

Fall 2021

An Annotated Bibliography of Flute Repertoire by Iranian Female Composers

Roya Farzaneh

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>



Part of the [Music Performance Commons](#)

Recommended Citation

Farzaneh, R.(2021). *An Annotated Bibliography of Flute Repertoire by Iranian Female Composers*. (Doctoral dissertation). Retrieved from <https://scholarcommons.sc.edu/etd/6679>

This Open Access Dissertation is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact digres@mailbox.sc.edu.

AN ANNOTATED BIBLIOGRAPHY OF FLUTE REPERTOIRE BY IRANIAN FEMALE
COMPOSERS

by

Roya Farzaneh

Bachelor of Music
Middle Tennessee State University, 2012

Master of Music
The University of Akron, 2014

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctorate of Musical Arts in

Music Performance

School of Music

University of South Carolina

2022

Accepted by:

Jennifer Parker-Harley, Major Professor

Michael Harley, Committee Member

Hassan Anderson, Committee Member

Greg Stuart, Committee Member

Tracey L. Weldon, Interim Vice Provost and Dean of the Graduate School

© Copyright by Roya Farzaneh, 2022
All Rights Reserved.

ACKNOWLEDGEMENTS

Thank you to Dr. Jennifer Parker-Harley for her wisdom, encouragement, and mentorship through this degree. The advice and guidance that Dr. Parker-Harley gave during the course of my degree is invaluable and I will cherish it for the rest of my life. My sincerest gratitude to Michael Harley, Hassan Anderson, and Greg Stuart for being on my committee and sharing their expertise, time, and efforts with this document.

Words cannot express the gratitude I have for my supportive parents. I would not be where I am today if it was not for their encouragement and understanding in both my personal life and educational career. To my partner, Alex, who has spent years hearing the sentence “I’ll be in the practice room,” thank you for all of your unconditional love, patience, and support during some of the most difficult times in my life. I’m grateful to always have you by my side. Lastly, this document would not have been possible without the supportive cuddles of my three cats, Athena, Stanley, and Freya.

ABSTRACT

Compositions by Iranian female composers have rarely been explored or documented. The purpose of this research is to create an annotated bibliography of works by Iranian female composers written for flute. This document will serve as a reference of flute literature for scholars, teachers, and performers to encourage the performance of music composed by Iranian women. Through this research, I hope to increase the exposure of these compositions and amplify interest in performing works written by underrepresented composers.

The annotated bibliography lists information about the repertoire including instrumentation, compositional year, length of piece, publishing, available recordings, commission information, a pedagogical grading of difficulty, and program notes.

TABLE OF CONTENTS

Acknowledgments.....	iii
Abstract	iv
List of Tables	vi
Chapter 1: Introduction	1
Chapter 2: A Brief Background: The Impact of the Iranian Revolution	4
Chapter 3: Description of Entries	11
Chapter 4: Composers and Works	18
References	82
Appendix A: Repertoire List by Instrumentation	84

LIST OF TABLES

Table 3.1 National Flute Association Guide to Levels for Pedagogy Publications.....	12
Table A.1 Repertoire List by Instrumentation	86

CHAPTER 1

INTRODUCTION

Purpose

This document is an annotated bibliography of flute repertoire written by Iranian female composers. The compositions included are written for solo flute, flute and piano, and chamber music utilizing six or fewer players, and includes pieces written for piccolo, alto flute, and bass flute. This resource will provide musicians, scholars, and music educators with information about flute repertoire of all levels in order to promote research and performances of works by Iranian women. For each original composition, there are detailed annotations listing composer, title, instrumentation, compositional year, length, difficulty level, publishing, commission, recording, and program information.

Methodology

The Iranian Female Composers Association (IFCA) played a crucial role in the life of this document. At the beginning of 2019, a collaboration began between the author and Niloufar Nourbakhsh, a founding member of IFCA. On April 9th, 2019, Farzaneh presented a recital at the University of South Carolina titled *Celebrating Women of Iran*, which showcased works by composers who are part of IFCA. The research gathered for this came directly from each composer by interview or email. The composers submitted scores, program notes, and biographical information for inclusion in this project.

Iranian Female Composers Association

The absence of female mentorship for young women in Iran inspired Niloufar Nourbakhsh to create a community of like-minded Iranian female composers. IFCA's mission is to create a community of musicians that empower Iranian women and non-binary creators through contemporary music. The association offers mentorship for young female composers in Iran who face extreme cultural and educational obstacles in music. IFCA inspires organizers and ensembles from Iran and around the world to commission Iranian female composers and engage in collaboration to create contemporary music. In the spring of 2018, the first concert to feature IFCA was premiered at National Sawdust in New York City.

Limitations

Since this is the first research document focused on flute compositions by Iranian women, the resources are limited. The primary resources used for this research involved interviews and email exchanges with composers as well as score study. Incomplete works are not included in this annotated bibliography and the research is limited to compositions completed by the end of 2021. The author's goal is to continue to expand this document and turn the list into a published recording project housed on a website. The site will include all of the pieces in this document and will be expanded to include future compositions by Iranian women.

Background and Literature Review

Prior to this document, only one annotated bibliography related to composers of Iran has been published. Kimia Hesabi Annie's "Viola from Iran: Continuing and Expanding the Trajectory of a Rich Cultural History " included three works by Iranian females, works by one of whom, Niloufar Nourbakhsh, are included in this document. Amnieh's research only focused on compositions for viola and does not mention any writing for flute.

"Unheard Voice of Iran: Five Folk-Inspired Compositions" by Ava Shadmani is not an annotated bibliography but includes biographical and programmatic information. The five pieces are for string instruments and are all written by male Iranian composers.

The only research written specifically about flute repertoire by Iranian composers is by Mehrdad Gholami. His dissertation, "Iranian Contemporary Flute Music: An Analysis of Kouchyar Shahroudi's Dances Mystiques (2017) and Kiawasch Saheb Nassagh's Amusie (2018) for flute and piano," is a performance analysis of two works by two different Iranian composers, both of whom are male. The inability to find similar research about female composers from Iran makes this document significant.

CHAPTER 2

A BRIEF BACKGROUND: THE IMPACT OF THE IRANIAN REVOLUTION

To understand the importance of this research, we must first look at how the Iranian Revolution impacted women in Iran. This chapter focuses on the impact of the Iranian Revolution and how its associated events affected women after 1980. The Iranian Revolution (1978-1979) was a turning point in the country's history for women's rights and the motivation for its existence remains an on-going debate among scholars. Many believe a resurgence of religion was the cause while others saw it as a rejection of modernization and Westernization of Iranian society. As a result of the Revolution, Iranian women were severely limited in what they were permitted to accomplish. Women had to seek educational and job opportunities outside of Iran in order to achieve their desired career goals.

The Revolution

Islamic traditionalists rejected most of the liberal and Western ideas that Mohammad Reza Pahlavi, the Shah of Iran from 1941 to 1979, implemented prior to the 1970s. The Iranian Revolution began under the rule of Ayatollah Ruhollah Khomeini, the first supreme leader of Iran elected in 1979. During the Revolution, many legislative acts

that provided equality for women were nullified, such as the Family Protection Law. In addition, several Islamic laws were reinstated which allowed polygamy, child marriage, arranged marriages, and a myriad of privileges that were limited to men (e.g., cost-free divorce). These new laws also lowered the permissible age of female brides to nine, and barred women from serving as federal judges and other government and professional jobs. The government also introduced new legislation that required women to cover their bodies with proper veiling (Keddie 406).

Post-Revolution

The Iranian Revolution ended shortly before the start of the war between Iran and Iraq, which stretched from 1980 to 1988. Throughout this period of war, societal attitudes shifted toward Islamic laws tied to family and cultural values. For example, one central question inquired about who would get custody of a child if their father was killed in action during the war? At the time, Islamic law stated that the custody of the child would go to their father's family with no consideration of the mother's presence. Seeing this as an injustice for the women who lost their husbands to war, it forced women to speak out and fight for custody of their children.

The mass organization and active participation of women in revolutionary and post-revolutionary politics shaped the attitudes of many women. Female activists organized and advocated for girls' education and greater involvement in public activities. Publicly, Khomeini often spoke words of praise for women's activism despite ruling in an often contradictory fashion. One such example is demonstrated by the regime's attempt to encourage women to rejoin the workforce, but only in certain roles. Through

this attempt, Khomeini's government dismissed women from government jobs and promoted more domestic jobs, such as teaching or crafting (Keddie 412-413).

Thanks to the role of magazine and newspaper articles written by women, many magazines, such as the *Zan-e Rooz*, were used to highlight key issues related to women's rights. These articles provided a forum for women to share personal stories of domestic abuse, child loss, and suicide (Keddie 414) and allowed the world to see how Islamic law shaped the lives of women living in Iran throughout the majority of the 1980s.

Demonstrating their influential impact on then-Iran, a number of these articles led to the introduction of twelve amendments for all marriage contracts issued in Iran during the period. These amendments were specifically targeted at empowering Iranian women and introduced fundamental societal changes that empower Iranian women's rights, such as wealth division in the case of divorce and the ability to initiate a divorce itself. The Iranian government later reinstated several provisions of the previously nullified Family Protection Law, although they required the husband's signature to be applied in individual cases. In 1985, legislation was passed to give custody of children to widows and provide government funds for their support. Despite these legislative advances, Iranian women continued to experience tension throughout the 1980s in ways that were unique to them. For example, women were not permitted to travel abroad to study unless accompanied by their husbands. In the 1990s, reform slowly continued, with one example being subsidized free contraceptives and widespread birth control education.

Mohammad Khatami was a pivotal figure for women's rights. Khatami was elected as Iran's president in 1997 and was supportive of women and education. He created discussions centered on women's rights and questioned Islamic society's

interpretation of the Qur'an. With the support of Khatami, women were able to push boundaries further and fight for positions in professions that were once banned, such as those in industrial, agricultural, political, and entertainment sectors.

By 2001, it was feasible that women could own their own businesses or act as supervisors at larger companies in Iran. This push forced Iranian government to find a balance between the Westernization that some desired and the Islamic traditionalism that had been in place for so many decades. While this social movement gained some traction, the lack of direction, leadership, and organization prevented activist movements from blossoming into a more formal movement. Today, women continue to fight for their rights through non-government and civil society organizations to build the steps necessary to strengthen their fight for equality (Akbar 429-430). This work culminated in a 2006 demonstration at one of Tehran's major public squares. Both men and women passed out pamphlets titled *Why We Don't Consider the Present Laws Just*. Within minutes of the demonstration police surrounded the activist with riot-gear, spraying tear gas, and attacking the people taking part in the demonstration (Mahmoudi 17).

Later that year, the *One Million Signatures Campaign* was launched. This campaign was led by journalist Noushin Ahmadi Khorasani and Parvin Ardalan with the goal of gathering petition signatures that demanded the end to discriminatory laws against women. On the day of the campaign launch, the police tried to prevent people from entering the building where the events happened, but organizers gathered on the street and police were unable to stop them. This campaign resulted in parliamentary action that gave women inheritance rights over their husband's property. It also prevented the

passage of Family Protection Bill, a bill that would have allowed men to take additional wives without the first wife's consent (Mahmoudi 18).

In 2017, the Girls of Revolution Street group was born to protest a compulsory hijab law in Iran. This movement began with Viva Movahed climbing on top of a large utility box at one of the busiest streets in Tehran and removing her white hijab. Movahed's action sparked several re-enactments by other women that were posted over social media (Mahmoudi 18-19). In 2019, students gathered at the University of Tehran to continue this movement and protest the mandatory hijab law. Violent vigilantes and the Basij militia, a volunteer organization under the Islamic Revolutionary Guards Corps violently attacked the student protesters. These vicious attacks illustrated that the fight for women's rights continues to be a slow and uphill battle in Iran.

Women and Music

Post-Revolution, many women studied music, and a new sense of pride grew in music education. Women in music often worked as teachers in the music classes offered at cultural centers in Tehran. While this seems like a positive development, their opportunities in the field were still severely limited.

One of the most noted post-Revolution issues is the ban on solo female singing in front of a mixed-gender audience. The only way a woman is permitted to sing in front of a man is to be part of a chorus. While there are no definitive laws that make female singing illegal, it is considered to be taboo. One scholar asserts that this ban on women's singing is not a religious issue, but a political issue and a tool used to continue to control women's rights (DeBano 442-45). In the more rural parts of Iran, the idea of a woman

singing on stage is a totally foreign concept and can only rarely be seen in secret gatherings of liberal Iranians in major cities, such as Tehran. Mullah Benjat, a cleric in Iran, stated that a woman singing incites lust from men and should be avoided. This censorship has led many women in music to travel abroad to study and pursue music careers outside of Iran.

Almost all of the composers included in this document have found it necessary to leave the country to study abroad in order to continue their musical education. We can see this in the lives of several of the composers mentioned in this document, including Afarin Mansouri, Niloufar Iravani, and Parisa Sabet. Traveling outside of Iran serves as inspiration for some of the composer's pieces. Afarin Mansouri moved from Iran to Canada to pursue an undergraduate degree in music. While traveling to Canada, the somber emotions Mansouri felt upon leaving family and friends led to the solo flute composition, *Lament*. Niloufar Iravani completed her undergraduate degree at the University of Tehran but could not fulfill her higher educational studies in Iran. She moved to the United States and, like Mansouri, composed a piece inspired by her travels and somber feelings of leaving family and friends in Iran. Another composer to travel outside of Iran was Parisa Sabet. Currently living in Canada, she has written multiple pieces in the Persian style and often reflects on her childhood. *The Seville Orange Tree*, for flute and piano, pays homage to a sacred land in her hometown Shiraz, Iran.

Mansouri, Iravani, and Sabet are just three examples of women who left Iran to pursue their music education. This is one of the main reasons Nourbakhsh created IFCA. The absence of female mentorship in Iran inspired Nourbakhsh to create a community of like-minded Iranian female composers. The association provides mentorship for young

female composers and musicians in Iran who face extreme cultural and educational obstacles. Many Iranian women who try to pursue a career in classical music are often undermined by men and not supported by institutions, regardless of talent or skill. IFCA inspires organizers and ensembles from Iran and around the world to commission Iranian female composers and engage in collaboration to create contemporary music and art.

CHAPTER 3

DESCRIPTION OF ENTRIES

Each entry lists information based on the following categories: title, instrumentation, composition year, length of the piece, publisher, recording, commission information, difficulty level, compositional techniques for flute, and program notes. The categories listed provide information that will help a reader determine if a piece is appropriate for their playing level and give a general description of the piece. Each section will begin with the composer's biography, followed by their works in chronological order.

Instrumentation

While the focus of this document centers on the C flute, works for the rest of the flute family (piccolo, alto flute, and bass flute) are also included. Chamber ensemble works for 2-6 players are also surveyed.

Publishing and Accessing Scores

If a piece is available for purchase from a publishing company, that information is included. Many of the compositions are not published and are only available upon request of the composer. Composers' websites and email addresses are included with their biographies. If a composer has a personal website, they should be contacted through their online forms; if they do not have a website, then they should be emailed directly. Each

composer listed has provided consent to share email information and is eager to answer inquiries about their compositions.

Recordings

Recordings are listed with the performers' names. Most of the recordings listed are available on platforms such as YouTube, SoundCloud, and the composers' websites. If recordings are not available at the time of this publication, that is indicated as well.

Difficulty Level/Techniques for Flute

The compositions in this document are graded by difficulty using the National Flute Association's Guide to Levels for Pedagogy. There are eleven categories, labeled A - K. Below, Table 3.1 is a simplified version of the National Flute Association Guide to Levels for Pedagogy publication.

Program Notes

All programmatic information was collected from each composer through email correspondence and reworded by the author for consistency. The program notes will provide background information and inspiration for each composition.

Table 3.1 National Flute Association Guide to Levels for Pedagogy

Level	Pitch and Key Range	Rhythm and Meter	Articulation	Musical Symbols	Pedagogical Focus
A	G1- A2 Occasionally extended to D1 – D3. Major and minor key using up to 1# & 2b. Limited use of accidentals beyond key signature.	Basic Rhythms using whole, dotted half, quarter, eights in 2/4, 3/4, and 4/4. No syncopation, dotted rhythms, or partial beat pick-ups. Restricted use of 2/2 and cut time.	Basic Single Tonguing. Simple Slurred, legato, and staccato articulations.	Treble clef pitch notation. Accidentals and symbols for repeat, D.C., D.S, and dynamics.	Basics of position and posture, tone production, fingering, articulation, and simple notation. Soft and Loud dynamics with limited interval leaps.
B	D1-D3 Occasionally extended to Eb3. Major and minor key signatures using up to 2# and 3b. Possible use of accidentals.	Basic Rhythms of sixteenth-notes, and eight-note triplets. Isolated use of rhythms for higher levels, such as triplets and dotted notes. No syncopation. Rhythms using eight notes in 6/8 and 3/8. Limited use of 2/2 and cut time.	Basic Single Tonguing. Simple Slurred, legato, and staccato articulation.	Limited use of ritardando, accelerando, and fermatas. Symbols for ornaments for trills, grace notes, and mordents. Small cadenza-figures possible.	Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.

C	<p>C1-F3 Occasionally extended to G3. Major and minor key signatures using up to 3# and 3b. Moderate use of accidentals, short chromatic passages, and key changes.</p>	<p>Use of 5/4 and 6/4 meter. Basic use of dotted quarter, quarter, eights, and sixteenths in 6/8 and 3/8. Combinations of simple rhythms in 2/2 and 3/2. Possible changes between meters where the beat is consistent. Some syncopation with the use of ties and rests.</p>	<p>Single tongue articulation patterns. Articulated eighth-notes slurs.</p>	<p>Symbols for standard rhythm and meter. Symbols for ornaments for trills, grace notes, and mordents Small cadenza-figures possible.</p>	<p>Understanding of rhythm. Control of dynamics from <i>p</i> and <i>f</i> with crescendos and diminuendos Incorporating leaps of up to one octave.</p>
D	<p>C1-G3 Occasionally extended to A3. Major and minor key signatures using up to 4# and 4b. Free use of accidentals, enharmonics, modulation, and minor or chromatic scale.</p>	<p>Basic combinations of rhythm including 32nd notes, quarter-note triplets, and note groupings up to quintuplet. Extended range of compound meters up to 12/8. Syncopations and hemiola possible.</p>	<p>A variety of articulation, including flutter-tongue, and multiple tonguing.</p>	<p>Small cadenza figures. Notation of simple harmonics, multiphonics, and flutter tonguing.</p>	<p>Tone development. Ease with the lower octaves of the flute. Introduction to harmonics, multiphonics, and flutter-tonguing</p>

E	C1-A3 Occasionally extended to Bb3. Major and minor key signatures using up to 5# and 5b.	Moderately complex rhythmic combinations from 32nd notes in slow tempos, to sextuplets in faster tempos.	Free use of basic articulation patterns and techniques. Moderate use of multiple tonguing and flutter tonguing.	Limited use of basic extended techniques. Limited use of cadenza passages.	Vibrato and ease of lower register and breath control. Control of dynamic of <i>pp</i> to <i>ff</i> with extreme crescendos and diminuendos.
F	C1-Bb3 Occasionally extended to B3. Major and minor key signatures using up to 6# and 6b. Extended chromatic passages and complex patterns of accidentals.	Complex rhythmic combinations from 32nd notes in slow tempos to sextuplets in faster tempos.	Free use of moderately complex patterns of standard articulation and multiple tonguing, sometimes mixing double and triple tonguing.	All standard notational symbols and free use of symbols for ornaments. Moderate use of extended techniques. Moderate use of cadenza passages.	Incorporate the use of tone color and vibrato. Use of expressive tempo and rubato. Fluidity in the upper register and easy with symbols for ornamentation.
G	C1-Bb3 Occasionally extended to C4. Major and minor key signatures using up to 7# and 7b.	Moderately complex changes between meters, including change of beat note. Possible absence of meter signature or established meter over limited sections.	Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.	Moderate use of basic extended techniques. Free use of cadenza passages.	Focus ensemble skills. Understanding elements of period style. Familiarity with a full range of extended techniques.

H	C1-C4 Major and minor key signatures using up to 7# and 7b. Alternate forms of key signatures.	Free use of complex rhythm combinations with the addition of complicated accent patterns over the meter. Possible absence of meter.	Moderately complex patterns of multiple tonguing such as mixed double and triple tonguing with legato.	Frequent use of extended techniques.	Incorporate dynamic markings for <i>sforzandos</i> . Familiarity with a full range of extended techniques and with free ornamentation.
I	(B0) C1-C4 Occasionally extended to D4. Major and minor key signatures using up to 7# and 7b.	Free use of complex rhythm combinations with the addition of complicated accent patterns over the meter. Possible use of graphic or spatial notation systems or both.	Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos.	All standard notational symbols and free use of all symbols for ornaments. Free use of extended techniques. Use of extended cadenza passages.	Familiarity of flute literature. Mature tone with expressive color and vibrato. Control of extreme, sudden dynamic, and large range changes. Extended Techniques utilized.
J	(B0) C1-D4. Major and minor key signatures using up to 7# and 7b. Complex patterns of accidentals and chromatic scale patterns with extended range.	Full-spectrum of meters. Complex meter changes. Possible absence of meter signature or established meter. Possible use of graphic and spatial notation systems or both.	Unexpected and complex articulation patterns with accents, flutter tonguing, and contemporary techniques. All of these may occur at very fast tempos.	Extensive use of extended techniques. Possible use of improvisation.	Mastery and interpretation of standard flute literature. Learning and interpreting both standard and less familiar complex repertoire.

K	(B0) C1-Eb4 Occasionally extended higher. Complex patterns of accidentals using, whole tone, quartertone, microtone, octatonic, tritone, modal, and other scales or patterns used throughout the extended range of the flute. May possibly require ability to transpose.	Possible use of rhythmic notation from earlier musical periods which requires interpretation in a historical context.	Use of specialized techniques employed in contemporary and world music such as tongue-rams. Full range of expressive articulations and various styles of staccato.	Notation expressing multiple voicing for performance by a single player. Extensive use of notation designating extended techniques. Compositions employing no notation whatsoever over large sections of the work and use of electronic media.	Acquisition of complete flute skills leading to informed interpretation and compelling performance of works in all styles with a variety of media. Ability to perform with electronic media and ability to improvise. Ability to apply all known techniques to other instruments of the flute family (piccolo, alto, or bass flute).
---	---	---	--	--	--

CHAPTER 4

COMPOSERS AND WORKS

Anahita Abbasi

Website: <http://anahitaabbasi.com/>

Email: Anahita.abbasi@gmail.com

Anahita Abbasi was born and raised in Iran and currently resides in San Diego, California. In 2005, she moved to Austria to pursue her undergraduate degree at the University of Music and Performing Arts in Graz, where she studied music theory with Clemens Gadenstätter and Christian Utz and composition with Beat Furrer and Pierluigi Billone. During her time there, she also worked closely with Georges Aperghis, Franck Bedrossian, and Philippe Leroux. Since 2014, Abbasi has lived in California. She is currently finishing her Ph.D. in composition under the supervision of Rand Steiger at the University of California San Diego. Abbasi is a founding member of the Schallfeld Ensemble in Austria and the Iranian Female Composers Association.

Abbasi's music has been commissioned and performed by distinguished ensembles such as the International Contemporary Ensemble, Ensemble Modern, UmeDuo, Klangforum Wien musicians, Wavefiled Ensemble, San Francisco Symphony Youth Orchestra, Disonart Ensemble, Platypus Ensemble, Quatuor Diotima, Mivos Quartet, Argonaut Quartet, Tak Ensemble, Schallfeld Ensemble, Zafraan Ensemble, Contemporaneous, Blaue Reiter, and the Off Spring Ensemble. Her works have been

featured at prominent festivals and venues, including the Mostly Mozart Festival, Niefnorf, Soundnow Festival - Bent Frequency, National Sawdust, Mise -En festival, Darmstadt Ferienkurse, Sound State Festival, Klang Festival, and many others around the world.

Composition Title: *Distorted Attitudes*

Composer: Anahita Abbasi

Instrumentation: Flute, Clarinet, Piano, Violin, Cello, Contrabass

Composition Year: 2013

Length of Piece: 0:34

Publisher: Not Published - Contact Composer

Available Recordings: <https://tinyurl.com/anahitaabbasi>

Performers: dissonArt Ensemble

Commission: No Commission

Level: G

Justification for Level: The piece has a range of G1 to G#3. At some points, the composer explores timbres created by extended techniques, e.g. ‘air sounds’ from the flutist. The notation is written in complex meters such as 4+3/8, and often the flute plays the exact rhythm as the clarinet. Theatrics are involved, as the musicians are required to react with facial expressions to other players’ written-in “errors,” called “distortions.” These distortions mimic a musician making a mistake during the performance.

Program Notes: *Distorted Attitudes* is lighthearted miniature work for flute, clarinet, piano, violin, cello, and contrabass. The piece includes three theatrical moments the

composer calls “distortions,” in which the composer asks the performers to simulate and react to obvious musical errors. Each time someone plays a distortion, the other musicians react to it with facial expressions. For example, the first distortion, played by the violin and cello, should involve the contrabass playing with them, once the distortion, or “mistake,” is realized by the ensemble, the contrabass is to react and the instruments that played the distortion plays again in an unsure manner and dramatically shake their bows. This satirical piece is based on the idea of a “mistake” followed by a theatrical realization of the other musicians that it was an error. The work is a satire on the pressures and personal relationships involved in rehearsing and performing chamber music.

Composition Title: *Distorted Attitudes II / Labyrinth*

Composer: Anahita Abbasi

Instrumentation: Flute/Bass Flute, Bassoon, Soprano Saxophone, 2 Violin, Cello, Double Bass

Composition Year: 2014

Length of Piece: 7:00

Publisher: Not Published - Contact Composer

Available Recordings: <https://youtu.be/IJbSmLk8MGU>

Performers: Schallfeld Ensemble

Commission: No Commission

Level: J

Justification for Level: This piece has a range of C1 to E3. This composition's difficulty comes from the several extended techniques used through the piece. Techniques include air sounds, oscillating vibrato, jet whistles, key clicks, tongue pizzicatos, whistle tones, flutter tonguing, and glissandos with vibrato effects.

Program Notes: *Distorted Attitudes II / Labyrinth*, for C flute/bass flute, bassoon, soprano saxophone, 2 violins, cello, and double bass, is the second piece of Abbasi's *Distorted Attitudes* cycle. Distortions are described as unwanted alterations or characteristics of the original idea. The work draws inspiration from an outdoor labyrinth or hedge maze. Abbasi creates the same characteristics of a labyrinth by having many paths that change direction and patterns. This work may require a conductor because of the absence of time signatures, measures, or standard notation.

Composition Title: *Faab IV / A femme fatale*

Composer: Anahita Abbasi

Instrumentation: Flute (and Bass Flute), Clarinet, Violin, Viola, Cello, Prepared Piano

Composition Year: 2016

Length of Piece: 10:00

Publisher: Babel Scores - <https://www.babelscores.com/>

Available Recordings: <https://youtu.be/h1qyUYBIXOI>

Performers: neverBand Ensemble

Commission: No Commission

Level: K

Justification for Level: This composition relies heavily on extended techniques. The performer is called on to use key clicks, breath sounds such as inhales and exhales, percussive tongue rams, jet whistles, air sounds, irregular vibrato, and air attacks. Some of the piece's most substantial ensemble challenges revolve around the complex rhythm that is often played in unison. Frequent tempo changes are challenging for the ensemble as well.

Program Notes: *Faab IV / A femme fatale*, for flute, clarinet, violin, viola, cello, and piano, is part of Abbasi's *Faab* series that focuses on relationships and attitudes of human relationships. Each piece of this series is a collage of different images or situations and an observation of emotions in daily life. *Faab IV* is a reflection on the *femme fatale*, a stock character of a mysterious and seductive woman whose charm traps her lovers. She can hypnotize everyone and everything with just her presence. She has the power to achieve her hidden agendas by using feminine wiles, such as beauty and charm.

Composition Title: *No I am not roaming aimlessly*

Composer: Anahita Abbasi

Instrumentation: Flute

Composition Year: 2017 and revised in 2019

Length of Piece: 9:10

Publisher: Babel Scores <https://www.babelscores.com/>

Available Recordings: <https://youtu.be/va8bu2DjEno>

Performer: Ine Vanoeveren

Commission: No Commission

Level: K

Justification for Level: Several extended techniques are used in this piece including air sounds, key clicks, flutter tonguing, whistle tones, whistle tones while flutter tonguing, pitch bends, tongue pizzicatos, overblowing harmonics, jet whistles, singing and playing, and speaking. The composition requires the performer to speak theatrically. There are many subtle tempo changes and complex rhythms.

Program Notes: *No I am not roaming aimlessly*, for solo flute, centers on the concept of self-realization, where two concepts, the self and dialogue of oneself, weave together in such a way that a profound understanding of self and society results. The concept of self refers to something internal and takes place within the mind of the individual person, while the dialogue is typically associated with something external. A poem also inspired this work by Rumi and ideas of the Sufi religion. Sufism is the search for a deeper identity or essential self and the unity of being.

Composition Title: *The Wind Will Carry Us*

Composer: Anahita Abbasi

Instrumentation: Flute (bass flute, piccolo), Percussion, Prepared Piano, Violin, Viola, Bass

Composition Year: 2019

Length of Piece: 13:00

Publisher: Babel Scores <https://www.babelscores.com/>

Available Recordings: Not Available

Commission: No Commission

Level: K

Justification for Level: This piece incorporates several extended techniques, including air sounds, flutter tonguing, whistle tones, percussive air sounds, inhaling and exhaling in the flute, pitch bends, harmonics and key clicks. There is an assortment of rhythmic and technical passages that intertwine between parts. The flute part includes passages on both bass flute and piccolo in addition to C flute.

Program Notes: *The wind will carry us*, for flute, percussion, piano, violin, viola, and double bass, drew inspiration from a film with the same name by Abbas Kiarostami. This work is a response to a question asked by one of the film's characters: "They say that the other side of the world is more beautiful, but who has come back from there to tell us if it's beautiful or not?" The piece is an observation of the depth and footprints of events in our life struggles, expectations, acceptance, hope, light, and love.

Bitabell

Website: <http://bitabell.com/>

Email: bitabelldance@gmail.com

Bitabell was born and raised in Iran and is currently based in New York City. Early in life she moved to Hong Kong to study at the Li Po Chun United World boarding school and later to the United States to attend The Ohio State University, where she studied both dance and music. In 2016, she received her Bachelor of Arts in music composition from Earlham College where she was a Shelby Davis Scholar. She is currently pursuing her Ph.D. at Akademie der bildenden Künste Wien in Austria. She has been an active member of the Iranian Female Composers Association since 2017.

Bell is an international multimedia artist and activist focusing primarily on choreography, performance, and collaboration. Her main interest as a composer centers around collaboration with other dance artists as well as creating choreographies for her compositions. Bell is a creative assistant and ambassador of On Board(hers), an immigrant dance project, and an international representative of Tehran's Maha Dance Projects. She is a current dancer and choreographer for Pussy Riot, a Russian-based feminist protest punk rock group that is known for their extreme liberal activism. Choreographers such as Katherine Moore and Ashlee Taylor have commissioned Bell, and her music has played across the United States, including at the Fringe Festival in Colorado.

Composition Title: *The Path to Forgiveness (Raahi be Bakhshesh)*

Composer: Bitu Bell

Instrumentation: Flute, Violin, Cello, Piano, Fixed Media

Composition Year: 2016

Length of Piece: 10:00

Publisher: Not Published - Contact Conductor

Available Recordings: https://youtu.be/_J2rXaIqAU - 3rd Movement

Performers: Lydia Evans, Onyou Lee, Kelly Remo

Commission: No Commission

Level: F

Justification for Level: This piece has a range of D1 to A3. The ability to blend and match tone color with the violin and cello is of utmost importance for this work. For a

beginner or intermediate level flutist, the challenge lies in the abundant use of accidentals and rhythmic syncopation. The third movement employs a simple and straightforward rhythmic language. Both movements stay in 4/4 time with simple rhythms.

Program Notes: *The Path to Forgiveness (Raahi be Bakhshesh)* is a three-movement piece for flute, violin, cello, and piano. The first movement is titled Anger/Khashm which is a solo piano work. The second movement, Hate/Nefrat, involves the entire ensemble, and fixed media (pre-recorded audio) accompanies the final movement, Forgiveness. When this work was first performed, Bell performed and created choreography for the music. This work was Bell's thesis project during her time at Earlham College.

Farzia Fallah

Website: <http://www.farziafallah.de/>

Email: farzia.fallah@gmail.com

Farzia Fallah was born and raised in Tehran, Iran and is currently based in Germany. During her time in Iran, she studied electronics and signal processing at Sharif University, but her passion for piano shifted her career focus and she dedicated her life to musical composition, studying with Alireza Mashayekhi. Fallah later attended the University of the Arts in Bremen, Germany to receive a Diploma in composition. She also studied at The University of Music and Dance in Cologne and University of Music in Freiburg, both in Germany. Fallah is artistic director of the project "Mind the Gap - music for horn and viola¹." She is an active member of the contemporary groups Kollektiv3:6Koeln and tritones e. V.

¹ <http://www.farziafallah.de/mind-the-gap-musik-fur-horn-und-viola/>

Farzia has collaborated with several ensembles such as the Ensemble Aventure, Azione Improvvisa, Garage, Musikfabrik, New Babylon, oh-Ton, S201, and Zafraan as well as Hypercube Quartet, Sonar Quartet and Roche/Zöllner Duo. She has worked as an artist-in-residence at the Künstlerdorf Schöppingen, Künstlerdorf Schöppingen, and Künstlerhof Schreyahn. In 2021, they selected her as artist-in-residence for Deutsches Studienzentrum Venedig, an interdisciplinary institution.

Composition Title: *Posht-e Hichestan*

Composer: Farzia Fallah

Instrumentation: Alto Flute

Composition Year: 2015

Length of Piece: 8:30

Publisher: Not Published - Contact Composer

Available Recordings: <https://tinyurl.com/fallahfarzaneh>

Performer: Roya Farzaneh

Commission: Helen Bledsoe

Level: I

Justification for Level: This piece has a range of written C0 to Bb3. It incorporates extensive extended techniques including multiphonics, singing and playing, air sounds, inhaling and exhaling into the flute, harmonics, key clicks, speaking into the flute, whistle tones, tongue rams, irregular vibrato, overblowing, and flutter tonguing. One technique that is not commonly seen is the use of key clicks while blowing air sounds into the flute. The work employs several meter changes, but the tempo is flexible.

Program Notes: *Posht-e-Hichestan* translates to “behind the No-Land” and is a work for solo alto flute. Throughout the piece, the performer speaks various words and fragments that are derived from different poems from Sohrab Sepehri’s poem cycle, *the green space*. Fallah did not want to emphasize one poem but wanted to focus on the meaning of the texts collectively. The text that is selected from the various poems centers on the idea of listening closely while being distant.

Nilufar Habibian

Email: habibian.n.music@gmail.com

Nilufar Habibian was born and raised in Iran and is currently based in London, England. She studied at the Tehran Music Conservatoire with a focus on Persian classical music. She received her Bachelor of Music degree from the Royal Holloway University in London, England, and a Master of Music in composition from the Guildhall School of Music and Drama. Aside from composition, Habibian is an award-winning qanun player, a string instrument similar to a harp but played flat on the player's knees or table. In this role, Habibian offers new interpretations of the Persian classical repertoire by approaching the music from a modern viewpoint.

Habibian composes both acoustic and electronic music and aims to express the human condition through sound. Musicians have performed her compositions at venues such as The Place, Wigmore Hall, and Milton Court - all three in the United Kingdom. Her music has been performed at the Kennedy Center and Roulette Hall in the United States. In March 2021, a compilation album by Iranian label, *Noise á Noise*, included one of Habibian’s electronic compositions. Habibian has also collaborated with the City

University of London and Tiny Owl publisher to compose incidental music for a storytelling project titled “The Phoenix of Persia.”

Composition Title: *Reeraa*

Composer: Nilufar Habibian

Instrumentation: 4 piccolos, 2 C Flutes, 2 Alto Flutes, 2 Bass Flutes, 2 Contrabass Flute

Composition Year: 2020

Length of Piece: 10:00

Publisher: Not Published - Contact Conductor

Available Recordings: Not Available

Commission: No Commission

Level: H/I

Justification for Level: This piece has a range of C0 to C3. Many extended techniques are incorporated into this work, including air sounds, flutter tonguing, overblown notes, singing and playing, quarter tones, vocal glissandos while playing, inhaling and exhaling into the flute, multiphonics, timbral trills, irregular vibrato, and speaking into the flute. Fingerings for the multiphonics are included in the score. The constant syncopation, tempo changes, and meter changes require a conductor. A unique aspect of this composition is the use of sustained drones, with each player having their own syncopated entrances to create a textured effect. The middle of the piece becomes much more active with several chromatic passages.

Program Notes: *Reeraa*, for an ensemble of 12 flutists, is dedicated to the 176 passengers and crew members on flight 752 from Tehran to Kiev, Ukraine. In January

2020, the Iranian Islamic Revolutionary Guards Corps shot the airplane down shortly after takeoff from the Tehran International Airport. The composer named the work after a nine-year-old Iranian girl who was on that flight and traveling back to Canada via Ukraine from a holiday in Iran with her mother. The text spoken throughout the piece is a poem entitled *Reeraa*, by Iranian poet Nima Youshij.

Niloufar Iravani

Website: <http://www.niloufariravani.com/>

Email: iravani.music@gmail.com

Niloufar Iravani was born and raised in Iran and currently lives in the United States. She received a Bachelor of Arts in piano performance and a Master of Arts in music composition from the University of Tehran. She later moved to the United States and earned a Master of Music and Ph.D. in music composition from Louisiana State University under the tutelage of Dr. Dino Constantinides. Iravani is an active member of the Iranian Female Composers Association.

Iravani has received commissions from the 2019 Women Composers Readings and Commissions (Toulmin Commission), the 2019 Louisiana Music Teacher's Association, and the League of American Orchestras in partnership with the American Composers Orchestra. She has been a prize winner for several competitions, including the Southeastern Composers League's Philip Slates Memoriam Competition, and the Darkwater Women in Music Festival Composer Competition. The Constanta Symphony Orchestra, Charlotte Symphony Orchestra, Louisiana Sinfonietta, and Invoke String Quartet have performed Iravani's music. Her works have also been presented at

conferences including the League of American Orchestras National Conference, Earth Day Art Model Telematic Festival, Society for Electro-Acoustic Music, Cube Festival, Music by Women Festival and the University of Tennessee Contemporary Music Festival. She has published multiple works with Connors Publications.

Composition Title: *Daydream*

Composer: Niloufar Iravani

Instrumentation: Flute and Piano

Composition Year: 2012

Length of Piece: 2:45

Publisher: Not Published

Available Recordings: Not Available

Commission: No Commission

Level: G

Justification for Level: This piece has a range of D1 to B3. The piece offers the intermediate flutist an opportunity to encounter a variety of articulations (staccato, marcato, and tenuto markings). The piece is in simple meters ranging from 4/4 to 6/4 with four tempo changes. The repetitive nature and several grace notes of the flute part is a great challenge for an intermediate level flutist to explore the creation of variety through phrasing.

Program Notes: *Daydream*, for flute and piano, opens with a lively piano introduction. There are three different rhythmic sections (A, B, C), and all connect with fast descending passages. The compositional goal is to convey thoughts and emotions as

daydreams. Daydreaming is defined as a short-term detachment from one's immediate surroundings, during which a person's contact with reality is blurred and substituted by a fantasy. Together, the flute and piano go through these three different sections, or daydreams, with transitions that have a great sense of direction and motion.

Composition Title: *Departure*

Composer: Niloufar Iravani

Instrumentation: Flute and Piano

Composition Year: 2015

Length of Piece: 5:30

Publisher: Conners Publications - <https://www.music-usa.org/conners/>

Available Recordings: <https://tinyurl.com/iravanifarzaneh>

Performers: Roya Farzaneh, Claudio Olivera

Commission: No Commission

Level: G/H

Justification for Level: The piece has a range of C1 to Ab3. Extended techniques include flutter tonguing, staccato tonguing, and trilling. Feathered beaming is used through the work to indicate speeding up or slowing down fast passages within the beat. The rhythmic cadenza written uses wide intervals of 5ths, faster chromatic groupings, and many accent markings. This work is a great opportunity for a flutist to explore different tone colors and phrasing within the romantic style of the music.

Program Notes: The title *Departure* refers to and conjures the emotions experienced by the composer when she left her family and home country of Iran to pursue her studies

abroad in the United States. In this work, Iravani highlights the use of a pivotal chord that modulates to create harmonic tension. This tension and repetitive rhythmic motives found in the piece reflect Iravani's emotions and angst on leaving her home.

Composition Title: *Fusion*

Composer: Niloufar Iravani

Instrumentation: Solo Flute

Composition Year: 2016

Length of Piece: 3:45

Publisher: Conners Publications - <https://www.music-usa.org/conners/>

Available Recordings: <https://youtu.be/jhONz3GOSrY>

Performers: Roya Farzaneh

Commission: No Commission

Level: I

Justification for Level: The piece has a range of D1 to C3. The challenges in this work come from the several technically demanding passages. Large intervals in quick succession coupled with demanding articulation markings make this work technically challenging. The melodic material of the opening three phrases is expanded throughout the piece and offers the flutist the opportunity to showcase the material presented in imaginative ways.

Program Notes: *Fusion*, for solo flute, begins with a lyrical theme composed of perfect fourth and fifth intervals. These intervals provide the basis for the melodic material of the work and are expanded and ornamented throughout. The work is titled *Fusion* because

the simple opening line fuses with various rhythms and thematic material to provide an overarching unity throughout the work.

Composition Title: *The Maze*

Composer: Niloufar Iravani

Instrumentation: Flute, Oboe, Clarinet, Bassoon

Composition Year: 2017

Length of Piece: 9:15

Publisher: Connors Publications - <https://www.music-usa.org/connors/>

Available Recordings: Not Available

Commission: No Commission

Level: H

Justification for Level: The piece has a range of B0 to B1. Several passages require quick staccato tonguing at a quick tempo, providing a challenge for the flutist. Through all the movements, there are constant alternating passages between the instruments which require the flutist to blend and match the sound of the other instruments. The third movement contains sextuplet passages with larger intervals.

Program Notes: *The Maze*, for woodwind quartet, consists of three movements. The composition illustrates passing through a maze set in the mountains. During the first movement, *Energetic*, the writing depicts enthusiasm and exploration. The second movement, *Lyrical*, portrays the feeling of exhaustion and misery when desperate to find a way out of the maze. The final movement, *Mysterious*, portrays fearfulness and stress when there appears to be no exit from the maze. The compositional style of the third

movement is in homage to Charles Ives' *Unanswered Question*. This is evident in the voice leading and harmony, especially the ending chord. Similar to the start of Ives' work, which starts with a questioning melody in the trumpet, *Mysterious* starts with a questioning phrase in the flute. All three movements use musical imitation and develop thematic ideas through creative treatment of rhythm, register, and texture.

Composition Title: *Perceptions*

Composer: Niloufar Iravani

Instrumentation: Flute and Clarinet

Composition Year: 2019

Length of Piece: 11:30

Publisher: Connors Publications - <https://www.music-usa.org/connors/>

Available Recordings: Not Available

Commission: Louisiana Music Teachers Association

Level: I/J

Justification for Level: The piece has a range of B0 to B3. The work uses air sounds, glissandos, and a 15-second section of free rhythmic improvisation on the note indicated. The rhythmic language is complex with frequent meter changes, resulting in a challenging work for the ensemble as a whole. Fast passages with both scalar material and large intervals are challenging for the players. The seamless passing off between the clarinet and flute will be a challenge.

Program Notes: *Perceptions*, for flute and clarinet, represents Iravani's interpretations of two broad views of consciousness: duality and unity. She explores the idea that one

perceives everything in opposites - good or bad, right or wrong, life or death- as well as the inclination of humankind to attain unity to reach the deep layers of consciousness. The other three sections, Lyrical, Elegant, and Delicate, represent unity by using elements of tonal music.

Golfam Khayam

Website: <https://www.golfamkhayam.com/>

Email: golfamkhayam@gmail.com

Golfam Khayam was born and raised in Iran. She traveled to the United States to get her Master of Music degree from the College-Conservatory of Music at the University of Cincinnati. Khayam continued her studies in composition and orchestration at the Geneva University of Music in Switzerland, where she received an additional Master of Music degree in composition. She is currently a lecturer at Tehran Art University in Tehran, Iran.

Khayam incorporates Persian elements within a contemporary and experimental framework. Several of her compositions have been featured on Danish Cultural Radio, BBC3, Elbphilharmonie, and National Public Radio. She has collaborated with and been commissioned by Stephan Schmidt, Ivan Podyomov, Copenhagen Guitar Ensemble, Ensemble 21, Isabel Villanueva, William Kanengeiser, HEM Geneva String Orchestra premiering by Elena Schwarz, and Klangwerkstatt Berlin. In 2016, the "Windows on the World " competition category at the International Music Council in Paris, France selected Khayam as a winner. She held a residency at the Festival Aix-en-Provence, France, and received a full fellowship from HES-SO, Haute Ecole Spécialisée de Suisse Occidentale,

for her research project titled “New Vocabulary,” a project that discussed the concept of synthesis and cross-cultural fusion in contemporary music. She has given workshops about improvisation and synthesis at the Aarhus Royal Academy, Copenhagen Royal Music Academy, Geneva University, and Lucerne School of Music.

Composition Title: *Lost Wind*

Composer: Golfam Khayam

Instrumentation: Flute and Gong

Composition Year: 2018

Length of Piece: 5:30

Publisher: Not Published - Contact Composer

Available Recordings: <https://soundcloud.com/roya-farzaneh/lost-wind-golfam-khayam>

Performer: Roya Farzaneh

Commission: No Commission

Level: H

Justification for Level: The piece has a range of B0 to B3. Extended techniques used in this work include jet whistles, air sounds, harmonics, inhaling and exhaling into the flute, and pitch bends. The work demands a variety of tone colors (warm, haunting, aggressive, and bright) and ability to blend with the sound of the gong. This music reflects traditional Persian style in its use of ornaments and is rhythmically free with an improvisatory feeling.

Program Notes: *Lost wind*, for solo flute and gong, is inspired by traditional Persian music. Khayam intends for this piece to be a written improvisation-and gives the

musician great liberties for rhythmic interpretation through use of *fermatas*, grace notes, *accelerandos* and *ritards*. The flute is an extension of the gong with the resonance blending into one sound -therefore, a large portion of the work is in the lower register of the flute. One performer can play both the gong and flute but the piece can also be performed with two musicians.

Nasim Khorassani

Website: <https://soundcloud.com/nasim-khorassani>

Email: nkhorass@ucsd.edu

Nasim Khorassani was born in Tehran, Iran. Khorassani began studying composition at the early age of eight years old but did not have any of her works performed while living in Iran. She received a Master of Music in composition from the University of Tehran under the tutelage of Mohammad Reza Tafazzoli, Kiawasch Sahebnassagh, and Dr. Sara Abazari. Khorassani moved to the United States to continue her education at Cleveland State University, where she received her second Master of Music degree. She is currently pursuing her Ph.D. in music composition at the University of California, San Diego, under the supervision of Dr. Katharina Rosenberger.

Khorassani has received commissions from No Exit New Music Ensemble, Del Sol String Quartet, Patchwork Duo, Zeitgeist, and Loadbang. While living in Iran, she founded a group of music students that received the prestigious German travel scholarship, Deutscher Akademischer Austauschdienst (DAAD). This group was the first Iranian group to receive this scholarship. In 2013, she was one of five artists from Iran to be selected for the Iran-UK Sonic's residency in London, England.

Composition Title: *Water Story*

Composer: Nasim Khorassani

Instrumentation: Flute

Composition Year: 2013

Length of Piece: 6 minutes

Publisher: Not Published - Contact Composer

Available Recordings: <https://soundcloud.com/nasim-khorassani/water-story>

Performer: Sean Gabriel

Commission: No Commission

Level: F/G

Justification for Level: The piece has a range of C1 to E3. The composition uses special notation to show minimal *crescendos* and *decrescendos* and also notates the word “free” at the end of a crescendo to allow the performer to determine how loudly they would like to play. Khorassani composed the piece in spatial notation with no bar lines. The work incorporates extended techniques, such as whistle tones and key slaps. There are many trills and tremolos in the middle of the work.

Program Notes: The water evaporation cycle of the Earth’s surface influenced *Water Story*, for solo flute. Earth’s water is always in movement, and the natural water cycle describes the continuous movement of water on, above, and below the surface of the Earth. This work is shaped in the same way as the formal and narrative structure and can predominantly be seen at the end because the piece finishes the same way it begins, just like the Earth’s water cycle.

Composition Title: *Unknown*

Composer: Nasim Khorassani

Instrumentation: Bass Flute, C Trumpet, and Violin

Composition Year: 2019

Length of Piece: 9:30

Publisher: Not Published - Contact Composer

Available Recordings: <https://soundcloud.com/nasim-khorassani/unknown>

Performers: Teresa Diaz, David Aguila, Ilana Waniuk

Commission: No Commission

Level: K

Justification for Level: Khorassani composed this work in spatial notation with general performance instructions and a key to indicate markings for the extended techniques. The extended techniques include key clicks, lip pizzicatos, flutter tonguing, air sounds, jet whistles, and harmonics. There are beams with no note-heads to allow the musician to play any pitched note they want within a rhythmic framework. The final one to three minutes of the work is to be improvised by all musicians using material that appeared earlier in the composition.

Program Notes: *Unknown* for bass flute, C trumpet, and violin is a metaphorical piece based on the idea of the ‘shadow self’ from Jungian psychology. The shadow aspect stays almost unknown to us, hidden deep down inside the subconscious, and when it appears, it will be defenseless. This work is a depiction of one of Khorassani’s own and most aggressive shadows.

Kimia Koochakzadeh-Yazdi

Website: <https://kimiakoochakzadehyazdi.com/>

Email: kimiayazdi@yahoo.com

Kimia Koochakzadeh-Yazdi was born in Iran and is currently based in Vancouver, British Columbia. She received her Bachelor of Fine Arts in music composition under the tutelage of Sabrina Schroeder from the Simon Fraser University's Interdisciplinary School for the Contemporary Arts in British Columbia. In the fall of 2021, Koochakzadeh-Yazdi began her Ph.D. in composition at Stanford University in California.

Kimia Koochakzadeh-Yazdi writes for both acoustic, electronic, and electroacoustic ensembles. The exploration of the unfamiliar as well as her interest in the human psyche inspire many of her compositions. Her works have been featured at festivals such as The New York City Electroacoustic Music Festival, Yarn/Wire Institute, Ensemble Evolution, New Music on the Point, wasteLAnd Summer Academy, and the SALT New Music Festival. Her works have also been presented by organizations, including the Iranian Female Composers Association, Music on Main, Western Front, Vancouver New Music, and Media Arts Committee. She often engages in cross-disciplinary collaborations in dance, film, and theater. In this capacity, she has worked with Ballet BC's artist-in-residence, Peter Smida, written an original score for a short film by Anthony Lee, and performed music for a dance film by Tomoyo Yamada.

Composition Title: *The Starts and the Stops*

Composer: Kimia Koochakzadeh-Yazdi

Instrumentation: Piccolo and live electronics

Composition Year: 2019

Length of Piece: 5:45

Publisher: Not Published - Contact Composer

Available Recordings: <https://soundcloud.com/user-529844759/the-starts-and-stops>

Performer: Mark Takeshi McGregor

Commission: No Commission

Level: K

Piccolo Writing: This piece relies heavily on extended techniques. The composer clearly marks when the performer should use a regular embouchure and when to create a more distorted, growling sound called ‘a lion’s roar.’ Other extended techniques used are flutter tonguing, air sounds, syllabic air sounds, and improvisation sections. The piccolo is to be live-processed, which involves playing into a microphone and then altering the sound with the following equipment: a mixer, a Focusrite Scarlett 2i2, one small diaphragm condenser microphone, one microphone stand, speakers, and one power bar.

Program Notes: *The Starts and The Stops*, for solo piccolo and live electronics, is an experimental piece in which the sounds of the piccolo and electronics create a unique sonic landscape. The inspiration for this composition is human psychology. We face situations in our life that struggle with, and in those instances, we can take those ideas and reshape them in a way that fits our own psyche.

Composition Title: *Brimming Air*

Composer: Kimia Koochakzadeh-Yazdi

Instrumentation: Piccolo and live electronics

Composition Year: 2019

Length of Piece: 5:45

Publisher: Not Published - Contact Composer

Available Recordings: https://youtu.be/c_kILI9hE3Y

Performer: Mark Takeshi McGregor

Commission: No Commission

Level: K

Justification for Level: There is no written score to this piece; it is based purely on verbal communication. The goal is to make each performance unique to each performer by experimenting with the process. There are three phases that go into the creation of this piece: workshopping prepared flute, recording and filming the performer, and audio and video editing to create the overall atmosphere. The work consists mostly of extended techniques and requires that the flute be prepared to access additional timbres. The objects used to prepare the flute can be any item the flutist wants to explore. Common items used are balloons, tape, string, and cigarette paper.

Program Notes: *Brimming Air*, for multiple flutes and prepared flute for a single performer, experiments with the idea of “play” and how this notion can be used in the performance using tools, whether it’s the balloon being used or theatrical effects. In Mark Takeshi McGregor’s performance, he uses the balloon at the end of the foot joint to create a unique sound and creates more theatrical drama by popping the balloon. The

work is a fusion of the sonic world with the visual world in which experimenting with each completes the other.

Martyna Kosecka

Website: <http://www.martynakosecka.com>

Email: martyna.composer@gmail.com

Martyna Kosecka is half-Iranian and was born in Gdynia, Poland. Kosecka received a Master of Art in Music Composition from Rafał Jacek Delekta in Music Academy in Kraków, Poland and a Master of Art in Orchestral Conducting under the tutelage of Szymon Bywalec at the Music Academy in Katowice, Poland. Kosecka is artistic co-director of the Tehran Contemporary Music Festival and is co-founder of the Spectro Centre for New Music, a group specializing in workshops of modern music. Kosecka also run the International Contemporary Music Festival in Tehran, Iran.

The techniques of sound organization and experimenting with scales, tuning, microtones, and time perception are prevalent in Kosecka's music. She is a winner of the 5-minute Opera Competition organized by 28.Music Biennale Zagreb in Croatia. She composed her full-length opera, *Klotho*, for that competition. She also is a winner of the call for proposals by Swiss ensemble, EKLEKTO, for her piece for three percussionists and electronics. In addition, Kosecka received second prize at the fourth National Krzysztof Penderecki Composition Competition in Poland. She is part of the Collaborative Electroacoustic Composition with Intelligent Agents organized by the Center for the Arts and Media in Karlsruhe. Donemus Holland publishes Kosecka's compositions post-2018.

Composition Title: *Zamharīr: Frozen timelessness*

Composer: Martyna Kosecka

Instrumentation: Flute, Cello, Piano, and Electronics

Composition Year: 2019

Length of Piece: 10:50

Publisher: Donemus Music (in progress) - <https://webshop.donemus.com/>

Available Recordings: https://youtu.be/_3J26jVSnBA

Performers: Trio IAMA

Commission: No Commission

Level: J

Justification for Level: The piece has a range of C1 to A3 and has very extreme dynamic ranges. The composition relies heavily on extended techniques including quarter tones, indications of playing out of tune, air sounds, tongue pizzicatos, pitch bends, multiphonics, flutter tonguing, harmonics, timbral trills. There are written indications to play rhythmically free within certain beats. The flute part has several syncopated passages with constant meter and tempo changes. Another challenge comes from blending sound with the ensemble; the flutist should create a seamless sound with the cello while alternating longer pitches.

Program Notes: *Zamharīr: Frozen timelessness* is written for flute, cello, piano, and electronics. The piece is an attempt to describe the sounds and atmosphere that we might hear while descending to a frozen-over version of hell. The writing portrays the feelings one might experience in complete coldness, including the cracks in the bones and the

mental torture by the extreme frost. The work premiered at the Unerhörte Musik, BKA Theater in Berlin, Germany.

Composition Title: *Hypnos*

Composer: Martyna Kosecka

Instrumentation: Bass Flute and Fixed Media

Composition Year: 2020

Length of Piece: 8:00

Publisher: Donemus Music (in progress) - <https://webshop.donemus.com/>

Available Recordings: Not Available

Commission: No Commission

Level: I/J

Justification for Level: The piece has a range of C1 to G3 and has a very large dynamic range that must match the fixed media. Extended techniques are abundant in this work and are mostly quarter tones, tongue pizzicatos, pitch bends, singing and playing, flutter tonguing, key clicks, extreme air sounds. The singing and playing sections typically include singing the same pitches as what is being played but do incorporate voice glissandos. A key is at the beginning of the score to show fingerings and symbols for extended techniques. There are many repetitive passages with extreme dynamics that should blend into the fixed media audio.

Program Notes: Originally written for tenor recorder in 2017, Kosecka revised *Hypnos* for bass flute and fixed media in 2020. The piece is written in Dastgaah-e Maahur, a modal system used in traditional Persian music. The mode used is like the major mode of Western classical music, but the scale is composed of ten notes instead of eight. This

work is a depiction of the concept of time flow, sleepiness, and focus, which are seen through the various presentations of the same modal motive throughout the composition. The fixed media has a variety of processed flute sounds that imitate the live performer. The fixed media also explores harmonics, trills, and sounds that represent moving clouds in the sky.

Afarin Mansouri

Website: <https://www.afarinmansouri.com>

Email: afarinmansouri@gmail.com

Afarin Mansouri is an Iranian currently based in Ontario, Canada. She received her Bachelor of Music at Wilfrid Laurier University, her Master of Music at the University of Toronto, and a Ph.D. from York University in Toronto, Canada. Mansouri is the founder of cultureland, an organization to commission and produce operas that include non-Western elements. She is on the inclusivity committee of the Canadian Opera Company, co-founder and artistic director of the Iranian-Canadian Composers of Toronto, and has been a national councilor of the Canadian League of Composers. Mansouri is also the founder and director of Music Nest, a music program based in North York, Ontario. Children's opera and the effect music has on the development of children's intellectual skills is the primary focus of Mansouri's Ph.D. research.

Mansouri's composition career centers on producing operas and incorporating Middle Eastern elements in her operatic music. Kingston's Watershed Festival premiered her first opera written in Farsi in 2021. Mansouri's compositions have been performed in Canada, the United States, England, Iran, and South America. She received the Senate of

Canada 150th anniversary medal for her artistic contribution to society and was a nominee for the Louise Applebaum Composition Award for Young Audience. She has collaborated with the Seattle Opera, Canadian Opera Company, Tapestry Opera, You Dance National Ballet of Canada, Queen's University, Wilfrid Laurier University, Tirgan Festival, and Toronto Nuit Blanche.

Composition Title: *Qalicheh*

Composer: Afarin Mansouri

Instrumentation: Flute, Viola, and Harp

Composition Year: 2009

Length of Piece: 5:00

Publisher: Canadian Music Centre - <https://cmccanada.org/>

Available Recordings: Not Available

Commission: No Commission

Level: G

Justification for Level: The piece has a range of C1 to A3. The flute part contains one extended technique, flutter tonguing, and indicates no vibrato on specific notes.

Articulated passages are found through the composition that might require double tonguing, depending on the flutist. Grace notes with large intervals are present, requiring great flexibility of the embouchure. Mansouri's inspiration for this work centers around Persian carpet makers and the intricate detail that goes into making a woven carpet. There are abundant opportunities to explore different articulations and colors to match the story the composer is telling.

Program Notes: The title, *Qalicheh*, translates to “little rug.” The music is specifically written as a reflection of the intricate and demanding craftsmanship necessary to create Persian rugs and as an homage to the women who have spent their lives making them. What we decorate our homes with and walk on is woven by the hands of women, each with its own magical life story. As the piece progresses, the instruments mimic the sound one might hear during textile work. The flute and viola trade short articulated passages that include grace notes and a variety of note groupings, which represent the weaving and knotting of the yarn to create a Persian rug.

Composition Title: *Lament*

Composer: Afarin Mansouri

Instrumentation: Flute

Composition Year: 2010

Length of Piece: 5:00

Publisher: Canadian Music Centre - <https://cmccanada.org/>

Available Recordings: Not Available

Commission: No Commission

Level: D

Justification for Level: The piece has a range of B0 to E3. The flute is in the middle to low registers of the instrument for the duration of this piece. Challenges for a beginning or intermediate flutist would center on tone color in the lower register and creating a variety of musical phrases. This simple composition gives a flutist the opportunity to

explore the expressive capabilities of dynamics and colors in order to build an interpretation.

Program Notes: *Lament*, for solo flute, is the portrayal of sorrow. Mansouri was inspired to write this piece when she left her family and friends in Iran to study abroad. The sixteenth note followed by a dotted eighth note represents the sighing and somber expression of her sadness. The work was written in 2010 but later performed on the Persian Noy in 2017 as part of Mansouri's opera *Forbidden*, which was commissioned and written for the Tapestry Opera in Toronto, Canada.

Niloufar Nourbakhsh

Website: <https://niloufarnourbakhsh.com/>

Email: niloufar.nourbakhsh@gmail.com

Niloufar Nourbakhsh was born in Iran and is currently based in New York. She is a graduate of Goucher College in Baltimore, Maryland, where she received the Global Citizen Scholarship. She studied at the University of Oxford as a Mahoney and Caplan Scholar and received a Ph.D. in music composition under the tutelage of Sheila Silver from Stony Brook University in New York. Nourbakhsh is a founding member and co-director of the Iranian Female Composers Association. She is a teaching artist at the Brooklyn Music School, adjunct faculty at Molloy College in Rockville Centre, New York, and co-director of Peabody's Conservatory Laptop Orchestra.

The Nashville Symphony Orchestra, the Library of Congress, I-Park Foundation, National Sawdust Ensemble, International Contemporary Ensemble, Center for Contemporary Opera, Women Composers Festival of Hartford, PUBLIQuartet, Forward

Music Project, Calidore String Quartet, Cassatt String Quartet, Akropolis Reed Quintet, Great Lakes Chamber Music Festival, and Ensemble Connect have either commissioned or performed Nourbakhsh's music. Her music has been performed at festivals and concert venues across the country, including Carnegie Hall, Washington D.C.'s Kennedy Center, the Mostly Mozart Music Festival, and the Seal Bay Festival of American Chamber Music. Nourbakhsh received second prize in the Hildegard Commission Composition sponsored by the non-profit presenting organization and venue National Sawdust.

Composition Title: *White Helmets, as White as Death*

Composer: Niloufar Nourbakhsh

Instrumentation: Flute, Violin, Viola

Composition Year: 2017

Length of Piece: 7:40

Publisher: Not Published - Contact Composer

Available Recordings: https://www.youtube.com/watch?v=5N_ADDiWfD8

Performers: Eun Hae Grace Oh, Micaela Freund Haimov, Shanrong Sabrina Tuo

Commission: No Commission

Level: G

Justification for Level: The piece has a range of C1 to C3. The composition has repetitive low register articulation, which will require clarity in the sound and light tonguing to help in the rhythmic drive of the piece. The work is a great exploration of the interplay of texture, color, and dynamics between flute and strings. The flute part, on

paper, is simple, but the extreme colors and intensity of the composition provide a great challenge for the ensemble.

Program Notes: Dedicated to the volunteers of the White Helmets Organization, Nourbakhsh composed *White Helmets, as White as Death*, for flute, violin, and viola. The White Helmets Organization² is a humanitarian volunteer group of rescue workers that will risk their lives to help anyone who was effected by the bombing that occurred in Syria. The White Helmets organization has saved over 82,000 civilian lives in mercenary-controlled Syria since 2014. This piece is a depiction of the most beautiful nature of this organization: to remain humane under the most inhumane conditions of war. With the extreme ranges of the flute, violin, and viola, Nourbakhsh shows the extremes of war and peace in this composition.

Arezou Rezaei

Email: arezou.rz74@gmail.com

Arezou Rezaei was born and raised in Tehran, Iran, and is currently based in Germany. Before her compositional studies at the Tehran University of the Arts, she studied piano and took compositional lessons with Karen Kayhani. In 2017, she traveled to Germany to study composition at the Stuttgart State University of Music and Performing Arts under the tutelage of Martin Schuettler. She currently works as a composer, pianist, and teacher in Germany. As of 2021, Rezaei began her studies in composition for film and media at the Munich University of Music and Performing Arts.

² <https://www.whitehelmets.org/en/>

Rezaei has taken part in several concerts and festivals throughout Europe and Iran, including the Tehran Electronic Music Festival, where she was a prize winner for her composition, *Engāsh*t.

Composition Title: *Nassim az Divâr hâ Mitarâvad*

Composer: Arezou Rezaei

Instrumentation: Flute, Viola, Santur, Percussion

Composition Year: 2018

Length of Piece: 5:00

Publisher: Not Published - Contact Composer

Available Recordings: <https://youtu.be/Ig5SgZMVorw> (An excerpt of the piece)

Performer: Ylenia Cimino, Anthony de Battista, Lucas Gerin, Nozomi Hiwatashi

Commission: No Commission

Level: I

Justification for Level: The piece has a range of C1 to D3. Extended techniques included are multiphonics, flutter tonguing, air sounds, quarter tones, glissandos, and overblown harmonics. For an ensemble, the frequent meter changes and irregular rhythms will be a challenge. Rhythms are syncopated and include passages of two against three between players. The challenge of matching the sound and articulation of the *santur* can be a unique experience. The instrument is a hammered dulcimer instrument of Iran and has a plucked string sound that has more resonance. Trying to fit the flute part into the ensemble can be difficult, especially the short rhythmic sections.

Program Notes: *Nassim az Divâr hâ Mitarâvad*, for flute, violin, *santur*, and percussion, is inspired by a quote from the Persian poet, Sohrab Sepehri. The title is a play on words: *Nassim* translates to “morning breeze,” *Divâr* translates to “a wall or limitations”, and *Mitarâvad* is translated to a verb for flowing liquid. The combination of these words describes the inability of wind to pass through obstacles, which can be heard in the music’s frequent textural changes. The *santur* plays the part of the wall that the wind cannot penetrate, while the flute and viola interject with intense rhythmic passages that act as the wind trying to move past an unbreakable wall.

Parisa Sabet

Website: <http://www.parisasabet.com/>

Email: psabet@gmail.com

Parisa Sabet was born and raised in Shiraz, Iran and is currently based in Toronto, Canada. She received her Bachelor of Music degree with honors at Roosevelt University in Chicago, Illinois, and both her Master of Music and Doctorate of Musical Arts degrees in music composition from the University of Toronto. While at the University of Toronto, she received the Mirkopoulos and Miller/Khoshkish fellowships and received the Tecumseh Sherman Rodgers Graduating Award for providing important contributions to the field of music. Sabet is on the Board of Directors of the Aurora Cultural Centre in Toronto and currently works as a producer for the Persian Baha’i Media Service based in Washington D.C.

Her Iranian roots, Western education, and a passion for socially engaged art influence Sabet’s musical style. Through her socially engaged initiatives, the Ontario

Arts Council and the Toronto Arts Council have funded Sabet to present world premieres of her music along with other international composers. The Social Sciences and Humanities Research Council of Canada supported her study of Persian folk dance that is now banned in Iran but still secretly performed. Sabet was the recipient of the Kathleen McMorow Music Award and the Mécénat Musica Prix 3 Femmes selected Sabet to compose an opera in collaboration with librettist, Nika Khanjani. She received the Ann H. Atkinson prize and was named the winner of the Violet Archer Composer's Prize for her compositions.

Composition Title: *Nay Nava*

Composer: Parisa Sabet

Instrumentation: Alto Flute

Composition Year: 2014

Length of Piece: 7:30

Publisher: Canadian Music Centre <https://cmccanada.org/>

Available Recordings: <https://youtu.be/9XFpNCVU9s4>

Performer: Roya Farzaneh

Commission: No Commission

Level: G

Justification for Level: The piece has a range of E1 to F3. Several extended techniques are used, including harmonics, whistle tones, timbral trills, tongue pizzicatos, air sound, and flutter tonguing. There is a great sense of freedom in this composition that allows the flutist to explore a variety of tone colors. The beginning and ending of the work indicate

whistle tones that can be played at any length or rhythm. The improvisational style, abundant fermatas, and marking of *con molto rubato* allow for infinite interpretations which makes each performance unique to the flutist.

Program Notes: *Nay Nava (The Song of the Nay)* is composed for solo alto flute and inspired by the Persian Nay player, Maestro Hassan Kassai. Sabet drew inspiration from Debussy and Ravel who often blended non-Western and Western elements to create a new sound world that sounds exotic to listeners but includes hints of familiarity. This piece is one of Sabet's earliest compositions and features characteristics of Persian traditional music, such as the use of modes, quarter tones, and improvisation.

Composition Title: *Falling Towards a Secret Sky*

Composer: Parisa Sabet

Instrumentation: Flute and Fixed Media

Composition Year: 2014

Length of Piece: 5:45

Publisher: Not Published - Contact Composer

Available Recordings: <http://www.parisasabet.com/fly-toward-secret-sky-2014-530>

Performer: Tristan Durie

Commission: No Commission

Level: K

Justification for Level: The piece has a range of C1 to A3. Extended techniques in this composition include key clicks, whistle tones, pitch bending, jet whistles, tongue pizzicatos, air sound, multiphonics, and flutter tonguing. The flute must line up exactly

with the fixed media audio, which is aided by timestamp in the score. This piece is a great opportunity to explore timbre and how it fits into the fixed media audio.

Program Notes: *Flying Towards a Secret Sky* is a one-movement composition written for flute and fixed media. Processed sounds of pre-recorded flute, *santur*, and the Persian frame drum, *daf*, create the fixed media. Tristan Durie premiered the composition at the Electroacoustic Music Concert in Walter Hall, Toronto, ON.

Composition Title: *Shur Angiz*

Composer: Parisa Sabet

Instrumentation: Flute, Clarinet, Piano, Violin, and Cello

Composition Year: 2014

Length of Piece: 3:20

Publisher: Canadian Music Centre <https://cmccanada.org/>

Available Recordings: <http://www.parisasabet.com/shur-angiz-2014-320>

Performers: Not Available

Commission: No Commission

Level: G

Justification for Level: The piece has a range of written C1 to A3. The score indicates the musician should perform the music percussively, so the articulation should be predominantly staccato and the accents and *sforzandos* should pop out of the texture. The composition incorporates extended techniques such as overblown harmonics, flutter tonguing, and jet whistles.

Program Notes: *ShurAngiz* is an upbeat, energetic composition for flute, clarinet, piano, violin, and cello. The work is based on Western classical forms but draws inspiration from Sabet's Iranian background. It was recorded by the Ensemble Contemporain de Montréal in 2014 as part of the ensemble's twentieth-anniversary celebration of Generation Project, a project aimed at providing a platform and professional training for young composers. Sabet considers this work to be a culmination of her compositional talents and a showcase of compositional style.

Composition Title: *How I Love You*

Composer: Parisa Sabet

Instrumentation: Flute, Soprano, Cello, and Percussion

Composition Year: 2016

Length of Piece: 3:00

Publisher: Not Published - Contact Composer

Available Recordings: <https://youtu.be/4ws0m5ufw-I>

Performers: Laura Block, Gretchen Adams, Gabriel Di Gennaro, Michael Scott Schneider, Allegra Montanari

Commission: Sharing Notes Nonprofit for the Chicago Ear Taxi Festival in 2016

Level: B

Justification for Level: The piece has a range of D1 to D2. The flute is written mainly in the first register in order to blend easily with the other instruments. The soprano leads the ensemble and the piece not difficult to put together. The most important aspect of this work is for the audience engagement required of the ensemble.

Program Notes: *How I Love You* for flute, soprano, cello, and percussion is an interactive mini-musical play for children with text by Marion Dane Bauer. Aside from the primary musicians, the composition includes the young audience, requiring them to participate with body percussion or the use of simple rhythmic instruments. Shared Notes, a program in Chicago, Illinois whose mission is to improve the quality of life in hospitals through intimate, engaging, and uplifting live music performances, commissioned the piece.

Composition Title: *The Seville Orange Tree*

Composer: Parisa Sabet

Instrumentation: Flute and Piano

Composition Year: 2016

Length of Piece: 10:00

Publisher: Canadian Music Centre - <https://cmccanada.org/>

Available Recordings: <https://tinyurl.com/sabetfarzaneh>

Performer: Roya Farzaneh

Commission: Flutist James Strauss and pianist Andre von Frasunkiewicz

Level: G

Justification for Level: The piece has a range of D1 to C3. The first movement employs extended techniques, including whistle tones, air sounds, pitch bending, and flutter tonguing. Sabet uses feathered beaming in this movement to denote speed. Much of the music captures the Persian traditional style of melodic writing, relying heavily on grace notes and fluctuation of tempo to give an improvisatory feel. This movement gives the

flutist the ability to showcase a variety of timbres. The second movement incorporates extended techniques including quarter tones, tongue pizzicatos, timbral trills, and a jet whistle.

Program Notes: *The Seville Orange Tree*, for flute and piano, consists of two movements. Sabet's memories of an orange tree in Shiraz, Iran inspired the work. The first movement depicts an early morning breeze and the serene atmosphere of sacred land that Sabet used to visit. The rhythmic and often syncopated second movement is in celebration of the divine soul that resides in the sacred land.

Elnaz Seyedi

Website: <http://elnazseyedi.com/>

Email: elnaz.sk@gmail.com

Elnaz Seyedi was born and raised in Iran and is currently based in Germany. She studied computer science at the Azad University of Tehran. During her computer science studies, Seyedi studied piano with Ali Gorgi and Farimah Ghawam-Sadi and music theory and composition with Alireza Mashayekhi. She later moved to Europe to continue her music composition studies at the University of the Arts in Bremen, Germany, the Folkwang University of the Arts in Essen, Germany, and the University of Music in Basel, Switzerland. Edition Juliane publishes her works in Klein, Berlin.

Seyedi is the first place prize winner of the Phoenix Trabant composition competition in Basel, Switzerland, and the Bernd Alois Zimmerman grant from the city of Cologne, Germany. During her studies, she received the Friedrich-Ebert-Stiftung scholarship from the Social Democratic Party of Germany, a Deutscher Akademischer

Austauschdienst (DAAD) scholarship, a residency scholarship from the Bartels Foundation in Basel, Switzerland, and a scholarship from the International Ensemble Modern Academy in Frankfurt, Germany. Her compositions have been presented at the Witten Days for New Chamber Music, Ultrasound Festival for New Music, Biennale Arte in La Biennale di Venezia, Impuls Festival Graz, Zeit Raum - Biennale for New Music and Architecture, Festival Mixtur, Now! Festival, Bludenzer Days of Contemporary Music, Huddersfield Contemporary Eight Bridges Festival, Festival Leicht über Linz, and the DASTGAH Festival for contemporary Iranian performing arts.

Composition Title: *Behind the Seas*

Composer: Elnaz Seyedi

Instrumentation: Bass Flute, Soprano, and Prepared Piano

Composition Year: 2017

Length of Piece: 11:00

Publisher: Not Published - Contact Composer

Available Recordings: <https://tinyurl.com/behindtheseas>

Performer: Roya Farzaneh, Caroline Miller, Claudio Olivera

Commission: No Commission

Level: J

Justification for Level: The piece has a range of C1 to B3. Extended techniques are heavily used, which can be a challenge for the bass flute. These include air sounds, flutter tonguing, multiphonics, harmonics, quarter tones, diaphragmatic accents, and air sounds. The score requires specific choreography: the flutist must begin off stage, and the

soprano begins seated in the audience. As the piece progresses, the two musicians walk slowly to meet on stage in front of the piano.

Program Notes: Seyedi composed *Behind the Seas* for bass flute, soprano, and prepared piano as part of an audiovisual project, *a very close look from far away*, based on a poem by Sohrab Sepehri. The line of poetry used is “I’ll build up a boat, I’ll sail away on the water, I’ll be far away from this strange earth.” The vocalist sings the text in non-sequential order and in several different languages.

Aida Shirazi

Website: <http://aidashirazi.com/>

Email: aida.shrz@gmail.com

Aida Shirazi was born and raised in Tehran, Iran, and currently lives in California. She received her Bachelor of Art degree in classical piano from Tehran University of Art in Iran, and her Bachelor of Music degree in composition and theory from Bilkent University in Turkey. Aside from composition and piano, she studied the traditional Iranian instrument, the *santur*, with Parissa Khosravi Samani. In 2016, Shirazi moved to California to study as Ph.D. candidate of composition at the University of California, Davis, under the tutelage of Mika Pelo. She is a co-founder and board member of the Iranian Female Composers Association.

Shirazi is a composer of acoustic and electroacoustic music who draws inspiration from Persian and English literature and Iranian classical music. Her compositions have been presented at festivals including Manifeste, Mostly Mozart, MATA, New Music Gathering, Direct Current, Taproot, and Tehran Contemporary Music Festival. Shirazi’s

music has been presented by the Maison de la Radio France, National Sawdust, New York City's Lincoln Center, Washington D.C.'s Kennedy Center, and the DiMenna Center. Her works have been performed by Orchestre Philharmonique de Radio France, Miranda Cuckson, International Contemporary Ensemble, Quince Ensemble, Ensemble Dal Niente, Left Coast Chamber Ensemble, Empyrean Ensemble, and the Bilkent Symphony Orchestra.

Composition Title: *Illusion*

Composer: Aida Shirazi

Instrumentation: Flute

Composition Year: 2012

Length of Piece: 9:00

Publisher: Not Published - Contact Composer

Available Recordings: <https://www.youtube.com/watch?v=olBJMOSgbzo&t=1s>

Performer: Cem Öner Türk, flute

Commission: No Commission

Level: H

Justification for Level: The piece has a range of written C1 to C3. The work relies heavily on extended techniques that are explained in a key at the beginning of the score. Those techniques include pitch bending, key clicks, quarter tones, and whistle tones. The piece is very colorful, relying grace notes, fast key-clicks, and trills to create various timbres. Performance directions included by the composer give the performer the opportunity to explore different colors, sounds, and dynamics.

Program Notes: *Illusion* is composed for solo flute. The juxtaposition of our illusion that is a combination of events, people, and objects inspires this composition. Large intervals and extreme dynamics help to portray these juxtapositions. The music reflects the idea of contrast with a wide variety of tone color and moods. Shirazi says that some of the musical ideas return in slightly different forms, but some are completely abandoned. The piece explores the idea of transience - what can continue and what will be forgotten.

Composition Title: *Lullaby for Shattered Angels*

Composer: Aida Shirazi

Instrumentation: Flute, Viola, and Harp

Composition Year: 2014

Length of Piece: 17:00

Publisher: Not Published - Contact Composer

Available Recordings: <https://www.youtube.com/watch?v=W8sO-wpS3MU&t=1s>

Performers: Martha Cargo, Stephanie Griffin, Ashley Jackson

Commission: No Commission

Level: H

Justification for Level: The piece has a range of written C1 to B3. It includes extended techniques that are explained in a key at the beginning of the score, including jet whistles, multiphonics, air sound, tongue pizzicatos, and slow pitch bends. Shirazi used feathered beaming in this composition to show speeding up or slowing down. Blending with the viola can be a challenge to the flutist because of the register differences.

Program Notes: *Lullaby for Shattered Angels* is written for flute, viola, and harp. Simple Kurdish lullabies and the Kurdish language inspire this work. The work uses a simple three-note motif that repeats through the piece and expands with the use of ornamentation and rhythmic development. The character of the music is always changing, with both subtle and dramatic shifts in mood. Timbral, melodic, temporal, and rhythmic changes of the repeated melody create an unpredictable journey.

Composition Title: *Where Time Abides*

Composer: Aida Shirazi

Instrumentation: Alto Flute, Violin, Cello, Piano, and Percussion

Composition Year: 2016

Length of Piece: 14:30

Publisher: Not Published - Contact Composer

Available Recordings: <https://soundcloud.com/aida-shirazi/where-time-adides>

Performers: Cem Önertürk, Ferhad Mehmet, Gökhan Bağcı, Aylin Yılmaz, Ali Can Öztan, Ata Özer

Commission: No Commission

Level: D

Justification for Level: The piece has a range of written C1 to E3. One extended technique is indicated for the performer; the flutist creates air sounds by rolling their headjoint in and out. The composition contains a mixed meter with the quarter note staying the same; this allows for a steady tempo and is not complex. Challenges for a

beginner or intermediate flutist can be found with matching and blending tone colors with the other instruments.

Program Notes: *Where Time Abides* is written for alto flute, violin, cello, piano, and percussion. The piece is a journey of sound unfolding over an extended period of time. Shirazi uses short phrases with different timbres from air sounds, harmonics, muted notes on the string instruments, and other timbral techniques to explore color. Timbral and rhythmic activity compensate for the restrained dynamics and tempo. The composer requests performance space be dark to create a ritualistic experience.

Composition Title: *Vestiges*

Composer: Aida Shirazi

Instrumentation: Flute, Violin, Viola, and Cello

Composition Year: 2018

Length of Piece: 6:45

Publisher: Babel Scores - <https://www.babelscores.com/>

Available Recordings: <https://www.youtube.com/watch?v=cnMm00a3pYk>

Performers: Left Coast Chamber Ensemble

Commission: Kurt Rohde Commission Fund and Left Coast Chamber Ensemble

Level: I

Justification for Level: The piece has a range of B0 to F3. Extended techniques are used and explained in a key at the beginning of the score. Techniques include air sounds, tongue pizzicatos, tongue rams, inhaling aggressively into the flute, pitch bending, and timbral trills. The flute part is not extremely difficult on its own, but the challenges of this

composition revolve around the complex rhythmic nature of the score. There are several times where the flutist's tone should blend into the sound of the strings.

Program Notes: *Vestiges* is written for flute and string trio. The myth of Orpheus, a legendary musician in ancient Greek mythology, inspired this piece. The composer borrowed melodies from composer Claudio Monteverdio and Christoph Willibald Gluck. The flute in *Vestiges* is associated with Gluck's lyrical quality of his melody to Orpheus, who has a charming character. Brief passages from Monteverdi's *Orpheus* belong to a recitative from the second act of the opera, where Orpheus grieves the death of Eurydice and promises to bring her back to life. The lyrics of the recitative inspired Shirazi to write this piece; "if my songs have any power at all, I will surely descend to the deepest abyss and... will bring you back with me to see the stars again... Farewell, earth! Farewell, sky, and sun, farewell!"

Composition Title: *Whispering in the Wind*

Composer: Aida Shirazi

Instrumentation: Alto Flute

Composition Year: 2020

Length of Piece: 4:00

Publisher: Babel Scores - <https://www.babelscores.com/>

Available Recordings:

<https://youtu.be/TyimhrYXyuY>

Performers: Ginevra Petrucci on C flute

Commission: Gabriela Lena Frank Creative Academy of Music

Level: I

Justification for Level: This composition employs extended techniques such as pitch bends, timbral trills, air sounds, whistle tones, distortion of vibrato, and quarter tones.

The abundant use of air sound and whisper tones in the composition is a reflection on the title of the work. The extensive use of long notes in this unaccompanied piece allows the performer to use an array of tone colors and dynamics.

Program Notes: *Whispering in the Wind* is written for solo alto flute. Originally written for C flute and titled *Miniature for solo flute*, this piece was later renamed and transcribed for alto flute. As part of the Gabriela Lena Frank Creative Academy of Music's initiative to create music during the 2020 COVID-19 pandemic, Shirazi composed this piece. She composed the piece for Ginevra Petrucci, who premiered the work.

Composition Title: *Night Landed*

Composer: Aida Shirazi

Instrumentation: Flauto d'Amore and Fixed Media

Composition Year: 2021

Length of Piece: 15:00

Publisher: Not Published - Contact Composer

Available Recordings: <https://soundcloud.com/aida-shirazi/night-landed>

Performer: Ginevra Petrucci, Aida Shirazi, Bahar Royae

Commission: No Commission

Level: J

Justification for Level: The piece has a range of written E1 to D3. The composition's score includes notation of the fixed media the flutist performs alongside. Extended techniques used in this composition include air sounds, tongue pizzicato, timbral trills, flutter tonguing, whispering while playing, and quarter tones. The composer explains these techniques in a key at the beginning of the score. The whispered lines are not supposed to be comprehensible and should act as a textured effect.

The flauto d'amore is intermediate in size between the modern C flute and the alto flute. The pitch of the instrument is pitched in the key of A and was made during the Baroque era. Shirazi wrote this piece as part of Ginevera Petrucci's project Flauto D'Amore Project

Program Notes: *Night Landed* is written for flauto d'amour and fixed media. The recording that accompanies the flute is a combination of words whispered in Persian, pre-recorded bass flute, processed thunder and bell sounds, and electronically generated drones. This work is inspired by *Echo*, a poem by Sohrab Sepehri. The words spoken in the recording and whispered into the flute are fragments of this poetry. The piece begins as a soliloquy and progresses into a dialogue with the recorded bass flute.

Nastaran Yazdani

Email: ns.yazdani@gmail.com

Nastaran Yazdani is currently based in Paris, France, where she is pursuing a Diplôme Supérieur in composition under the tutelage of Eric Tanguy at the École Normale de Musique. During her studies, she won the Scholarship of École Normale de

Musique de Paris. In 2021, Yazdani was an artist-in-residence for Creative Dialogue, an educational group that aims to bring young performers and composers together in France.

Yazdani's music has been performed in France, England, and the United States. She has collaborated with ensembles, including the Iranian Orchestra for New Music and Karina Kimiai's ensemble at the Association of Iranian Contemporary Music Composer's Contemporary Music Festival. She has been selected to compose a new piece titled *Faint Sun* for the Sonar Trio Ensemble, and was composer-in-residence for Ensemble Dynamique (of which she is a founding member) in 2021.

Composition Title: *From the Clouds*

Composer: Nastaran Yazdani

Instrumentation: Flute

Composition Year: 2020

Length of Piece: 4:20

Publisher: Not Published - Contact Composer

Available Recordings: <https://youtu.be/px-VJIR9NgM>

Performer: Mehrdad Gholami

Commission: No Commission

Level: H/I

Justification for Level: The piece has a range of B0 to C3. The work uses many extended techniques, including singing and playing, pitch bending, flutter tonguing, air sounds, overblown harmonics, key clicks, and timbral trills. The flutist must open the

piece by speaking Farsi and transition into flute playing. The composition includes constantly changing compound-meters.

Program Notes: The different sounds of the flute can create and its relationship sparked the inspiration for Yazdani's piece, *From the Clouds*, for solo flute. The work is in three sections and uses a combination of voice alone, voice and flute together, and solo flute sounds. Lyrics that are spoken are from an ancient Zoroastrian prayer. The prayer is used because of its slow, repetitive, and whispering nature. The name of the piece draws inspiration from writing by the Persian poet, Houshang Chalangi, who writes "among the clouds, the cloud that you are will not rain."

Negin Zomorodi

Website: <http://www.neginzomorodi.com/>

Email: negyzomorodi@gmail.com

Negin Zomorodi was born and raised in Tehran, Iran. She graduated from the Amirkabir University of Technology with a degree in textile engineering, but later in life pursued music composition at the Tehran University of Art in Iran where she completed her Master of Art degree in Music Composition. Zomorodi also studied music theory and harmony at the Royal Conservatory of Music in Toronto, Canada. In 2010, she created the initiative "Specialized Meetings at Gozar Music Academy", which aims to keep players, composers, and researchers connected while educating Iranian students about art. These meetings presented by Zomorodi are held monthly at the Tehran Book Cities and Gozar Music Academy. She has taught music to graduate and postgraduate students at the Tehran University of Art and the Islamic Azad University.

Zomorodi's compositions have been performed at the Contemporary Composers Festival, the Contemporary Composer's Piano Night, and the Roudaki Hall in Tehran, Iran. Her works have been performed by chamber groups including Suddenly String Quartet, Iranian chamber group Chahargan, Migration String Quartet, and the Respina Quartet. Aside from composition, Zomorodi is skilled at improvisation on piano and performed at the Fereshteh Music Nights Festival.

The eleven works by Zomorodi in this document, discussed in turn below, are part of a collection of flute works titled *The Rebellious Shadows*. This collection was created during the COVID-19 pandemic in late 2020 into 2021. During this time, Zomorodi could review her flute compositions from the last ten years and compile a book of flute repertoire. The musicians Mehrdad Gholami and Majid Sinki heavily inspired her pieces. *The Rebellious Shadows* is a self-published compilation that includes artwork by Zomorodi's friend Shadi Mir Mehdi. Zomorodi uses Mehdi's abstract artwork in her publication to make the set cohesive or, as she states, "the threads and fabrics make the music." Mehdi's art serves as inspiration for both Zomorodi and the performer.

Composition Title: *The Divine Shadow*

Composer: Negin Zomorodi

Instrumentation: Flute, Cello, and Piano

Composition Year: 2010

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: H

Justification for Level: The piece has a range of C#1 to F3. Zomorodi is very precise in writing crescendos and diminuendos because of the seamless running thirty-second notes that pass between the three instruments. These thirty-second notes lay well technically on the flute. Besides the technical passages, the composition includes grace notes that can be difficult.

Program Notes: *The Divine Shadow* for flute, cello, and piano is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. The title refers to the simple and angelic harmony used in the music that sounds as if it could be used in a religious context. The opening starts with a major seventh chord being passed between the flute and cello and develops into a more lyrical section with syncopation to create a textured effect in the music.

Composition Title: *A Shadow Inside the Shadow*

Composer: Negin Zomorodi

Instrumentation: Flute, Xylophone, and Vibraphone

Composition Year: 2010

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: I

Justification for Level: The piece has a range of C1 to D#3. The challenge of this composition comes with the extreme rhythmic writing and the need for precision within the ensemble.

Program Notes: *A Shadow Inside the Shadow* for flute, xylophone and vibraphone is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. The music begins with the xylophone and flute fitting into the vibraphone part, which references the piece's central idea, the image of a shadow being inside another shadow. The intricate and overlapping nature of the music creates a unique layered effect.

Composition Title: *The Shadow of an Angel*

Composer: Negin Zomorodi

Instrumentation: Flute and Violin

Composition Year: 2012

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: J

Justification for Level: The piece has a range of C1 to G3. There are many staccato markings for articulation and at the fast tempo markings of eight-note equals 160 and 240. The short work is in meter 3+2/16 and is very rhythmic, with several notes tied over the bar line to create syncopation. While the flute part might not look complicated, when

paired with the violin, the composition becomes much more challenging because of its rhythmic complexity.

Program Notes: *The Shadow of an Angel* for flute and violin is part of a collection of flute works by Zomorodi, titled *The Rebellious Shadows*. This short work is a conversation between two angels, the flute and the violin. The writing at the beginning acts like a conversation between the two voices, and as the piece progresses, the two join in unison.

Composition Title: *The Inner Shadow*

Composer: Negin Zomorodi

Instrumentation: Alto Flute and Viola

Composition Year: 2014

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: F

Justification for Level: The piece has a range of C1 to G3. The work includes one extended technique, flutter tonguing. The challenges of this composition are rhythmic in nature. The work is in the meter of 3/8 and often the flute and viola either play the same rhythmic figures or pass off running sixteenth notes that also have grace notes. Constant eighth-notes, that are often a soft dynamic, keep an energetic and rhythmic drive through the entire work.

Program Notes: *The Inner Shadows* for alto flute and viola is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. Alto flute and violas have a warm timbre and pitch range that represent a more introspective sound. The work is often very soft to give a more introverted feeling to the music. The alto flute and viola play several rhythms in unison while also exploring unique Persian modes and harmonies.

Composition Title: *The Rebellious Shadows*

Composer: Negin Zomorodi

Instrumentation: Flute and Piano

Composition Year: 2015

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: F

Justification for Level: The piece has a range of C1 to A3. The work includes extended techniques such as whistle tones and flutter tonguing. Triplet passages that are passed between the flute and piano fill this composition. This is an excellent piece to explore tone color and a variety of articulations.

Program Notes: *The Rebellious Shadows* for flute and piano is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. This work is a dialog between hope and despair. The hope can be heard in the fast and articulated passages while the despair is heard in the more lyrical and minor sections. The melodic intervals and modes used in this music represent Persian traditional music.

Composition Title: *The Tremulous Shadows*

Composer: Negin Zomorodi

Instrumentation: Flute and Piano

Composition Year: 2016

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: G

Justification for Level: The piece has a range of C1 to B3. This composition has a variety of articulation including staccato, tenuto, accented, and legato. The work incorporates trills and many thirty-second runs, but these runs are at a relatively slow tempo. The piece begins with the piano and as the flute enters the piece it feels as though the flute is interrupting the piano. Technical flourishes in the flute part occasionally alternate with the piano part.

Program Notes: *The Tremulous Shadows* for flute and piano is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. Over time, the flute adds short phrases on top of the piano part. The flute is the tremulous or nervous voice at the start, but as the music develops, the flute becomes more virtuosic and confident. The music acts like a conversation between the nervous flutist, who grows in confidence throughout the piece and ultimately blossoms, with the confident pianist.

Composition Title: *The Scattered Shadows*

Composer: Negin Zomorodi

Instrumentation: Flute and Piano

Composition Year: 2016

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: G/H

Justification for Level: The piece has a range of C1 to B3. This composition has a variety of articulation including staccato, marcato, and accented. Zomorodi fills the composition with sextuplets that are slurred or articulated with a staccato marking. These sextuplets are typically in a scalar pattern and with the two tempo markings of 80 and 56 to the quarter-note, so these sextuplets should not be too frantic. The alternating fragmented patterns between the flute and piano makes for a challenge with the ensemble.

Program Notes: *The Scattered Shadows* for flute and piano is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. The music is very animated and reflective of the name. Fast passages between the flute and piano give a scattered and unorganized feel to the music. The music has nonstop motion to add to the effect of the chaos.

Composition Title: *The Lonesome Shadow*

Composer: Negin Zomorodi

Instrumentation: Flute

Composition Year: 2019

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: G

Justification for Level: The piece has a range of C#1 to A3. There is an abundant amount of fragmented sixteenth notes that require the flutist to have clarity in their rhythm and phrasing. One challenging aspect of this unaccompanied work is the rests written throughout the piece. On the page, the music looks fragmented with several eight-note rests, but the flutist should phrase through the rests to create long-lined phrases.

Program Notes: *The Lonesome Shadow* for solo flute is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. The music depicts a lost person looking for answers. There are many phrases that sound like questions being asked to the audience. In the middle of the work, the rhythmic energy increases and gives the feeling of searching and running towards an answer.

Composition Title: *The Dancer Shadows*

Composer: Negin Zomorodi

Instrumentation: Alto Flute

Composition Year: 2020

Length of Piece: 6:45

Publisher: Not Published - Contact Composer

Available Recordings: <https://youtu.be/BD7coCc5ano>

Performer: Mehrdad Gholami

Commission: No Commission

Level: G/H

Justification for Level: The piece has a range of written C#1 to F#3. The work alternates between duple and triple rhythms with several meter and tempo changes. The composer writes very specific tempo markings that set the pace of the composition. This piece is a great opportunity for a flutist to explore a variety of articulations that can add to the dance-like character.

Program Notes: *The Dancer Shadows* for solo alto flute is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. Flutist Mehrdad Gholami premiered the work at the 2020 Mid-Atlantic flute festival. The opening is a depiction of shadows with a combination of grace notes and long, low notes. Dance-like rhythmic sections interrupt the more lyrical sections and feel very playful.

Composition Title: *The Second Birth of a Shadow*

Composer: Negin Zomorodi

Instrumentation: Alto Flute and Soprano

Composition Year: 2020

Length of Piece: Not Available

Publisher: Not Published - Contact Composer

Available Recordings: Not Available

Commission: No Commission

Level: F

Justification for Level: The piece has a range of written C#1 to F3. There are groupings of thirty-second notes that require technical control. The composition has specific metronomic markings and requires the soprano and alto flute to be extremely rhythmic. The alto flute acts as an embellishment to several of the sustained notes in the soprano. There are four cadenza-like sections where the alto flute is alone that are much more rhythmically and technically difficult than the passages with the soprano.

Program Notes: *The Second Birth of a Shadow* for alto flute and soprano is part of a collection of flute works by Zomorodi titled *The Rebellious Shadows*. The poem, *Another Birth*, by Forough Farokhzad is the inspiration for this piece. The vocalist sings fragments of the poem through the music by starting with the phrase “in a room the size of loneliness.” The singer performs in a chant-like manner, with the alto flute embellishing the soprano line.

REFERENCES

- Abrahamian, Ervand. "Structural Causes of the Iranian Revolution." *MERIP Reports*, no. 87, Middle East Research and Information Project (MERIP), 1980. (2020). Viola from Iran: Continuing and expanding the trajectory of a rich cultural history. ProQuest LLC.
- DeBano, Wendy S. "Enveloping Music in Gender, Nation, and Islam: Women's Music Festivals in Post-Revolutionary Iran." *Iranian Studies*, vol. 38, no. 3, [Taylor & Francis, Ltd., International Society of Iranian Studies], 2005, pp. 441–62.
- Elwell-Sutton, L. P. "The Iranian Revolution." *International Journal*, vol. 34, no. 3, [Sage Publications, Ltd., Canadian International Council], 1979, pp. 391–407.
- Gholami, M. (2019). Iranian contemporary flute music: An analysis of Kouchyar Shahroudi's Dances Mystiques (2017) and Kiawasch Sahebnassagh's Amusie (2018) for flute and piano.
- Kian, Azadeh. "Gendered Occupation and Women's Status in Post-Revolutionary Iran." *Middle Eastern Studies*, vol. 31, no. 3, Taylor & Francis, Ltd., 1995, pp. 407–21.
- Keddie, Nikki R. "Women in Iran Since 1979." *Social Research*, vol. 67, no. 2, The New School, 2000, pp. 405–38.
- Mahmoudi, Hoda. "Freedom and the Iranian Women's Movement." *Contexts*, vol. 18, no. 3, Aug. 2019, pp. 14–19, doi:10.1177/1536504219864953.

National Flute Association Pedagogy Committee. (2021). Selected Flute Repertoire and Studies:

A guide for Flute Teachers. Retrieved from:

<https://docs.google.com/spreadsheets/d/1b7qo7PQadqoQ3xO4VcwfqHeO8v0r2UvMWrKJba7a0QY/edit?usp=sharing>

Ramazani, Nesta. "Women in Iran: The Revolutionary Ebb and Flow." *Middle East Journal*, vol. 47, no. 3, Middle East Institute, 1993, pp. 409–28.

Shadmani, A. (2021). Unheard voices of Iran: Five folk-inspired works. ProQuest LLCProQuest LLC.

APPENDIX A

Table A.1 Repertoire List by Instrumentation

Instrumentation	Title	Composer
Unaccompanied		
Solo Flute	<i>No I am not roaming aimlessly</i>	Abbasi, Anahita
Solo Flute	<i>Fusion</i>	Iravani, Niloufar
Solo Flute	<i>Water Story</i>	Khorassani, Nasim
Solo Flute	<i>Lament</i>	Mansouri, Afarin
Solo Flute	<i>Illusion</i>	Shirazi, Aida
Solo Flute	<i>From The Clouds</i>	Yazdani, Nastaran
Solo Flute	<i>The Lonesome Shadow</i>	Zomorodi, Negin
Solo Alto Flute	<i>Posht-e Hichestan</i>	Fallah, Farzia
Solo Alto Flute	<i>Nay Nava</i>	Sabet, Parisa
Solo Alto Flute	<i>The Dancer Shadows</i>	Zomorodi, Negin
Flute and Piano		
Flute and Piano	<i>Daydream</i>	Iravani, Niloufar
Flute and Piano	<i>Departure</i>	Iravani, Niloufar
Flute and Piano	<i>The Seville Orange Tree</i>	Sabet, Parista
Flute and Piano	<i>The Tremulous Shadows</i>	Zomorodi, Negin

Flute and Piano	<i>The Scattered Shadows</i>	Zomorodi, Negin
Flute and Piano	<i>The Rebellious Shadows</i>	Zomorodi, Negin
Flute and Fixed Media		
Flute and Fixed Media	<i>Hypnos</i>	Kosecka, Martyna
Flute and Fixed Media	<i>Fly Towards a Secret Sky</i>	Sabet, Parisa
Flauto d'Amore and Fixed Media	<i>Night Landed</i>	Shirazi, Aida
Piccolo and Electronics	<i>The Starts and Stops</i>	Koochakzadeh-Yazdi, Kimia
Piccolo and Electronics	<i>Briming Air</i>	Koochakzadeh-Yazdi, Kimia
Flute and 1 Instrument		
Flute and Gong	<i>Lost Wind</i>	Khayam, Golfam
Flute and Clarinet	<i>Perceptions</i>	Iravani, Niloufar
Flute and Viola	<i>The Shadow of an Angel</i>	Zomorodi, Negin
Piccolo and Violin	<i>The Dialogue of Two Shadows</i>	Zomorodi, Negin
Alto Flute and Violin	<i>The Shadow of an Angel</i>	Zomorodi, Negin
Alto Flute and Soprano	<i>The Second Birth of a Shadow</i>	Zomorodi, Negin
Bass Flute, Trumpet, Violin	<i>Unknown</i>	Khorassani, Nasmi
Flute and 2 Instruments		
Flute, Viola, Harp	<i>Qalicheh</i>	Mansouri, Afarin
Flute, Violin, Viola	<i>White Helmets as White as Death</i>	Nourbakhsh, Niloufar
Bass Flute, Soprano, Prepared Piano	<i>Beyond the Sea</i>	Seyedi, Elnaz
Flute, Viola, Harp	<i>Lullaby for Shattered Angels</i>	Shirazi, Aida

Flute, Cello, Piano	<i>The Divine Shadow</i>	Zomorodi, Negin
Flute, Xylophone, Vibraphone	<i>A Shadow Inside the Shadow</i>	Zomorodi, Negin
Flute and 3 Instruments		
Flute, Violin, Cello, Piano	<i>The Path to Forgiveness</i>	Bell, Bitā
Flute, Oboe, Clarinet, Basson	<i>The Maze</i>	Iravani, Niloufar
Flute, Cello, Piano, Fixed Media	<i>Zamharīr: Frozen timelessness</i>	Kosecka, Martyna
Flute, Viola, Santur, Percussion	<i>Nassim az divār hā mītarāvad</i>	Rezaei, Arezou
Flute, Soprano, Cello, Percussion	<i>How I Love You</i>	Sabet, Parisa
Flute, Violin, Viola, Cello	<i>Vestiges</i>	Shirazi, Aida
Flute and 4-5 Instruments		
Flute, Violin, Viola, Double Bass, Percussion, Piano	<i>The Wind Will Carry Us</i>	Abbasi, Anahita
Flute, Clarinet, Violin, Viola, Cello, Piano	<i>Distorted Attitudes I</i>	Abbasi, Anahita
Flute, Soprano Saxophone, Basson, 2 Violins, Cello, Double Bass	<i>Distorted Attitudes II/ Labyrinth</i>	Abbasi, Anahita
Flute (piccolo and bass), clarinet (Bb and Bass), violin, viola, cello, piano	<i>Faab IV/ a femme fatale</i>	Abbasi, Anahita
Flute Ensemble	<i>Reera</i>	Habibian, Nilufar
Flute (piccolo), Clarinet, Violin, Cello, Piano	<i>ShurAngiz</i>	Sabet, Parisa
Alto Flute, Violin, Cello, Piano, Percussion	<i>Where Time Abides</i>	Shirazi, Aida