

A report on the Toos Foundation's fifth programme in London

Commending the Immortal Iranian Artists

The Logan Hall in London was filled with the Iranians who were excited to watch the fifth cultural programme sponsored by the Toos Foundation on Sunday the 29th of November. This time the event was about an insight into the history of the classical music, opera and the ballet of Iran. The host of the programme on this occasion was Miss. Jamileh Kharrazi who spoke about the history of the classical music in Iran



and the orchestra with the leadership of Mr. Farnoosh Behzad assisted her with pieces of music

played in the background as introductions to the history of such music.

The history of classical music in Iran was presented with the English introduction of Mrs. Mansfield with the Persian subtitles being showed along with pictures and images relevant to the topic and the subject. The discussion was about the course of the classical music throughout the history of Iran and those who made great impacts on the classical music such as Baghchiban, Dehlavi and Khushnam.

Throughout the

programme, there were opera singers and artists also present, among them, we can name Mrs. Pari Samar, Pari Zangeneh, and Mario Taqqadusi who brought the event to life by performing their gifted abilities. In fact, there was variety of programmes put on show for as long as the duration of the programme permitted.

Towards the end of the programme, Miss. Jamileh Kharrazi went to the stage and while thanking the guest artists and those participated in

arranging the event, she spoke about the aims of the Toos Foundation and its future intentions, concluding the programme by handing out statues of Firdawsi to the artists and guests.

We managed to have an interview with Mr. Taqqadusi who successfully gained the attention of the audience during his performance, and was welcomed by all.

Q-Mr. Taqqadusi, after thanking you for such great performance,



please tell us about yourself and that when you began your profession in opera?

A-I started playing the Violin at the age of ten. During my youth, I received a scholarship from the Rudaki Hall of the Opera in Iran to continue my education in that field in L.A. Therefore, I left Iran for America and there, I finished my education. I worked about six months in New York and later became employed in Vienna as an opera performer signing a three year contract with them. During that period, I had the pleasure of working with the great Italian opera singer Mr. Pavarotti, gaining a great deal of experience with some of the great world's artists. Now, it is almost 25 years that I am travelling to different countries such as America, Germany, Sweden, Switzerland, and

Russia, performing opera. One of my greatest wishes is to perform in Iran. I hope one day it would become possible to share my learning and experience with the talented Iranian youths.

Q-Lets go back to tonight's programme, what was your motivation for this performance?

A-Actually, Miss. Kharrazi's energy and knowledge about the introduction of the history of music is most admirable. There are many Iranians who make great efforts to promote the culture and history of their country; I will begin my appreciation of the Toos Foundation and those responsible for gathering such great event right here and now. In fact, the arrangement of such events is a task for governments not individuals. However, these dear friends have

managed to put such excellent programmes together, bearing in mind the limitations they have in the financial and the resource aspects of the programmes. Personally, it is a great pleasure to be present here tonight among such dear fellow friends.

Q- Mr. Taqqadusi, What are your future programmes?

A-I am going back to Germany to prepare for the Christmas concerts.

Additional Information

The Toos Foundation has been responsible for sponsoring various cultural programmes during the past few years for the Iranians living in London. Although most of these programmes set by the Toos Foundation were entertaining; however, we must not

forget that they were all intended to be educational, while promoting and introducing the Iranian history and cultures. It is worthy of mention that all these programmes are sponsored through private funding and limited manpower, yet the quality of the programmes have been kept to the highest possible standards and even the smallest details have not been overlooked.

Some people kept coming in long after the start of the programme, looking to find their seats in the dark, which of course, caused some discomforts for the others.

The other worthy point to mention is that the programme was introduced and conducted in English with Persian subtitles, this arrangement was somewhat unsatisfactory for those who were not fluent in the English language and besides this was a Persian

event talking about the history of the classical music in Iran, hence the need for its introduction in Persian language. The subtitles were moving through the screen very fast and it was very difficult to follow, bearing in mind the average age of the audience who were mostly middle to senior citizens.

The other point which is very necessary to mention is the laughing of some audiences to the accent of the English speaker when she pronounced some Persian names incorrectly. The English language is our second language and when we speak in English, sometimes incorrectly, in the presence of the English people, I might add, very rarely we encounter them mocking us and ridiculing our accent, it is therefore fare to behave in the same

manner if we come across the same flaws.

The other important point is that there were no leaflets or brochures to guide the audience with the time table of the programme or the performing opera, or even the other programmes for that matter.

Finally, another flaw was the technical difficulty in connection with the microphone while Mrs. Pari Zangeneh was performing; such trivial matters should be all seen to before the performance of the singer starts so that they do not have to stop their performance until some technician comes to the stage sorting the problem out.