



Folkwang
Universität der Künste

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Neue Aula

Reflections

Master-project by Ali Ostovar
For quartet and Live-Electronics

Hinweis: Ton- und Bildmitschnitte sind nicht gestattet!

Redaktion:

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Reflections

in 4 acts

For quartet and Live-Electronics (2016/17)

Conception, composition, and live-electronics:
Ali Ostovar

For/with:

Bansuri: Julia Ohrmann
Djoze: Bassem Hawar
Santur: Kiomars Musayyebi
Tombak & Daf: Erfan Pejhanfar

Duration: ca. 58 minuets

Mentoring: Prof. Thomas Neuhaus

Sound: Jorge Enrique Vallejo Reyes

Light: Viktor Schmidt and Sven Kloßek

Special thanks to: Andrea Kofinas, Bijan Tavili, Michael Schlappa and Pooya Abbassian.

Bassem Hawar

Studied Iraqi and oriental music at the Conservatory in Baghdad with the main subject Djoze / Violin at the university, he also studied violin and musicology. For several years he taught Djoze, violin and musical theory at the Conservatory and at the Music School in Baghdad. He developed his instrument, Djoze, so that it can play all forms of Arab and European music and is not limited to the Iraqi Maqams. According to his design, instruments are now being built as "Bassem Djoze". Bassem lives in Germany since 2000 and has established himself in the free music scene. In 2006 he won the 1st prize at the competition Creole NRW with the group Ahoar and also the national competition of the world music prize the following year. Bassem plays in many groups of different musical genres from classical Iraqi Maqam to European medieval music, to new music and experimental jazz.

Julia Ohrmann

is a flautist specialized in playing Bansuri, a bamboo Flute, used to improvise upon the themes of Hindoustani music. Classically trained from childhood in Germany, Julia went on to study musicology at Sorbonne University in Paris where she became influenced by, both its international and local world music and jazz scenes of the city. Discovering magic of the sound of the Bansuri, she became interested in the spiritual path of learning Indian music in India. Since then she has been studying Bansuri under the guidance of her guru, the world renowned bansuri player Pandit Hariprasad Chaurasia in India and at Codarts. During all this time she has been performing in numerous musical projects, blending theatre, film, dance, world and Western classical and styles, in collaboration all over Europe and in India. She has been the first European woman touring besides her teacher P. H. Chaurasia in Europe and in India. Besides holding a bachelor's and master's degree from the world music academy WMDC Rotterdam, she is state qualified to give music lessons to groups, children and adults, alike. Julia Ohrmann is currently living in Rotterdam where she assists Pandit H. Chaurasia and Henri Tournier in teaching Bansuri classes at the Conservatory for world music at Codarts.

Kioomars Musayyebi

was born in 1977 in Tehran. He learned to play Santur with the great Santurmaster Faramarz Payevar. In 2010 he received the Bachelorgrad in Instrumental Music at the Teheran University of Art.

Many concert performances, as Santur player and composer, in Iran and abroad.

As a producer he produced the music for two films, an advertising film and a series of multimedial children's stories on DVD. Since 2011 he has been teaching, composing and playing in Germany - with musicians from Europe, India, Africa and East Asia as well as with various international groups. In recent years, he has been invited to several festivals including Fusion, Folk'n'Fusion, Hildesheimer Wallungen, Musica Sacra International, Essen.Original and Dastgah.

Since 2013 he has been a permanent ensemble member of the Transorient Orchestra. In 2015 he founded his own band, the Kioomars Musayyebi Quartet.

He graduated 2015 at the University of Hildesheim with his master's degree in "Music.World - Cultural Diversity in Musical Education".

At the same time he worked as a freelance lecturer for Santur at the Center for World Music (CWM).

Erfan Pejhanfar

was born in 1992 in Tehran. At the age of 5, he received Tombak lessons from his mother, and later, until 2011, private lessons with Mr. M. Qodsi. Since he was 6 years old, he has played numerous concerts in a duo with his brother on Tonbak and Santur, with which they have also won several prizes. Since 2011, he has been studying "Engineering Design and Innovation" in the Amsterdam applied University of Science, but he is also a concert-musician and a Tombak teacher, playing in the Kioomars Musayyebis Quartet. He has been part of Maestro Hamid Motebasem's Setrar Class since 2015, and has been accompanying his class concerts as a Tombak player.

Ali Ostovar

Was born in 1987 in Tehran. He studied composition and piano at the Conservatory of Tehran and he experimented electronic music alone. He worked as composer and/or as sound engineer/designer in many different projects. From 2010 to 2013 he attended the course in Electronic music at the Conservatory of Santa Cecilia in Rome.

In 2014 he wrote his bachelor thesis about "Multicultural Music" focusing on "Persian Electronic Music".

Ostovar is currently finishing a master's degree in Integrative Composition at the Folkwang University of Arts in Essen.

He has performed and participated in different places like International Electroacoustic Festival of Monaco, Emufest, Ars Electronica, Maxxi museum of contemporary art, Linux Audio Confrance (ZKM), Urban Solar Audio Plant (USAP Berlin), Korean Electro-Acoustic Music Society's Annual Conference (KEAMSAC), Irish Sound, Science and Technology Convocation (ISSTC2015), Tanzhaus NRW Dusseldorf, Lichtmuseum (Unna) and etc.

The phenomenon of transculturality between Middle Eastern and northern Indian musical cultures on the one hand, and the predominantly western European tradition of electronic music on the other hand, opens a new perspective in contemporary music.

Based on my experiences, especially composing electroacoustic music inspired by traditional Persian music, I have planned to expand this idea with elements of other musical cultures.

“**Reflections**” is a work in 4 acts composed for a new quartet format (Djoze, Bansuri, Santur, Tombak) and live electronics. These instruments come from three different cultures: the Arabian, Indian and Persian cultures.

Djoze is a bowed/string instrument from south Iraq.

Santur is a hammered dulcimer of Iranian origins.

Bansuri is an Indian bamboo transverse flute.

Tombak is a Persian percussion instrument.

(In a few sections also a *Daf*, a Persian frame drum, is used.)

These instruments have totally different "colors of sound" and identities as their classical western counterparts. Precisely these differences are what I needed for this composition: The combination of traditional instrumental sounds and their sound transformations into electronic sounds in one hand, and the contrast of the traditional oriental music (and melodies) with European music on the other hand. These results in heterogeneous and homogeneous musical textures as well as the dialog between them, which becomes possible through electroacoustic music.

Another interest of mine, beyond my fascination for the sounds of oriental instruments, is for finding an opportunity for dialog between these instruments in a peaceful space far removed from all the current political problems, especially those in the Middle East.
