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New England  
Conservatory

# Concert Program

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# Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, appearing to read "Andrea Kalyn". The signature is stylized and fluid.

Andrea Kalyn  
President

A Faculty Recital by

Nima Janmohammadi

Davide Ianni

with

Jean-François Charles, contralto clarinet

Tara Hagle, Ravani Loushy Kay, violin

Philip Rawlinson, viola

Zanipolo Lewis, Stephen Marotto, cello

Pierre Bibault, electric guitar

Pejman Hadadi, percussion

Monday, March 10, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

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**Davide Ianni**

*Dedalo Nero...*

Jean-François Charles, contralto clarinet

**Nima Janmohammadi**

*Museum of Lost Clouds*

Tara Hagle, Ravani Loushy Kay, violin  
Philip Rawlinson, viola  
Zanipolo Lewis, Stephen Marotto, cello

**Davide Ianni**

*[Ni]*

Pierre Bibault, electric guitar

*Intermission*

**Improvisations: Persian classical music**

Nima Janmohammadi, setar  
Pejman Hadadi, percussion



**Ianni** *Dedalo Nero...*

I thought of a solitary peregrination through a place; one such that in its insistent unfolding, returns onto its path never to regain it. A labyrinth of the mind, the possibility for the mixture of past and future, of memories and ideas...

– Davide Ianni

**Janmohammadi** *Museum of Lost Clouds*

I have an inventory of photos I have taken from the clouds I have seen, as I have always been fascinated looking at them, considering it a mystic experience, perhaps because of clouds' particular way of disappearing. There is something passing, impermanent and transient, but at the same time lasting and eternal in the clouds. They can multiply, expand and combine to occupy the entire sky, or take the form of the most fragmented shapes while retaining their essence; no matter what their amplitude and volume are, they always are in a constant flux. There is also their connection with the excess, with the overflow, they can turn to other forms like rain or snow, creating the most sophisticated forms of layering and metamorphosis. They fall and rise. They teach us something about freedom. As forms of temporal matter, they have an enigmatic relationship to us, they constantly disappear, they disappear and appear again, they deceive us by forming shapes that we find familiar: clouds have intelligence. They weave the timelessness of the universe, now, past and future, they exist outside of time, keeping it for us so one day we too might learn to live in the time of timelessness. Clouds give us an alienated feeling about touch, of the remoteness of touch...

Among the clouds, the most beautiful ones are the lost ones, carrying the ineffable, the unknown desires, the absences: A small cloud in a clear sky, completely out of proportion with everything else, resisting its dissolution in the vastness of the sky, offering us the most fragile view. It disappears from our sight at some point but offers us its future.

Note: For me, program note is an opportunity to engage with the poetics, it may or may not have anything to do with the piece and should not be considered as a direction for listening.

– Nima Janmohammadi

**Ianni** *[Ni]*

Shattering is a multiplicity, of sounds bound to a sacred origin—holding within them acknowledge unknown to us and yet, embodied in us. Its perpetual energy transforms from one source to another: from sound to unsound, from lamenting voices to an indifferent nature, from the resonant space of an instrument to the neurons of the body, and from pulsating echoes to fluid *sostenuti*. Each emanating stem of sound carries its own velocity and trajectory in the singularity of their traces and their disappearances. It creates a resonant space—one where fragmented utterance and drifting stasis intertwine.

*[Ni]* is the second in an ongoing series of works for solo electric guitar, exploring the instrument in its purest form: Guitar–Amp.

– Davide Ianni

**Pierre Bibault** is a versatile classical and electric guitarist, recognized for his virtuosity, innovative interpretation, and dedication to contemporary music. Trained as a classical musician, he is both a soloist, chamber musician, and researcher, specializing in the most demanding and avant-garde repertoires. Throughout his career, Pierre Bibault has performed in over 25 countries, playing in iconic venues such as Radio France, the Philharmonie de Paris, Walt Disney Hall in Los Angeles, the Musikverein in Vienna, the Elbphilharmonie in Hamburg, Wigmore Hall in London, Prinzregententheater in Munich, Flagey in Brussels, Salle Bourgie in Montreal, De Bijloke in Ghent, Seiji Ozawa Hall in Tanglewood, and the Fondation Maeght, among many others. As a soloist, Pierre Bibault explores a unique sonic universe where the guitar meets new technologies. He offers varied programs, ranging from written music to improvisations, often enriched with electronic installations and real-time sound transformations. Among his notable projects are *Sequences* (a re-exploration of Luciano Berio's *Sequenza XI*, recently recorded on video and to be released in autumn 2024), *Creations* (commissions of new works), *Bibault meets Moulataka* (a collaboration with composer Zad Moulataka), *Mirrors* (highlighting works by Murail, Romitelli, and Dufourt), and The Steve Reich Guitar Project. This last project made a strong impact in 2021 with the release of the complete works for electric guitar by Steve Reich. Endorsed by the composer himself, the album was praised by the press and has reached over 200,000 streams. Pierre Bibault's rendition of *Nagoya Guitars* was included in the official Essential Steve Reich playlist, while his version of *Electric Counterpoint* was voted "best version" by listeners of the Tribune des Internautes on France Musique in February 2024. In July 2024, he collaborated with choreographers Gerard & Kelly at the Fondation Maeght in a project that fused music and dance, featuring works by Steve Reich, Luciano Berio, and Isaac Albéniz. That same month, he was invited to the prestigious Tanglewood Festival for the Contemporary Music Festival week, under the auspices of the Tanglewood Music Center, where he shared his innovative approach to contemporary guitar with an international audience. Alongside his solo projects, Pierre Bibault has collaborated with many prestigious ensembles and orchestras, including Klangforum Wien, Ensemble 2E2M, InSoliTus, Sound Icon (Boston), Uproar (Wales), and the Orchestre Philharmonique de Radio France. Starting in 2018, he has been regularly invited by the Ensemble Intercontemporain, collaborating with composers such as Olga Neuwirth, Rebecca Saunders, James Dillon, and Helmut Lachenmann. He has performed a repertoire ranging from Frank Zappa's psychedelic rock to film music, such as *Die Stadt ohne Juden* by Olga Neuwirth, recorded for Arte/ZDF. In 2019, he was the soloist for the French premiere of Hans Werner Henze's guitar concerto *Ode an Eine Äolsharfe* at the Philharmonie de Paris, under the direction of Brad Lubman. Since 2017, Pierre Bibault has collaborated with Ensemble Variances, led by Thierry Pécou, exploring contemporary themes such as sustainable development. With the Ensemble, he released the recording *Humain non Humain*, featuring works by François-Bernard Mâche, Thierry Pécou, and Jeffrey Holmes. Pierre Bibault is also active as a composer, with projects such as EaLC (Electroacoustic Live Composition) and Still HI (a collaboration between Human

Intelligence and Artificial Intelligence), as well as an upcoming album titled *Metal*, which revisits his early musical influences. Since 2016, he has been the Artistic Director of the Festival International de Guitare en Béarn. Currently based in Boston, he dedicates himself to his artistic career while regularly giving masterclasses and lectures worldwide. He holds a Ph.D. in Arts with a dissertation on Gesture in Zad Moultaqa's music for solo guitar, as well as three master's degrees in Performance, Musicology, and Pedagogy.

**Jean-François Charles** is a composer and Associate Professor at the University of Iowa, he is also a clarinetist, an electronic musician, and a Max Certified Trainer. Creating at the crossroads of music and technology, he has performed dozens of concerts with his Spectral DJ instrument. His 2024 album *Tenebrae* was reviewed as "Five stars: A fascinating excursion into Charles' mind, superbly engineered" in *Fanfare Magazine*. His polystylistic *Missa brevis Abbaye de Thélème* was released on the New Flore Music label in 2023, starring the amazing singer Anika Kildegaard. Jean-François Charles directed the associated award-winning Agnus Dei music video. This same year, he also co-composed with Nicolas Sidoroff a full soundtrack to the 1923 *Hunchback of Notre Dame* movie starring Lon Chaney. Other recent highlights include the award-winning album *Jamshid Jam* - a duet with setār virtuoso Ramin Roshandel, the soundtrack to Dziga Vertov's *Kimo-Pravda No. 5 & 6* (with Nicolas Sidoroff and Krystian Sarrau, 2021), the opera *Grant Wood in Paris*, commissioned by the Cedar Rapids Opera Theatre (premiered in 2019), and a musical chemistry work with Scientific Glassblower Benj Revis (*Aqua ignis*, 2018). As a clarinetist, he has performed with classical, jazz, and other sound artists, from Maurice Merle to Douglas Ewart or Gozo Yoshimasu. He worked with Karlheinz Stockhausen for the world premiere and studio recording of *Rechter Augenbrauentanz* (Stockhausen-Verlag CD #59). His album *Electroclarinet* was awarded prizes at the Global Music Awards in both categories Contemporary Classical Album and Composition/Composer. The music was reviewed as "full of drama and drive" (Dolf Mulder, *Vital Weekly*) or "colorful and jazzy, giving the listener a plethora of timbral explosions" (Lori Ardovino, *The Clarinet Journal*). He studied at the National Institute for Applied Sciences (INSA) in Lyon, then at the Strasbourg Conservatory with Italian composer Ivan Fedele and clarinetist Armand Angster. He earned his Ph.D. in music composition at Harvard, where he studied with Hans Tutschku, Chaya Czernowin, Julian Anderson, Michael Gandolfi, Helmut Lachenmann, and Gunther Schuller. His article, *A Tutorial on Spectral Sound Processing using Max/MSP and Jitter* published in the *Computer Music Journal* has helped many electronic musicians integrate spectral sound processing into live performances, compositions, or their own software creations.

World-renowned, **Pejman Hadadi** is considered one of the most innovative Iranian percussionists. Pejman immigrated to the US in 1989 and began his professional career in 1991. After collaborating with a few different music ensembles, Oshagh and Nava, he began performing with master musician and composer, Hossein Alizadeh



in several concerts in the US, which led him to pursue music with more diligence. In 1995, he joined Dastan Ensemble, the highly celebrated and “most-forward-looking Persian music ensemble” (*LA Weekly*). Pejman has recorded countless critically acclaimed pioneering works with Dastan and continues to perform with the ensemble in some of the world’s most noted concert halls. In the year 2000, along with Behnam Samani, Reza Samani, Hakim Ludin, Javid Afsari Rad, and Morshed Mehregan, he revolutionized the first Iranian percussion ensemble, ZARBANG with whom he has performed extensively in major international festivals and prestigious concert halls in Europe, North America, and Hong Kong. His ground-breaking recordings with this ensemble include *Rengineh*, *Middle Eastern and World Percussion*, and *Call to Love*. Concurrent with his activities with Dastan Ensemble and ZARBANG, Pejman began performing and recording with various Iranian musicians and from other cultures. The impressive list of these musicians includes Hossein Alizadeh, Shahram Nazeri, Homayoun Shajarian, Kayhon Kalhor, Parissa, Shujaat Hussain Khan, Omar Faruk Tekbilek, Hossein Omoumi, Sima Bina, Salar Aghili, Ali Akbar Moradi, Hafez Nazeri, Ardeshir Kamkar, Matthaïous Tsahourides, Nejati Celik, Halil Karadoumon, Yair Dalal, Imamyar Hasanov, Rajeeb Chakraborti, Adam Rudolph, Brad Dutz, Gregg Ellis and Yuval Ron among others. These collaborations, specifically with non-Iranian musicians, inspired him to explore and research the world of rhythm in different cultures, especially those of neighboring Iran. Being distinctively drawn to the body of rhythm in India, he began to study the Tabla for two years to understand cyclic rhythms. Learning the technique of Tabla and its different rhythmic patterns significantly influenced his methodology and attitude toward playing the Tombak. Considered one of the most notable Iranian Tombak players, Pejman has created a distinct signature style that has greatly impacted Tombak players of his own generation and after. One of his innovations is adding a piece of skin onto the frame of the Tombak to create variety, color, and a specific sonic atmosphere. Another one of his innovations is a new version of custom-made tunable frame drums called Pezhvāk or Davaayer-e Kooki. These drums come in various sizes to create harmonic intervals based on the sound of percussion in traditional Persian music. Designed to be assembled on specific stands, these frame drums can be set up to be played simultaneously and with other appropriate percussive instruments like the Tombak, which adds a greater dimension to the sound and color of ensemble music. Pejman used this combination for the first time in his concerts with Dastan Ensemble and their album *Shurideh*. Pejman’s combination is now enjoying a wide reach and popularity among the new generation of percussive artists. Among Pejman’s achievements is his collaboration with REMO, one of the world’s largest manufacturers of synthetic skin and percussive instruments. After years of experimentation, Pejman succeeded in finding access to a certain kind of synthetic skin, which, when placed on the frame of the Daf yielded an agreeable, authentic sound. Since his success in 2009, REMO began manufacturing the Daf with a very appealing design and quality, spreading its popularity among percussionists worldwide. For years, concurrent with his performing career, Pejman has been very active in teaching and educating people in

the arena of rhythm and percussion. He has numerous instruction manuals that await publication. He received the prestigious Durfee Foundation Master Musician Award twice for disseminating and propagating Persian music in the US. In 1999, he founded Neyreez World Music Institute in Southern California, where, for years, he taught classes alongside other notable musicians. Since 1999, Pejman has composed a large body of music for dance, which he has performed extensively in concert with renowned dancer and choreographer, Banafsheh Sayyad and her ensemble, NAMAHA, in Europe and North America, marking the first time Contemporary Persian dance and music were brought onto the stage. Pejman has also been active in film music. His recordings include *Prince of Egypt* and *Prince of Persia*. He was commissioned by the Los Angeles Master Chorale and performed at Disney Hall with the Choral in 2007. He is currently a lecturer in the Department of Ethnomusicology at UCLA.

**Davide Ianni** is an Italian composer living and working in the US since 2004. He began his musical career as a classical and jazz guitarist eventually focusing on music composition and sonic arts. He graduated in Music Composition and Film Scoring at Berklee College of Music, and received his doctorate in Composition from Boston University. He has taught electronic music at Boston University and Brandeis University, and he is full-time faculty at New England Conservatory where he teaches Music Theory and Composition. Ianni's music spans from solo to orchestral works as well as pieces for fixed and live electronics. His works have been presented in festival and concert halls around the world, including La Biennale di Venezia, Darmstadt, BEAMS, Boston Cyber Arts, Boston Guitar Fest, Nicosia New Music Festival, Third Practice, Nuova Musica a Treviso. He has received commissions by ensembles such as: Callithumpian Consort, Sound Icon, Alea III, Moscow Contemporary Music Ensemble, L'arsenale ensemble, Boston University Symphony Orchestra. He has worked with soloists such as: Luca Piovesan, Marco Fusi and Maarten Stragier Dario Calderone, Philipp Steaudelin and Alexandre Lecarme.

**Nima Janmohammadi** is a composer, improviser, and multi-instrumentalist. As a performer of Persian classical music, he has studied with great masters of Persian Music, including legendary Mohammad Reza Lotfi and Hossein Alizadeh. He has performed in numerous recordings and concert halls and has recorded two solo Setar albums, *The Kiss Belongs to Nobody* (2017), and *Night of Lilac in the Absence of Language* (2023). As a composer, Nima has written for symphony orchestra, chamber music of various large and small ensembles, string quartet, and saxophone orchestra. He has also written open form and graphic scores that incorporate elements of composition and improvisation. Nima is a full-time professor of Music Theory, Musicology, and Contemporary Musical Arts at New England Conservatory. He has previously taught at Harvard University in 2014 and has had lectures and masterclasses in numerous institutions in the U.S. and abroad. Nima holds a bachelor's degree in the performance of Persian classical music from Tehran School of Music, a master's degree and a graduate diploma in Contemporary Improvisation, as well as a

doctorate in Composition with a minor in Music Theory from New England Conservatory.

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