

KASRA FARIDI THE FALL

AIDA HORMOZIAN, RECORDER



KASRA FARIDI - THE FALL
21ST CENTURY MUSIC FOR ALT-FLUTE RECORDER & ELECTRONICS

I.	1:15
II.	4:00
III.	1:24
IV.	3:28
V.	3:55

PERFORMER BY AIDA HORMOZIAN (RECORDER) AND
KASRA FARIDI (ELECTRONICS/ACOUSTICS)



FOREWORD BY KASRA FARIDI

I finished the composition after spending a few months researching the sound of recursive functions, a fully mathematical effort. Under the direction of Joachim Heintz, I programmed in C and Csound languages. On the other hand I deal with counterpoint every day since, as a pianist, I always have a classical repertoire and Bach is one of the composers whose works I rehearse every day. As you are aware, one of the first musical occurrences known to man is counterpoint—sound reflections from a cave! And I imagine that if I were a caveman who happened to hear that person's voice echoing from a cave, I would have assumed that it was another person imitating my sound. As a result, the flute recorder delayed sound begins without modification in both the first and third movements.

Also, I picked the instrument "Recorder" because it seemed to me like the oldest instrument ever—a bone-made dock flute that dates back 24,000 years. Where was it found? at the nearby Divje Babe Cave. The reflected (delayed) sound from the actual recorder alters more and more as you progress through each first and third movement. Think about a caveman who doesn't comprehend how this mirror works. He doesn't have the knowledge of a contemporary man, but he gradually becomes aware of what is going on and begins to civilize.

The recorder alters its normal sound at the conclusion of the first and third tracks, and the delayed sound is distracted too. I mean, it seems the man can't deal with this understanding; you could say he collapses! Mov.3 is more consonant in comparison to mov.1, and if you want to relate it to a classical scale, mov.3 sounds more major and mov.1 sounds more minor. They both have a similar theme or subject (you can hear the melody cell with deformations) in general, they are the same in terms of meaning, but the third one is more peaceful, but not yet at rest, until the 5th movement.

In Mov.2 and Mov.4, I did not want to introduce new sounds from modern times! As you can hear, the frequencies are avoided to shape consonant harmonies (except for the end of them to build a kind of cadence). I tried to create a divine space, sounding like Neanderthals' rituals. As they founded, they buried their bodies in the form of foetuses, like they would be born again in another world. In the 2nd and 4th movements, you hear sounds exactly like recorders, which

creates the impression that a live instrument is born from a full electronic world! Or the ticks that Aida produces by clapping the recorder, like somebody is knocking on the door... Musical intervals, which I have used in Mov 4, are more consonant than those in Mov 2.

Finally, in Mov. 5, everything is in its right place: the melody cell is complete without any alterations or destruction, the harmony is itself accompanying the melody, etc. It seems it's time for our humans to be civilized or accept civilization as well.

In the first section of Mov. 5, there is a space where you hear ticks. I imagined the fall of man and Eve. The transition of early man to modern man: the fall also, I can relate the 1st and 2nd movements of man in nomad cultures, the 3rd and 4th movements of man in sedentary cultures, and the 5th movement of a man in civilized and industrial culture and modern life.

A NOTE FROM AIDA HORMOZIAN

"In the depth of winter, I finally learned that within me, there lay an invincible summer."

- Albert Camus, The Fall

The Fall by Kasra Faridi was akin to this quote from Camus for me. The human being reflects resilience, as the music depicted the man, similar to Sisyphus, the Greek mythological figure condemned to forever repeat the same meaningless task of pushing a boulder up a mountain, only to see it roll down again just as it nears the top. I think if men aren't resilient toward this absurd condition, their hearts will be filled with absence and nothingness. But, as Camus said, the struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus as happy.

In The Fall by Kasra, you see this struggle, the isolated man dropped within the darkness, like the foetus in the mother's womb. He started to experience as Sisyphus started to roll the stone, became sad, became happy, and he saw the light which was genuine. As Camus also said, "The absurd arises when the human meets the unreasonableness of the world, when the appetite for the absolute and for unity" meets "the impossibility of reducing this world to a rational." This is the annoying part which takes him backward to his cave, the man struggled and became so exhausted so he tried to return to Eden where everything is fine. The reason is abandoned and you Reach God but this revolt doesn't mean to be free; you are sentenced to continue this absurd life this time with joy and passion."

BIOGRAPHIES

Aida Hormozian (recorder) was born in 1990 in Tehran, Iran. Aida's passion for music and the recorder began at a young age, leading her to pursue a Master's degree in English Literature while honing her skills as a recorder player. Her dedication to the instrument was further fueled by her participation in various festivals across Iran, which inspired her to pursue further training and education in recorder performance.

Aida's commitment to her craft led her to attend courses in different countries, including the Stocktdadt Festival 2018, where she received guidance from renowned musicians Maurice Steger and Michael Schneider. She continued to expand her expertise by participating in master classes with Claudia Kramer, Cristina Fahr, and Anne Stegmann, further enriching her musical knowledge and performance skills. Aida furthered her musical education by undertaking the Suzuki Teacher Training Course with Renata Pereira and engaging in recorder improvement classes with Eloi Fuguet, demonstrating her ongoing commitment to honing her skills and sharing her passion for the recorder with others, creating and establishing Afra Room to teach and prepare recorder performers.

Aida's musical exploration also led her to delve into contemporary recorder playing under the guidance of Sarah Jeffery, illuminating a new path in her musical expression. This journey culminated in the creation of "The Fall," an Electro-Acoustic composition by Kasra Faridi, reflecting Aida's artistic evolution and dedication to pushing the boundaries of contemporary recorder performance.



Kasra Faridi, a distinguished classical pianist and composer, was born in 1992 in Tehran, Iran. His musical journey began at a young age, studying under the guidance of esteemed instructors such as Houman Dehlavi, Tamara Dolitzeh, Arpineh Israelian, and Gagik Babayan. Notably, Kasra showcased his exceptional talent by performing his very first piano solo at the age of six.

Over the years, Kasra has garnered acclaim as a sought-after performer at numerous piano soloist festivals, including the prestigious Tehran Soloist Festival, Biennial Festival, Schubert International Music Festival, Youth Festival, and Classic to Contemporary Festival, among others.

In addition to his musical prowess, Kasra is also an accomplished theoretical physicist, holding a master of science in theoretical particle physics from Tehran University. His proficiency in mathematics has greatly influenced his passion for electronic composition and programming, which he honed under the tutelage of Joachim Heintz. Furthermore, he has studied general and classical composition under the guidance of Houman Dehlavi and contemporary composition under Kiawasch Saheb Nassagh. Kasra's ability to seamlessly blend art and science has enabled him to craft a distinctive sound that stands out in the realm of classical contemporary music.

Having recently relocated to Toronto, Kasra looks forward to contributing his unique blend of art and science to the vibrant musical landscape of the city.



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Engineered, mixed and mastered by Maziyar Bababashi
Produced by Kasra Faridi

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