Emruz Festival
April 19-21, 26-28
Spectrum
70 Flushing Ave, Garage A
Brooklyn, NY 11205
2019

INDEPENDENT CONTEMPORARY IRANIAN ARTISTS PRESENT, EMRUZ FESTIVAL

THEATRE, MUSIC, AND FILM

Spectrum, Brooklyn, NYC, April 19-21 & 26-28

Emruz Festival is an invitation for experimentation. This Festival is an opportunity to create courageous work.

Iranian artists Shadi Gaheri and Niloufar Nourbakhsh co-curated the first Emruz Festival, a festival designed to illuminate the work of Iranian artists living inside and outside the United States. Emruz Festival is a celebration of independent theatre, dance, music, film, and performance with the goal of illuminating the daring works of emerging international Iranian Artists.

Featuring the works of:

Mohammed Aghebati
Tara Ahmadinejad
Āsoo Performing Arts
Armin Antighehchian
Jame Daran
Nima Dehghani
Shadi Gaheri
Anahita Ghazvinizadeh
Tan Haw
Iranian Female Composers Association
Hamidreza Maleki
Babak N. Safa
Ava Nazar
Farideh Sakhaeifar
Michael Shayan
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HAMIDREZA MALEKI ENSEMBLE

“APART-MENT” BY MOHAMMAD AGHEBATI

“HALABJA 1988” BY FARIDEH SAKHAEIFAR

“SONGS FROM A BLACK HOLE” BY ARMIN ANTIQUE

DISCLAIMER (WORKING TITLE) BY TARA AHMADINEJAD

“SHAHR-E-FARANG” BY SHADI GHAHERI

CLARINET AND PIANO DUO BY AVA NAZAR AND MADISON FREED

JAMEH DARAN BY KAVEH AND SIAVASH HAGHTALAB

“I AM NOT YOUR FOOD” BY NIMA DEHGHANI

“INGRESS” BY ĀSOO PERFORMING ARTS

“IN THE TREES” AND “WHAT REMAINS” BY ANAHITA GHAZVINIZADEH

AZERBAIJANI QOPUZ BY BABAK NAGHIZADEH SAFA

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CORE TEAM

Niloufar Nourbakhsh, Co-Curator
Described as “stark” by WNPR and a winner of 2nd Hildegard competition, Iranian composer Niloufar Nourbakhsh’s music has been commissioned and performed by Symphony Number One, I-Park Foundation, PUBLIQuartet, Women Composers Festival of Hartford, Forward Music Project, Cassatt String Quartet, Ensemble Connect, Akropolis Reed Quintet, and Calidore Quartet at numerous festivals and venues including Carnegie Hall, Atlantic Music Festival, Seal Bay Festival of American Chamber Music, SPLICE institute, New Music For String, MusLab Electroacoustic festival in Mexico, and many more. Founder and Co-director of Iranian Female Composers Association, Nilou is a strong advocate of music education and equal opportunities. She is currently a Teaching Artist Associate for composition students of NY Philharmonic Young Composers program and teaches piano at Brooklyn Music School. Nilou is a music graduate and a Global Citizen Scholarship recipient of Coucher College as well as a Mahoney and Caplan Scholar from University of Oxford. Among her teachers are Lisa Weiss, Laura Kaminsky, Sheila Silver, Daria Semegen, and Daniel Weymouth. She is currently pursuing her doctorate degree in music composition under the supervision of Margaret Schedel at Stony Brook University.

Shadi Ghaheri, Co-Curator
Shadi Ghaheri is a theatre director and choreographer from Tehran, Iran based in New York City. She graduated from Yale School of Drama with a MFA in Directing where she has directed Bahram Beyzai’s Death of Yazdgarder, The Girl is Chained, Titus Andronicus and Wrong River. At Yale Cabaret, she translated and directed Slow Sound of Snow by Jaber Rmezani, and a trio devised movement pieces named, فیلیپ, Butterfly’s Terror and Post Scream and Terror with all-female company. As Co-Artistic Director of the 2017 Yale Summer Cabaret, directed Trojan Women, and LEAR. For several years, Shadi has been doing theatre workshops with children refugees under age of 18 from Afghanistan who are working in Iran. Shadi is a 2016 Paul and Daisy Soros Fellow and the directing fellow 2018-2019 at Rattlestick Playwright Theatre. Shadi’s production of Last Days of Judas Iscariot, written by Stephen Adly Guirgis, will be presented at Williams College in March 2019. www.shadighaheri.com

Kazem Ghouchani, Production Manager
Kazem is a New York based activist and an MBA graduate from Hult International Business School with a passion for designing systems for grassroots initiatives and communities. Promoting social justice has always been a driving force that has pushed him to always look for ways to use design to build communities, also to stay active but remain focused on humans. Therefore, he spends time asking questions such as “How might we use design to help communities with fewer resources?”. But, he also pushes the matter further to ask “How might we design with those communities so that they are empowered and engaged in answering the challenges they are faced with?”. This shared passion is why he got involved with collectives such as iconact.org and started volunteering with them.

Daryl Bunyan, Assistant Production Manager
Daryl is an actress by necessity, and an event coordinator/marketing manager for the Artist Co-Op by survival. She graduated from Syracuse University with a dual B.A. in English & Textual Studies and International Relations, and has since been on a thriving journey of finding her passion for communities and cultures, and bringing them together in the name of art and creativity.
PERFORMANCES AND EVENTS

Fri, April 19
8pm, Music: Hamidreza Maleki Ensemble
9:15pm, Theatre: “Apart-ment” by Mohammad Aghebati

Sat, April 20
6:30pm, Theatre: “Apart-ment” by Mohammad Aghebati
7:45pm, Short Film: “Halabja, 1988” by Farideh Sakhaeifar
9pm, Music: “Songs from a black hole” by Armin Antique

Sun, April 21
5pm, Theatre: Tara Ahmadinejad
6:15pm, Clown-show: “Shahr-e-Farang” by Shadi Ghaheri
7:30pm, Music: Clarinet and Piano Duo by Ava Nazar, Piano and Madison Freed, Clarinet

Fri, April 26
7pm, Music: Jameh Daran by Kaveh and Siavash Haghtalab
8pm, Multimedia lecture performance: “I AM NOT YOUR FOOD” by Nima Dehghani
9:15pm, Physical Theatre: “Ingress” by Āsoo Performing Arts

Sat, April 27
6:30pm, Short Film: “In the trees” and “What remains” by Anahita Ghazvinizadeh with Q&A
7:45pm, Music: Azerbaijani Qopuz by Babak Naghizadeh Safa
9pm, Theatre: “Avaaz” by Michael Shayan

Sun, April 28
5pm, Music: SOLO presented by Iranian Female Composers Association
6:15pm, Music: Tan Haw Band
7:30pm, Closing Party
**FRI, APRIL 19, 8PM**  
**MUSIC: HAMIDREZA MALEKI ENSEMBLE**

**Performers:**  
Yahya Alkhansa | Drums  
Nima Farzaneh | Accordion  
Navid Kandelousi | Violin  
Hamidreza Maleki | Santur, Oud

**Hamidreza Maleki** is an Iranian traditional trained musician born in Tehran. He began his musical studies at the age of 11 under the late master Parviz Meshkatian. At the age of 17 he was the winner of the National Fajr Competition Award for the best Santur Performance. He is also a UCLA music and ethnomusicology graduate. He has worked and performed with many of Iran’s greatest artists including maestro Shajarian, Hossein Alizadeh, Kayhan Kalhor and Homayoun Shajarian. He is an active music producer and engineer who has worked over a hundred of music albums.

**Yahya Alkhansa** started playing Tonbak (a Persian hand percussion) at the age of 9 and played traditional music for 7 years before switching to a drum set. He has toured with many Iranian underground rock musicians, and has performed in many world festivals with 127, Mohsen Namjoo, and other prominent Iranian musicians. Yahya has a bachelor of science from Azad University of Tehran in Metallurgy. He moved to the United States to pursue his education in Music. He studied The Diploma program in New York City’s Collective School of Music and graduated in June of 2012.

**Navid Kandelousi**  
Born in Iran, Navid Kandelousi started his musical journey at the age of six by studying violin under Iranian and Russian instructors. In 1999 Navid was invited to join The Iranian National Orchestra as a violin soloist, a position which he held until 2006 when he left Iran for Italy. Navid studied Western classical music at the Verdi Conservatory in Milano, Italy and at the Moscow Violin Academy in Russia. In 2009, Navid was invited to join the Gateway Symphony in New York City and the International American Youth Philharmonic Orchestra at Carnegie Hall. Kandelousi has mastered virtuosic skills on a great breadth of instruments including the violin, setar, tar and kamanche, in addition to experience with piano, tonbak, santour, and gheychak.

**Nima Farzaneh**  
Nima is an accordion player and pianist who designs buildings during the day and plays music at night. He learned the basics of music from his father and uncle and started taking classical piano lessons when he was 10 under the supervision of the late Farman Behboud. Nima has been active in the New York music scene since 2010 as an accordionist, songwriter, composer and producer. Highlights of his musical activities include: collaboration with Omni Tribe Collective and Marjan Farsad ensemble; composing and performing music for Hamid Rahmanian’s play “Mina’s Dream” and Naghmeh Farzaneh’s animation “Scent of Geranium”; creative director and producer of the multimedia ensemble No-Land Bands (a music project for peace). He is currently a member of three music groups: Koubeh, Fellaheen and Maleki Ensemble.
FRI, APRIL 19, 9:15 PM
SAT, APRIL 20, 6:30 PM
THEATRE: “APART-MENT”

**Writer:** Keyvan Sarreshteh  
**Director:** Mohammad Aghebati  
**Actor:** Afshin Hashemi  
**Producer:** Mehrnoush Alia

**Apart-Ment** is a free adaptation of a play by Keyvan Sarreshteh, which was the winner of Special Jury Prize at MonoLeev Theater Festival. It is about a man’s experience of living in many different apartments.

Mohammad Aghebati is a graduate of Theater Directing from Tehran Art University with decades of experience in directing plays for adults and young audiences in his native Iran. A Special Research Fellowship at Yale School of Drama brought him to the States in 2012 and he has been working between the two countries ever since. Aghebati has received various awards for his plays including the Young Artist Medal of Honor from Iran’s former President Mohammad Khatami. In 2007, Aghebati was selected and commissioned by Japan Foundation to direct a new interpretation of Oedipus Rex, which played in Tokyo. Several of his works have toured various international festivals including Under the Radar Festival at New York’s Public Theater.

Afshin Hashemi is an actor, playwright, musician, and director. He holds a Masters in Directing and Acting from the Tehran Arts University. He has been nominated for many awards including Best Actor in a Theatrical Role, Best Actor in a TV Drama, and Best Supporting Actor. He won the Best Supporting Actor Award at the 25th Fadjr Film Festival for his role in Barefoot in Paradise. In theater, he has worked with such renowned directors such as Bahram Beyzaie, Ali Rafie, Mohammad Rahmanian, Mohammad Rezaierad, and Hamid Amjad. In cinema, he has worked with directors such as Reza MirKarimi, Ebrahim Hatamikia, Mohsen Abdolvahab, Bahram Tavakoli, and Vahid Mousaeian. Hashemi has written and directed more than 12 plays and 5 movies, and has been on stage at over three dozen plays.
SHORT FILM: “HALABJA 1988”

Edited and directed by Farideh Sakhaeifar
Choreography by: Isabel Umali, Farideh Sakhaeifar
Performed by: Isabel Umali
Narrated by: Maryam Ghoreishi
Cinematography: Yessica Curiel-Montoya and Vesta Partovi
Lighting: Yessica Curiel-Montoya
Music by: Sadra Shahab
Costumes by: Isalina Sanchez

Special thanks to: Shaun Seneviratne, Liam Billingham, Shulva Azad, Susan Schuurman, Jennifer Gerow
BRIC, Queens Museum Studio Program and Residency Unlimited

“Halabja, 1988” is about the chemical attack Saddam -- with support from his western allies including the U.S -- carried out against the Kurds of Halabja of Iraqi Kurdistan. Saddam committed the genocide in the closing year of the eight years war between Iraq - Iran in which Iraq invaded parts of Iran. He used chemical weapons in Halabja forty-eight hours after the Iranian forces peacefully entered the village. As a result of the attack, 3,200 to 5,000 lives perished and 7,000 to 10,000 were gravely injured. To this date, the chemical attack on Halabja remains the largest case of using chemical weapons against the civilians. This piece is a poetic interpretation created from collective narratives of the attack survivors. “Halabja, 1988” is a collaboration between Farideh Sakhaeifar and Isabel Umali.

Farideh Sakhaeifar (b. 1985) is a New York-based artist born in Tehran, Iran. She received her MFA from Cornell University in 2011 and her BFA from Azad Art and Architecture University in Iran in 2008. Sakhaeifar’s work ranges from photography to installation and sculpture. Her work seeks to produce a translational understanding of the social and political struggles in which she has been involved either directly or indirectly. Sakhaeifar was awarded a Lower Manhattan Cultural Council Residency in 2012-13, Bric Media Arts Fellowship, Residency Unlimited, 2017, Queens Museum Studio Program 2018 and The Shed Open Call 2019. Her work has been widely covered including in ArtFuse, The Guardian, and Hyperallergic.
Isabel Umali is a Brooklyn based performer, dancer, and choreographer. She is currently a cast member of PunchDrunk's production Sleep No More in NYC. She has formerly worked with LeeSaar the Company, Roy Assaf, The Francesca Harper Project, Gallim Dance Company, Navarra Novy-Williams, Marissa Brown/Lone King Projects, and FIDDLER ON THE ROOF TVC & Photoshoot for its first national tour. Isabel’s work consists of collaborations with visual artist Farideh Sakhaeifar for the piece Halabja, 1988, and musician/composer Dustin Carlson for their pieces Shakes and Hands that Feed. Shakes has been performed in NYC and at FIDCDMX, Mexico City, and Hands that Feed premiered in NYC in November 2018.

Sadra Shahab, born 1985 in Isfahan, Iran, started learning music in childhood on Tanbur, a Kurdish string instrument playing Kurdish Maqams. Later, he picked up the acoustic guitar exploring the world of Flamenco taking lessons with Flamenco guitar players and singers prior to starting his jazz education with Kenny Warren (Composer and Trumpet player) in NYC. Sadra is constantly looking to expand his sonic palette using unconventional trumpet sounds, synths, electric guitar, and computer software. Currently, he works as a City Planner and university professor at Pratt Institute.

Halabja 1988 was featured in the following festivals:

TRISKELIONARTS
Halabja, 1988 was screened as part of TRISKELIONARTS 10th annual Collaborations in Film Festival on Saturday, September 22nd.

Impugning Impunity: ALBA’s Human Rights Documentary Film Festival
Halabja, 1988 was screened on September 23rd as part of Impugning Impunity: ALBA’s Human Rights Documentary Film Festival

40 NORTH Dance Film Festival
Halabja, 1988 has been selected to showcase as one of 2018, 40 NORTH Dance Film Festival and was presented at Digital Gym Cinema on Wednesday, 9/26 at Poetics &/of/in Archive program.

Short film competition of Crosscuts Stockholm Environmental Humanities Festival for Film & Text 2018: Halabja, 1988 was screened on November 24th as part of Short film competition of Crosscuts Stockholm Environmental Humanities Festival for Film & Text 2018
SAT, APRIL 20, 9:15PM
MUSIC: “SONGS FROM A BLACK HOLE” BY ARMIN ANTIQUE

Armin Antique (Antighechian) is a NY based songwriter, theater director and illustrator. Armin formed a rock band named “Sysiphe” in 2000 were he was the songwriter and lead guitarist. He has earned his BFA in Theater Directing from Sooreh Art University in Tehran and has directed several plays and composed music for films, documentaries and plays and written scripts for animation series for Iran national TV. Armin has received various awards and nominations for his plays and compositions, including the best original score at San Diego Horror movie festival. His play, “two clowns and a half” was chosen as the thesis of the year among theater schools nationwide in Iran which made him the youngest theater director in the history of Fadjr theater festival in 2010. Armin has collaborated with acknowledged artists such as Hassan Majouni, Marjan Farsad, Jaber Ramezani and many other bands and artists.

As a multi instrumentalist musician, his most current work is a solo project called “songs from a black hole” which is based on improvisation and looping music layers with variety of instruments from guitar and bass to setar, synthesizer and percussion.

SAT, APRIL 21, 5:00PM
THEATER: DISCLAIMER (WORKING TITLE)

Writer and Reader: Tara Ahmadinejad
Key collaborator: Jeff Wood

This is a work-in-progress sharing of a new theater piece by Tara Ahmadinejad. This piece is originally inspired by a real-life Iranian-New-Year-themed murder mystery party that Tara hosted some years ago, in which she made her non-Iranian friends dress up as Iranian characters she wrote for them. She is writing this piece to examine identity and fear, the stakes of cultural (mis)representation, and the quest for presence, as well as her own weakness for the Murder Mystery genre.

Tara Ahmadinejad is a NY-based director and theater-maker. She is a core member of Piehole, whose work has been developed and produced at New Ohio/IRT’s Archive Residency, JACK, Irondale, LMCC’s Workspace Residency, The Drama League, New York Theatre Workshop, and HERE, among others. She is currently directing for VR with the company Tender Claws, in collaboration with Piehole (Sundance 2019). Recent collaborations include plays by Chana Porter (New Georges), Sarah Einspanier (Clubbed Thumb Winterworks), Daaimah Mubashshir (NG Audrey Residency), and Celine Song (with Piehole). NYTW Usual Suspect; NG Affiliated Artist; Clubbed Thumb Directing Fellow; MFA Columbia University.
SAT, APRIL 21, 6:15 PM
CLOWN SHOW: “SHAHR-E-FARANG”

Devised and Directed By Shadi Ghaheri
Dramaturgy by Ariel Sibert

CAST
Seta Wainiqolo.
Elizabeth Stahlman.
Rory Pelsue,
Patric Madden,
Francesca McKenzie,
Pooya Mohseni
Shadi Ghaheri

PRODUCTION TEAM
Assistant Director: Daryl Bunyan
Set Design by Steph Cohen
Costume Design by Shadi Ghaheri
Lighting Design by Krista Smith
Sound Editor: Patric Madden

In the 19th century, Shahr-e-Farang, pre-cinematic peep shows, showed faraway scenes on painted glass to Persian audiences across cities, towns, and villages. Your new Shahr-e-Farang, featuring our proprietary, algorithmically-powered six-person system, is your “window to the world” and the answer to your unasked questions.

CAST

Setareki Wainiqolo (ensemble) Regional Credits: An Enemy of the People (Yale Rep); Titus Andronicus, (Yale School of Drama); Slow Sound of Snow, (Yale Cabaret), Henry V (California Kingsmen Shakespeare). Film credits include: An Ocean Away, & Metro General. Setareki holds a MFA from the Yale School of Drama.

Elizabeth Stahlman (ensemble) Regional Theater Credits: The Humans, The Cake (The Alley Theatre), Grounded (Westport Country Playhouse), As You Like it, Romeo and Juliet, The Comedy of Errors (The Acting Company), The Real Thing, A Christmas Carol (The Guthrie Theater), Wellfleet Harbor Actor’s Theater, Hudson Valley Shakespeare Festival, Yale Summer Cabaret. TV/Film: Law and Order SVU. All the Little Things We Kill Training: University of Minnesota/Guthrie Theater BFA Actor Training Program, recent graduate of The Yale School of Drama.
**Rory Pelsue (ensemble)** is a recent graduate of Yale School of Drama, where he served as artistic director of the Yale Cabaret. His work has been seen at the Buxton Opera House, Norfolk Chamber Music Festival, Provincetown Tennessee Williams Festival, Fordham University, University of Pennsylvania, Quinnipiac University, University of Pennsylvania Players, and Dixon Place. Rory has upcoming engagements at Ars Nova and assisting David McVicar at the Metropolitan Opera. www.rorypelsue.com

**Patric Madden (ensemble)** is a performer based in Brooklyn. He grew up in Western Massachusetts, where he trained and performed at Shakespeare & Company and the Williamstown Theatre Festival. After studying English and theatre at Brown University, he went on to train at the Yale School of Drama, graduating in May of 2018. Credits include The Soldier’s Tale (Norfolk Chamber Music Festival); A Pipe for February, Father Comes Home from the Wars, Indecent, and Native Son (Yale Repertory Theatre); Pentecost. Passion. Titus Andronicus, and The Hour of Great Mercy (Yale School of Drama); And Tell Sad Stories of the Death of Queens and The Ugly One (Yale Cabaret). When he’s not acting, he can often be found reading tarot cards. www.pmadden.com

**Francesca Fernandez McKenzie (ensemble)** is a San Francisco Bay Area native and recent graduate from Yale School of Drama. She was most recently in Gloria: A Life at the Daryl Roth theatre and Kenny’s Tavern as part of the Summer Shorts Festival at E59E. @cheskmckenzie.

**Pooya Mohseni (ensemble)** is an Iranian-American actor, writer, filmmaker & Transgender activist. Her most recent TV role is a recurring guest star on the new crime drama “Big Dogs” produced by Choice Films & Theatricals, directed by Mathew Penn & Tony Glazer, coming in 2019. Other TV credits include a recurring guest star in the first season of the USA network’s “Falling Water” and CBS’s “Madam Secretary”. Pooya’s also starring in a short film co-written and co-produced by her “Transit: A NYC FAIRYTALE ”, coming out in 2020. www.pooyaland.com

**Production Team**

**Ariel Sibert** is a dramaturg, producer, and critic. She is the Associate Editor of Theater magazine and a D.F.A. candidate in Dramaturgy and Dramatic Criticism at the Yale School of Drama, Yale University.

**Stephanie Osin Cohen** is a scenic designer and MFA candidate at Yale School of Drama. Theater Credits: This American Wife (Next Door at NYTW), Good Faith (Yale Rep); Pentecost, Much Ado About Nothing, Lear, Avital, Fade, Ni Mi Madre (Yale School of Drama); Film Credits: Candace, Home Exercise, Sublets.

**Krista Smith** (Lighting Designer) is a New York-based theater and visual artist. Recent: A Doll’s House Pt3 (Exponential Festival), Twin Size Beds (Under the Radar Festival), This American Wife (New York Theater Workshop Next Door). An Enemy of The People (Yale Repertory Theater). MFA Yale School of Drama. www.KristaSmithLD.com
SAT, APRIL 21, 7:30PM
MUSIC: CLARINET AND PIANO DUO
BY AVA NAZAR AND MADISON FREED

AVA NAZAR, PIANO
MADISON FREED, CLARINET

Ava and Madison met while working as teaching artists through the ArtistYear organization, America’s first national service program dedicated exclusively to the arts. Since then they have collaborated on a number of occasions, including the Groupmuse performances in New York. They are thrilled to share some of their favorite duo pieces from the classical repertoire with the Emruz Festival audience. Their program consists of works by German, French, and Hungarian composers.

Ava Nazar is a New York based pianist. Born in Iran, she has had numerous performances in venues such as the United Nations, Merkin Hall, American Museum of Natural History, and Montgomery Museum of Fine Arts. Ava holds degrees from the Manhattan School of Music, and the Juilliard School as a recipient of the Bloomfield, Garvey, and Shendell Scholarships. She currently serves as a collaborative piano staff at the Juilliard School. Ava has been featured at Académies d’été du Grand Nancy in France, the Aspen Music Festival, and the Music Academy of the West in Santa Barbara.

Clarinist Madison Freed’s playing has been hailed as beautiful by her audiences, tolerable by her cat, and mildly irritating by her downstairs neighbors. Madison attended the Eastman School of Music, graduating with a degree in clarinet performance in May of 2017. Madison is an educator as well as a performer, and spent the 2017-2018 academic year as an AmeriCorps ArtistYear fellow teaching over 500 K-8 students in Philadelphia, PA. Since moving to NYC in August, she has played with the Regina Opera Company and the Adelphi Chamber Symphony, and serves as a substitute woodwind teaching artist with Midori & Friends.

FRI, APRIL 26, 7:00PM
MUSIC: JAMEH DARAN BY KAVEH AND SIAVASH HAGHTALAB

Jameh Daran is a classical Iranian music duo composed of family members Siavash Haghtalab and Kaveh Haghtalab who will be performing traditional Iranian Music composed of several pieces. The musicians will start with a part called Chahar Mezrab which is a fast short rhythmic piece. Then based on the mode, they will go through several Goushehs, sometimes with singing and sometimes instrumental as well as other rhythmic pieces. Towards the end of the set they will perform another rhythmic piece called Zarbi which has a slower rhythm and is usually longer than Chahar Mezrab. During this performance, musicians will go through several modes; each mode has its own characteristics and atmosphere, like a journey through the Silk Road.
**Kaveh Haghtalab (right)** is an Iranian kamancheh, drumset, and percussion player. He grew up listening to his parents performing Persian classical music. At the age of 14, he began to perform with various music ensembles at concerts and festivals in Iran. Subsequently he was selected to become a member of "The Center For Preservation and Propagation of Iranian Music", and won a title in Fajr International Music Festival. He came to the U.S in 2012 to further study western music and received Advanced Performance Diploma from The Collective School Music, and has been performing and touring around the U.S with different bands and also as a solo performer since then.

**Siavash Haghtalab (left)** Born in Tehran, in 1989. Certainly the first voice he heard was the sound of Santur played by his mother even before he was born. He was raised in the same cultural and musical family. His parents inspired him to start learning the Iranian Music. Siavash first studied traditional Iranian Music "Haft Dastgah" (Seven Modes) under the supervision of Farshad Tavakolli when he was 11 years old. In 2001, He has started to learn the Style of the late great master of Tar "Mirza Hossein Gholi" and "Haft Dastgah" under the supervision of his great master, "Vahid Bassam". Meanwhile in 2004, Majid Kiani the great master of Iranian Music accepted him as a disciple and this gave him an opportunity to adopt the Radif of Iranian Music from his greatest master. Although far from them, He is still grateful of the presence of his great masters. By learning from the greatest masters, Siavash Haghtalab was able to inherit the elegance and beauty of unique style of Tar and Traditional Iranian Music in an Oral manner, and by continuing this way, he is trying to reach its perfection.

**FRI, APRIL 26, 8:00PM**

**MULTIMEDIA LECTURE PERFORMANCE:** **"I AM NOT YOUR FOOD" BY NIMA DEHGHANI**

"I AM NOT YOUR FOOD"

or

"The Baloon Breast Girl"

A renowned Iranian Youtuber kills herself. Where? at a shooting scene at Youtube Headquarter. As a sub-project of a new research series (Aesthetics of Ugliness on Persian Social Media), Nima Dehghani will bring one of his case studies on stage. This will be shown in the configuration of a semi-documentary lecture-performance featuring found footages, music videos, TV interviews, and recorded voices. this performance might become a participatory piece at some point.

**Nima Dehghani** is a multidisciplinary artist, writer, and director born in Tehran, Iran, 1986. Nima received his BA in Architecture from IUST (2012) and MFA from Carnegie Mellon University with an emphasis on digital performance art. (2016) His recent research revolves around the core of "Aesthetics of social behaviors on the Internet" and his practices are focused on the combination of Video, VR-AR, Net Art, and performing arts. He is currently based in San Francisco; teaches and works predominantly in the medium of theater and digital media. Nimadehghani.com
FRI, APRIL 26, 9:15 PM
PHYSICAL THEATRE: “INGRESS” BY ĀSOO PERFORMING ARTS

Director & Producer: Hengameh Fallah Based on a Script: Hengameh Fallah
Choreographer: Saba Yazdanian Assistant Director: Saba Yazdanian
Performers: Kiana Mashayekh, Maedeh Soleimanifar, Mahsa Mehrdad, Borna Nemati, Masih Rahmati, and Iman Hajirasouliha
Music and Sound Design: Soroosh Golbabaei Graphic Design: Bahman Sharifi

Special Thanks:
FABnyc, Downtown Art, Maryam Ghoreishi and Mohammad Aghebati

About the Piece:
“Ingress” is a theater piece chronicling one woman’s immigration and her challenges. It is a combination of movement, original music and video projection to express the interactions, feelings, and struggles. A tryout of this production is being shown in the “Emruz” festival. “Ingress” has been developed through Āsoo Performing Arts practices, experimental etudes, and discussions among current team members.

Hengameh Fallah, born in 1986, is a New York-based community theater director and is also the founder of Āsoo Performing Arts. She has directed a play reading performance based on “Partners in Crime” of Eric Emmanuel Schmitt in August 2018 at Gibney Studio, Manhattan, NY. She produced this show through Āsoo Performing Arts, with the help of Iranian Community of the Northeast (ICON) volunteers, and funding from Citizens Committee for New York City (CCNYC). She also has acting experiences in plays such as: “Khaaneh”, directed by: Kiomars Moradi, February 2016, Dallas, TX. “Blackout”, directed by: Mohammad Aghebati, September 2016, Dallas, TX; and “The Only Possible Way”, directed by: Mohammad Yaghoubi, September 2016, Dallas, TX.

Saba Yazdanian, born in 1987, is a filmmaker and student of Film & Media Studies in Hunter College, New York. She has joined Āsoo Performing Arts and has worked as body-trainer in the group since December 2018. Saba has been studying Fine Arts in University of Isfahan, Iran and immigrated to the US in 2014. She works as a body-trainer, choreographer and yoga instructor. She also has the experience of being a director or cinematographer in production of some short films.
Written/directed by Anahita Ghazvinizadeh

The short films will be screened followed by a Skype Q&A. And the printed short stories (in Farsi) will be available for those who are interested in reading them.

The short films are the directors’ most recent shorts (made right before her feature They). In the Trees (2015, US) is the third part of Anahita’s Childhood Shorts Trilogy (after When the Kid was a Kid & Needle). What Remains (2016, US) was made as part of Break the Silence a collective short film project raising awareness against different forms of abuse of children and youth. The Black Ladder was published in the spring in the SAAN literary quarterly in Iran. Both of the stories are part of an ongoing project, a collection of short stories in Farsi, that Anahita is currently developing.

Anahita Ghazvinizadeh received her BA in Cinema from Tehran University of Art and her MFA in Film from the School of the Art Institute of Chicago. She started directing and editing short films in Iran under the mentorship of Abbas Kiarostami. When the Kid was a Kid (2011, Iran), Needle (2013, US) and In the Trees (2015, US) form her trilogy of short films with main child characters. Her short film What Remains (2016, US) was part of Break the Silence an international project raising awareness against child abuse. Anahita’s first feature film They (2017, US) premiered in the official selection of Cannes film Festival, and it has been selected and showing worldwide. In 2013 Anahita was named as one of the 25 new faces of independent cinema in the US by Filmmaker Magazine, and attended the Sundance Institute screenwriting lab. She is the recipient of Premiere Prix de la Cinéfondation from Cannes Film Festival 2013, the Silver Hugo from Chicago International Film Festival 2013, Doha Film Institute Grant 2015 and the George C. Linn Filmmaker Award for They in 2017 among other prizes. Anahita has written scripts, stories and essays in Farsi and English. Her most recent written work, a short story in Farsi titled “The Black Ladder” was published in the winter issue of “Saan” an Iranian literary quarterly dedicated to works by prominent Iranian writers and poets. Anahita is currently an Assistant Professor of Cinematic Arts at the University of Iowa.
SAT, APRIL 27, 7:45PM MUSIC:
AZERBAIJANI QOPUZ BY BABAK NAGHIZADEH SAFA

Artist: Babak Safa
Will perform a diverse repertoire of Azerbaijani Ashik and classical mugam music in Mahur, Bayat’i Shiraz, Segah, and Shur (Dilkesh). Themes from folklore tales of Asli and Kerem and Koroglu epic will be performed in combination with adaptations from Azerbaijani contemporary composers Emin Sabitoglu, Vasif Adigozalov, Qambar Huseynli, and Babak Safa.

1. Daralar by E. Sabitoglu; Mahur mugam; Ruhani Havasi
2. Sari Galin Folklore theme; Bayati Shiraz mugam; Ashik Cunun Havasi (Koroglu)
3. Qaranfil by V. Adigozalov; Segah mugam; Yaniq Karam Havasi (Asli and Kerem)
4. Ilk Mahabbat by G. Huseynli; Shur (Dilkesh) mugam; Osmanli Divani Havasi
5. Tabrizin Oglu, Samad by B. Safa
Estimated timing:

Babak N. Safa is an Ashik and bioengineer from Tabriz, Iran based in Delaware, USA. He is currently a doctoral candidate in mechanical engineering at the University of Delaware, studying tissue damage with a focus on tendinopathy. Babak is an engineer by training, but he has been an active musician from an early age. He is an Ashik; Ashik music is native to Azerbaijan, and it is often performed with a string instrument named Qopuz that shares many similarities with its very close Turkish relative: Bağlama. He was trained by Ostad Changiz Mehdipour, a legendary Ashik and composer, and the first to develop the systematic pedagogy for Ashik music. Babak was one of Ostad Changiz’s first students to be trained by his method, which has revitalized this old art form to a modern style. Babak was a member of Dalğa music group, directed by Ostad Changiz, from 2010 to 2014, and took stage with them at several concerts in Tabriz and Tehran, Iran. He also collaborated with Dalğa in Sari-Tel, Koroglu, and Qaranquş albums, and the film music for Afsane-i dar Ghobar, directed by Yadollah Noasri. As a composer, he has composed and recorded a film score for the short film Shut up! directed by Niousha Sattari. Babak also has arranged many pieces of western music for Azerbaijani orchestras. Babak earned a B.Sc. in mechanical engineering from Sharif University of Technology in 2014, and he is doing a Ph.D. in mechanical engineering at the University of Delaware. He also was a member of Iranian national team for astronomy olympiad in 2007 and earned a bronze medal at the 1st International Olympiad on Astronomy and Astrophysics, Chiang Mai, Thailand.
FRIDAY, APRIL 27, 9:00PM THEATRE:
“AVAAZ”

Written and Directed by Michael Shayan
Welcome to Nowruz – the Iranian New Year, and the first day of Spring. Roya, a fabulous Iranian-Jewish woman, invites you into her humble Los Angeles home for a modest gathering of two to three hundred people. She came to LA in 1979, at the height of the Iranian revolution, leaving her country and family behind in search of a better life. Instead, she finds heartbreak and loses herself in her struggle to survive. Now in her mid-50s, Roya must confront the ghosts of her past. She strips away her fabulous façade, revealing herself.

Avaaz is a one-woman show about what from our past we carry with us, and what we leave behind.

Michael Shayan is an Iranian-American Jewish playwright and performer based in New York. His work has recently been presented & developed at La MaMa, The Lark, Dixon Place’s queer HOT! Festival, and Lambda Literary, where he is a returning Fellow in Playwriting (2017-2019). His play Tricks was featured in The Advocate Magazine. He studied playwriting at Harvard, and is currently pursuing a Playwriting MFA at Brooklyn College.

SUNDAY, APRIL 28
5PM MUSIC: SOLO PRESENTED BY IRANIAN FEMALE COMPOSERS ASSOCIATION

1. “Veiled”, composed by Niloufar Nourbakhsh performed by Amanda Gookin
   Written for Solo Cello and Electronics
   Projections by S Katy Tucker
2. “Departure” composed by Niloufar Iravani, performed by Roya Farzaneh
   Flute and Piano
3. “Posht-e-hichestan” composed by Farzia Fallah, performed by Roya Farzaneh
   Solo Flute
4. “Kitchen” composed by Bahar Royai, performed by Felicia Chen
   Vocals and electronics
5. “Farewell, Warden” composed and performed by SarrSew Fixed media

IFCA is revolutionary in its mission to create space for growth and empowerment for all Iranian female-identifying composers, bringing to light artistic stories that would not have otherwise had the chance to shine. The solo pieces of this set will invite the audience to an intimate space that challenges new ways of listening through unique instrumental storytelling.
The Iranian Female Composers Association (IFCA) was established in 2017 by three female identifying Iranian composers: Anahita Abbasi, Niloufar Nourbakhsh, and Aida Shirazi. When Niloufar Nourbakhsh (founding member) decided to fully dedicate herself to a lifetime of composition, there were few mentors that she could look up to in Iran. In recent years the circumstances have improved significantly, but it is still a challenging pathway, especially for female musicians. Niloufar eventually met Anahita Abbasi, and Aida Shirazi through social media. The three composers began to converse and collaborate, and ultimately decided to form IFCA, a platform to support, promote, and celebrate Iranian women in music through concerts, public performances, installations, interdisciplinary collaborations, and workshops. IFCA is designed to enrich our community and create a welcoming space for Iranian female composers around the globe and present a cultural dialogue that is necessary more than ever.

For 2019 season, IFCA has commissioned three pieces for Hypercube ensemble to be premiered at Washington Kennedy Center’s Direct Current Festival, alongside a NY premiere as a co-production with Roulette intermedium. IFCA has previously collaborated with National Sawdust and Artistic Freedom Initiative.

**SUN, APRIL 28**

**615PM MUSIC: TAN HAW BAND**

Musicians:
Mani Nilchiani (Vocals, guitar)
Nathan Thompson (Guitar, keyboard)
Ghaflan Abadi (Bass)
Ali Ghomashchi (Drums)

Tan Haw band will play a repertoire of original compositions along with a couple of cover tunes, throwbacks to the 70’s psychedelic/surf Iranian & Turkish sounds. Since its inception in Spring 2017, Tan Haw band has composed and performed in various venues such as Baby’s All Right, The Cutting Room & Sisters. With an original repertoire of Farsi Indie rock heavily inspired by regional Iranian maqâms, Tan Haw explores the intersection of psycodelic sound with a lyrical delivery rooted in age-old narrative-based, percussive and mystical traditional themes of Khorâsâni maqâms from eastern Iranian plateau.

Tan Haw band is currently working on its debut EP titled “Day Break”.

**Tan Haw** is an Iranian / American quartet based in Brooklyn that combines Iranian folk music, the innate music of the Farsi language and Indie rock to deliver a unique percussive, lyrical and melodic repertoire. Formed in 2017 in Brooklyn by Mani Nilchiani, Nathan Thompson, Ali Ghomashchi and later joined by Ghaflan Abadi, the band explores the intersection of themes borrowed from Iranian classical music, regional folk music and contemporary Indie rock to deliver a percussive, lyrical and melodic sound. So far the band has performed in various venues around New York City such as Baby’s All Right, The Cutting Room & Home Sweet Home. Tan Haw is currently working on its debut EP titled “Daybreak” scheduled for Spring 2019.
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James Bundy

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