant	20 Mai Date	Danielle Laval Signature
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Name of Researcher: Kiana Shafiei

Participant's Name: Farimah Ghavam Sadri

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Intertextual Perspectives on Interpretation: A Study of
Three Iranian Composers' Piano Works
in the Context of Persian Music

Kiana Shafiei

April 2018
Royal Northern College of Music / Manchester Metropolitan University