

SASAN RAHMATIAN

Piano Recital, November 7, 1999

California State University, Fresno

Wahlberg Recital Hall

Adagio for Strings (1937).....Samuel Barber
Transcribed for the piano by Sasan Rahmatian (April 1998)

Shoor: A Symphonic Mugam (1948)..... Fikret Amirov
Transcribed for the piano by Sasan Rahmatian (Summer 1997)

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| 1. Introduction | 8. Interlude |
| 2. Shoor | 9. Avahz (slow song) |
| 3. Tesnif (song) | 10. Tesnif (joyful song/dance) |
| 4. Shahnaz (majestic) | 11. Iraq (majestic) |
| 5. Reng (dance) | 12. Sima-ye Shams (a profile of Shams) |
| 6. Bayati (humor) | 13. Return |
| 7. Reng (dance) | 14. Coda |

The movements will be played in a continuous cycle with short pauses separating them.

INTERMISSION

The Caucasian Fantasy (1995-1999) Sasan Rahmatian
Based on traditional folk tunes from the Caucasus (Armenia, Georgia, and Azerbaijan).

1. The Quest
2. The Struggle
3. The Sacrifice
4. The Rebirth
5. The Dream
6. The Awakening

The movements will be played in a continuous cycle with short pauses (no silence) separating them. The entire piece will be played without any interruption.

A Word from the Performer ...

I started playing piano in Iran at age eleven. My first teacher was Luba Sarkissian, with whom I studied for six years. In 1969, when I went to Philadelphia to attend college at age seventeen, I was fortunate enough to study with Edna Bockstein – a well-known and formidable teacher – for two years, making my debut at nineteen. Since then, I have been studying piano on my own.

In 1984, I produced a commercial recording “Classical Persian Music for the Piano.” This recording includes pieces based on traditional Persian modes, as well as my transcriptions of several orchestral works. The album also contains an original composition of my own.

In 1990, when I was spending my sabbatical leave in Holland, I met Amina Figarova – a classical/jazz pianist living in Rotterdam. Under her influence, my interest turned to jazz piano. However, soon I realized that playing jazz requires extensive knowledge of music theory and composition, and that I had a background in neither! So I started teaching myself those subjects. During Spring 1999, I was granted a sabbatical leave of absence to explore the parallels between music and information systems development. At that time, my musical activities went into turbo mode and I managed to complete *Caucasian Fantasy*, a piece I had started composing four years earlier. This piece is dedicated to Amina, who taught me to “hear it another way” and to “look for other possibilities.”

The academic outcome of my sabbatical research is going to appear in a couple of weeks in *Leonardo*, a journal published by MIT and devoted to the integration of science, technology, art, and music.

After this concert, when I am a free man again, I plan to turn to composing music for orchestra and explore that exciting avenue.

To promote the cause of music in Fresno, I served as a member of the Board of Directors of the Fresno Philharmonic (as well as the Chair of its Education Committee) from 1993 until 1999.

During the morning hours, I pursue my career in music. In the afternoons and evenings, my other personality takes over and I serve as a professor of information systems at the Sid Craig School of Business, California State University, Fresno.