Please hold applause until the end of this program.

Jane Kozhevnikova
_After All Is Gone for violin solo (2021)_

Aida Shirazi
_Text by Meredith Herndon_
 **Portrait**

- Mariana Weaver, soprano
- Chris Li, soprano
- Lauren Kim, soprano
- Delaney Stewart, alto

_Text by Adelaide Crapsey_
 **Soliloquy of the unnamed**

- Marjorie Sheiman, soprano
- Negar Afazel, violin

Jane Kozhevnikova, Bahar Royaee, Sarah Rimkus, Anna Pidgorna, and Negar Afazel
**Woman, Life, Freedom** _WORLD PREMIERE_

_I. Sunset (Negar Afazel)_

_Mariana Weaver, Leah Wenger, and Zoey Carlos, soloists_

_II. Parandegaane Mohaajer (Migrating Birds) (Sarah Rimkus)_

_Leah Wenger and Mariela Palencia, soloists_

_III. Monologue: The Fever of Dreams (Negar Afazel)_

_IV. Dark Verse (Anna Pidgorna)_

_V. This is Me, A Woman (Jane Kozhevnikova)_

_Mariana Weaver and Sarah Kent, soloists_

_VI. Monologue: The Voice Alone Remains (Negar Afazel)_

_VII. And I will greet the sun once again (Bahar Royaee)_

_VIII. Sunrise (Negar Afazel)_

_Beth Willer, conductor_

_Negar Afazel, violin_

_Q&A with Negar Afazel to conclude the program._

*Faculty
PEABODY CAMERATA

Soprano 1
Hong Chou
Abigail DeYoung
Sarah Kent
Mariana Weaver

Soprano 2
Vanessa Bosh
Lulu Hassanein
Ever Krikorian
Sofia Tsahalis
Leah Wenger

Alto 1
Isabel Bos
Kyubin Kwon
Mariela Palencia
Zoey Carlos

Alto 2
Francesca Hellerman
Sojin Oh
Ruya Ozveren
Emma Tucker

Rehearsal Pianist
Adric Macsisak
PROGRAM NOTE

After All Is Gone was written by Jane K (Evgeniya Kozhevnikova) in 2021 for Negar Afazel (violin), to be premiered at her recital at the Peabody Conservatory. The inspiration for this piece came after watching a testimony of a survivor of Babi Yar massacre on the Yad Vashem (World Holocaust Remembrance Center) website: tinyurl.com/febcdaz9

It is not the first time I reflect in my music on the theme of Holocaust and, probably, not the last time. The testaments of Holocaust survivors sound like the craziest nightmare one can only imagine, but it is even more uncomprehending to know that the survivors had to live the rest of their lives after going through all of those events. Nothing can compensate the lives that were taken away and the lives that were broken. Let us not forget.

— Jane Kozhevnikova

Woman, Life, Freedom
A Monodrama for Solo Violin and SSAA Choir

“Woman, Life, Freedom,” the slogan of the recent women-led protests in Iran, is a multi-movement piece for solo violin and SSAA choir, which is based on the poetry of female Persian poets, from the 18th to the 21st century. Composers Anna Pidgorna, Jane K “Evgeniya Kozhevnikova”, Sarah Rimkus, and Bahar Royaee each composed one movement of this piece, with monologues written by myself, which serve as my compositional debut.

The texts for the four movements are based on poems that I have a strong personal attachment to, because of their message and poetic voice. The poets Forough Farrokhzad, Simin Behbahani, Mahin Amid, Jaleh Esfahani, and Táhirih were all strong, brave women who were ahead of their time. Although they were rejected by the more masculine poetry industry of the day, or even by society for their progressive tone and words, they kept fighting for different kinds of freedom in their lives—just like the women in Iran are right now. This project was inspired by the artistic potential of collaborations between the performer, composers, and the choir, to present a set of works that symbolize a diverse world that goes beyond cultural barriers and empowers women to be leaders.

The Violins of Hope have generously lent me one of the violins of their priceless collection, and portions of the piece will be performed on this violin. Because of my Jewish roots and the emotional weight of this piece, I am honored to be able to hold one of these violins and sing with it, which is a privilege one could only dream of. I am inspired by the power of the lived stories of the lives that were taken away, and the people who kept the sparks of hope for liberation even in the darkest hours of human history. The voices that can never be silenced, will sing again and again, through music.

As an artist, woman, immigrant, and one who has been a minority in my own country and everywhere else that I have lived, this work tells a story reflective of my life—one of immigration, exile, separation from loved ones, lost friends, oppression, and a fight for freedom and social justice. As a daughter of a family of human rights activists and academics, it has always been my motivation to create original works that can respond to and reflect the suffering and heartbreak of the women and young girls of my beloved homeland, Iran.

In our world today, we witness the suffering of women, mothers, daughters, and young girls, all around the world; those who have been brutally killed, those who are separated from their families, or imprisoned, and those who are mourning the loss of their children and loved ones.

This performance is dedicated to all women who are suffering under oppression, war, and injustice towards them.
LYRICS AND TRANSLATION

Woman, Life, Freedom

I. Sunset
The selected names of the female victims of the ‘Woman, Life, Freedom’ movement

II. Migrating Birds
Text by Zhaleh Esfahani
Oh, migrating birds, Where are you traveling in such haste, In this still sunset, As the dark clouds spread over the mountain peak? Flying to the horizon, one by one and in groups, Leaving familiar meadows for distant lands. What pain and affliction did you endure, deserting home for safer lands?
On your hazardous journey, as hope saw you off, Had any of you separated from the caravan and been martyrs?
Was it for the short-lived pleasure of warmth That you left in the cold of winter, Or were you burning with an inner flame, thirsty for sunshine?
Your journey might last till spring comes to the garden, and the apple blossoms bloom without you. A continued, feverish attempt will make it possible for you to plant merry kisses on your nests once again, and among the swallows’ thunderous singing cry out with joy. Hard would it be to imagine no way out of a dead-end, Though, for those who seek, thousands of gates shine at the end.

Latitude of Migration
Latitude of migration: gradual discoloration of identity. Feverish memories and desires, stick walking. Oh! Latitude of migration, wish you never were!

III. The Fever of Dreams
(Violin solo monologue)
All my being is a dark verse that repeats you to the dawn of unfading flowering and growth. I conjured you in my poem with a sigh and grafted you to water, fire, and trees. In a room the size of Loneliness, my heart’s the size of love. It contemplates its simple pretexts for happiness; and the canaries’ song—the size of a window. Alas, this is my lot. My lot is a sky that can shut out by the mere hanging of a curtain. My lot is descending a lonely staircase, to something rotting and falling apart in its exile. My lot is a gloomy stroll in a grove of memories, and dying from longing for a voice that says: I love your hands. I will plant my hands in the garden soil—I will sprout, I know, I know, I know. And the swallows in the depth of my fingers make their nest.

As much as I tried to say something, I filled space with nothing but sighs. When my wings of resolve were united, I was free, but I could not fly. This is me, whom you see, a woman. Sometimes as soft as a flower petal, sometimes hard like iron. Oh, you, the bright flower, the bright flower of hope, who is gone, Never think you will be forgotten. No more conjunctions, no more of these spells... The search for truth and just shall drive out ignorance and cruelty... [I’m the essence of resistance, And my essence is my hope and my vow. This is me, whom you see, a woman.] Let warring ways be banished from the world... The horizon now is the womb of the seed of light, The sun will shine once again, upon this dark abyss. [This is me, whom you see, a woman...]

Selected lines from “Reborn”
Text by Forugh Farrokhzad

All my being is a dark verse that repeats you to the dawn of unfading flowering and growth. I conjured you in my poem with a sigh and grafted you to water, fire, and trees. In a room the size of Loneliness, my heart’s the size of love. It contemplates its simple pretexts for happiness; and the canaries’ song—the size of a window. Alas, this is my lot. This is my lot. My lot is a sky that can shut out by the mere hanging of a curtain. My lot is descending a lonely staircase, to something rotting and falling apart in its exile. My lot is a gloomy stroll in a grove of memories, and dying from longing for a voice that says: I love your hands. I will plant my hands in the garden soil—I will sprout, I know, I know, I know. And the swallows in the depth of my fingers make their nest.

V. Selected lines from: “Mind Blister,” “Look up!,” “Martyr of the Homeland,” and “This Is Me, Whom You See, a Woman”
Text by Simin Behbahani, Mahin Amid, and Tahereh Asadpour

As much as I tried to say something, I filled space with nothing but sighs. When my wings of resolve were united, I was free, but I could not fly. [This is me, whom you see, a woman. Sometimes as soft as a flower petal, sometimes hard like iron] Oh, you, the bright flower, the bright flower of hope, who is gone, Never think you will be forgotten. No more conjunctions, no more of these spells... [This is me, whom you see, a woman. Sometimes as soft as a flower petal, sometimes hard like iron] The search for truth and just shall drive out ignorance and cruelty... [I’m the essence of resistance, And my essence is my hope and my vow. This is me, whom you see, a woman.] Let warring ways be banished from the world... The horizon now is the womb of the seed of light, The sun will shine once again, upon this dark abyss. [This is me, whom you see, a woman...]

VI. The Voice Alone Remains
(Violin solo Monologue)
VII. “I Will Greet The Sun Again”
Text by Farugh Farrokhzad and Jaleh Isahani

I will greet the sun again,
greet the stream that once flowed in me,
the clouds that were my unfurling thoughts,
the aching growth of the grove’s poplars who passed with me through seasons of drought.

I will greet the flock of crows who gifted me the night perfume,
and my mother who lived in the mirror and was my old age’s reflection.

Once more I will greet the earth who, in her lust to recreate me,
swells her flaming belly with green seeds.

I will come. I will come. I will.
My hair trailing deep-soil scents.
My eyes intimate the dark’s density.
I will come with a bouquet picked from shrubs on the other side of the wall.
I will come, I will come.
The doorway will glow with love and I will once again greet those in love, greet the girl still standing in the threshold’s blaze.

The Solitude of The Moon (selected lines)
Throughout the darkness
Crickets cried out:
“Oh, moon, O mighty moon”
Throughout the darkness
The long branches were singing out their heart, full of sighs with lust and desire
And in a glowing whirling ring, the fireflies in their circle of celestial lights,
The impatience in the ticking wooden ceiling in the tumultuous wind,
Lilies wrapped in their cocoon
The toads in the swamps
They cried out, all together, all at once:
“Oh, moon, O mighty moon”
Throughout the darkness
The moon in its sparks of flaire,
The moon was the lone solitude of the night,
And she was bursting with her golden silent sob.

The Woman and Her Pen (selected lines)
Oh, O woman,
O the sorrowful song of all epochs!
O the most radiant song of the world!
May your pen be aflame, with the fire of your soul,
And may it bring upon us good news from the sun,
Just like the rainbow.
After the storm.

VIII. Sunrise
Woman, Life, Freedom, Light, Hope
**BIOGRAPHIES**

**Beth Willer,** director of choral studies

Noted for her “directorial command” and “technical expertise,” conductor Beth Willer is recognized as a bold, 21st-century artist with her finger on the pulse of the vocal ensemble art. Her commitment to expanding and deepening the repertoire for vocal ensembles through creative collaboration and culturally-relevant programming can be seen in her work with professional and student ensembles alike. A champion of new music, Willer frequently collaborates with established and emerging composers, including significant projects with David Lang, Julia Wolfe, George Benjamin, Kati Agócs, Kareem Roustom, James Kallembach, Shawn Kirchner, and Jessica Meyer.

As founder and artistic director of Lorelei Ensemble, Willer has led the octet to international acclaim, frequently performing at celebrated venues across the country, including Carnegie Hall, the Metropolitan Museum of Art, Tanglewood Music Center, Boston’s Symphony Hall, and the Massachusetts Museum of Contemporary Art. Committed to fulfilling Lorelei’s mission to elevate and expand the repertoire for women’s voices, she frequently initiates collaborations with composers from the U.S. and abroad, leading the ensemble in more than 65 world, U.S., and regional premieres since its founding. Nationwide performances in 2022-23 featured the world premiere tour of Julia Wolfe’s *Her Story,* in collaboration with Giancarlo Guerrero and Marin Alsop, and the Boston, Chicago, Nashville, and San Francisco Symphonies. Recent recordings include James Kallembach’s *Antigone* (New Focus, 2021) David Lang’s *love fail* (Cantaloupe, 2020) and *Impermanence* (Sono Luminus, 2018) featuring motets of Guillaume Du Fay, selections from the Turin Manuscript and the Codex Calixtinus, and the premiere recording of Peter Gilbert’s Tsukimi. Anticipated albums include Jessica Meyer’s *I long and seek after* (New Focus, 2024), Chris Cerrone’s *Beaufort Scales* (Cold Blue, 2024), and Julia Wolfe’s *Her Story* (NAXOS, 2025).

As guest conductor, Willer has been privileged to lead premiere ensembles from across the country, including performances with Seraphic Fire, the Bang on a Can All-Stars, New York Baroque Incorporated, and Roomful of Teeth. Symphonic work includes performance and recording of standard repertoire and multiple world and U.S. premieries with the Boston Symphony Orchestra (Andris Nelsons), the Tanglewood Music Center Orchestra (Stefan Asbury), Boston Modern Orchestra Project (Gil Rose), and Boston University’s Tanglewood Institute (Ken-David Masur).

Willer holds graduate degrees in conducting from Boston University (DMA and MM), and an undergraduate degree in music education and trumpet performance from Luther College (BM). Teachers include Ann Howard Jones, Weston Noble, Mark Shapiro, David Hoose, and Bruce Hangen.

**Negar Afazel,** violin

Negar Afazel, originally from Tehran, Iran, is the recipient of the Presser Music Award (2023), the Arkady Fomin Scholarship from the North Shore Chamber Music Festival (2022), and the Artistic Excellence Scholarship from the Peabody Conservatory. She is currently a DMA candidate at the Peabody Institute of the Johns Hopkins University, in violin performance, under Vadim Gluzman’s tutelage.

Her performance career has taken her across the world, giving solo and chamber music performances in the U.S., Germany, Italy, Austria, Turkey, and Iran. As the first violin of Quartet du Monde, she gave the world premiere of Judith Lang Zaimont’s second string quartet (2019). She has participated in many festivals, including the Ad Astra Music Festival, Montecito Music Festival, Electronic Music Midwest Festival, SPLICE Festival, and Orfeo Music Festival. She won the 2019 Irving S. Gilmore School of Music Concerto Competition for her performance of Violin Concerto Op. 35, by Pyotr Ilyich Tchaikovsky.

She is a former Kalamazoo Symphony Orchestra Artist Scholar (2017 to 2019). Afazel has a great passion for teaching young musicians, helping them grow their individual voices through art and music, and helping them understand the power of music as a force of change in society. She has been a teaching artist and has collaborated with organizations such as OrchKids (Baltimore) and Kalamazoo Kids In Tune (Kalamazoo).

**Sarah Rimkus**

Sarah Rimkus is an award-winning American composer of choral, vocal, and chamber works. She brings a wide range of influences to her music, from *ars antiqua* and *ars nova* polyphony to Balkan and Scandinavian folk traditions and many other sources. Her work often explores issues such as communication, belonging, and relationship to the environment through the use of musical layering and contradiction. Her music has been described as “challenging yet attractive” and “always powerful and well-judged,” with a language that “ranges from uncluttered lyrical poignancy to denser textures that suggest a holy clamor.”
Her choral and vocal works have been commissioned and performed extensively across the United States, the United Kingdom and elsewhere by ensembles such as The Esoterics, Chor Leoni, Skylark Vocal Ensemble, and The Gesualdo Six. Her works have been professionally recorded by ensembles on both sides of the Atlantic, featured on BBC Radio 3 and Classic FM, and published by GIA Publications, Walton Music, and See-a-dot Publications. Much of her inspiration in her choral works comes from her inventive text choices, from scientific writing to multi-lingual translations of sacred texts and many other Sources.

Rimkus is also passionate about teaching composition and supporting her students and fellow composers. She is currently a visiting assistant professor at Michigan Technological University, teaching courses including music theory and music appreciation, as well as advising final-year composition projects. She also serves as choral and strings editor for T.U.X. People’s Music, working with composers to bring diverse, high-quality, and accessible works to ensembles across the country.

Anna Pidgorna

Anna Pidgorna is a Ukrainian-Canadian composer, vocalist, and multi-media artist who combines sound, visual arts, video, theatre, and writing in her work. She is strongly influenced by Ukraine’s folk music, incorporating elements of this singing and poetic tradition into her own vocal practice and instrumental composition.

With funding from the Canada Council for the Arts, she traveled through rural Ukraine to record local singing practices in 2012 and 2013. To date, this research has culminated in numerous instrumental works, as well as the song cycle Invented Folksongs recorded with Ensemble Ludovico in Boston and in the process of becoming an album, and A Soul’s Keening for her Beloved, a 20-minute work for voice and string orchestra premiered with Delirium Chamber Orchestra in Los Angeles in 2020 and receiving its Canadian premiere with Turning Point Ensemble in Vancouver in 2022.

Along with writer and collaborator Maria Reva, Pidgorna holds a Canada Council for the Arts grant to conduct research in Ukraine during the war. The duo are recipients of the Mécénat Musica Prix 3 Femmes 2020 Award, and have written two operas together: Our Trudy, commissioned and premiered by the Ad Astra Festival in Russell, Kansas in 2021, and Plaything, developed by Musique 3 Femmes and premiered at UfaFabrik in Berlin in 2022.

Pidgorna draws a great deal of inspiration from the natural soundscape often imitating birds and animals in her work. Having studied visual arts from an early age, she incorporates visual elements into some of her manuscripts. Pidgorna holds two SOCAN Foundation Emerging Composers’ Awards and represented Canada at the ISCM World New Music Days 2013 festival in Vienna. Her work has been commissioned, performed, and recorded by soloists, ensembles, presenters, and festivals in Canada, USA, Uruguay, Ireland, Scotland, France, Germany, Austria, Italy, Greece, Poland, Ukraine, and South Korea. She holds a PhD from Princeton University, an MMus from the University of Calgary, and a BA from Mount Allison University.

Jane Kozhevnikova

Evgeniya “Jane” Kozhevnikova is a composer, pianist, and educator. Her works have been performed at regional, national, and international events. She composes in various styles and genres, from classical to jazz and tango, tastefully blending them. In 2020, she released a jazz-tango album Tango Avenue with her original works and in 2022 an album of her art songs Lift Up Your Hearts.

In 2019, Kozhevnikova received a DownBeat Magazine Outstanding Performance award in the Latin jazz category with her original jazz-tango compositions. In 2019, she became one of the winners of the “Music Now” contest, a part of the Indiana State University Contemporary Music Festival. Kozhevnikova became a runner-up at the University of North Carolina Greensboro Call for Scores and Competition. Her choral works were awarded the 1st Prize and a Special Prize at the 2020 International Composers’ Competition Opus Ignотum (Czech Republic). In 2021, she was awarded 2nd Place of the American Prize in Chamber Vocal Composition, student division.

Kozhevnikova holds two master’s degrees, in Music Composition and Music Performance, from Western Michigan University. She is working on her doctorate in Music Composition at the University of Florida. (janekmusic.com)

Bahar Royae

Bahar Royae is an Iranian composer/sound designer whose acoustic and electro-acoustic music has been acclaimed as “succeed(ing) as a poetic incantation, brimming with ideas and colors” (Classical Voice North America) and “haunting” (Boston Arts Review).

Working in NYC and Boston, Royae has received a Fromm Music Foundation Commission (2022), as well as honors such as the Pnea, National Sawdust Hildegard, the Roger Session Memorial Composition, and Korourian Electroacoustic Music Awards.
Royaee writes music for various genres from opera, theater, and film to chamber music. Her work has been performed by luminaries such as Claire Chase, Suzanne Farrin, International Contemporary Ensemble, Ensemble der gelbe Klang, Jack Quartet, Loadbang, Contemporary Insights of Leipzig, Guerrilla Opera, Longleash, Kimia Hesabi, and Splice Ensemble.

Significant chamber music performances include Ultraschall Berlin with Muriel Razavi (2023), ICE Festival Germany with ensemble Tempus Konnex (2022), Berlin Prize for Young Artists with Adam Woodward (2023), Tehran Electroacoustic Music Festival (2022) and Time: Spans Festival (2020) with International Contemporary Ensemble and Suzanne Farrin.

Royaee is an adjunct lecturer at Baruch College and an Artist-in-Residence at Longy School of Music. Her composition mentors have included Marti Epstein, Felipe Lara, Suzanne Farrin, and Jason Eckardt.

Mahin Amid (1927–2016): (Persian: ﻫﯿﻠ ﺑﮭﯿﻠﺎ) An Iranian Jewish poet whose poetry has been sung by many Iranian singers, Mahin Amid was born in Hamedan (located in the Western part of Iran) in a family of poetry lovers.

Her family moved to Tehran when she was very young. Amid wrote her first poem when she was only 11, inspired by her anger towards one of her teachers who gave her a low grade. She was married at 17, to a husband chosen for her. Poetry became her refuge, a place of unbridled expression. Amid published her poetry in various journals in Iran under the pen name Negah (“The Gaze”).

After the Revolution (1979), she migrated to the United States with her family. In exile, her poetry combined such themes with social issues, the plight of Iranians under a totalitarian government, and exile from their homeland.

Simin Behbahani (1927–2014): (Persian: زا اﺻﻔﮭﺎ) Referred to as the Lioness of Iran, Simin Behbahani was a prominent Iranian poet, lyricist, and activist, who was nominated twice for the Nobel Prize in literature.

Behbahani was born to a literary family. Her father was a poet, writer, and newspaper editor. Her mother was a poet and a member of the progressive Association of Patriotic Women. Behbahani started writing poetry when she was 12 and published her first collection at the age of 14. In 1958, she began studying law at Tehran University, but after graduation, she preferred teaching over practicing law. Before the revolution, Behbahani wrote lyrics for popular Iranian singers and she sat on the Iranian National Radio and TV’s Music Council. Patriotism, poverty, freedom of expression, and women’s rights are among the important themes that run through her words and poetry. In the summer of 1988, when the Islamic Republic massacred countless numbers of political prisoners without returning their bodies to their families or informing them where they were buried, Behbahani published a poem dedicated to the victims’ mothers.

She received several awards for her activities in support of human rights, including the 1998 Human Rights Watch Hellman-Hammet Grant, the 2006 Norwegian Authors’ Union Freedom of Expression Prize, and the 2009 Simone de Beauvoir Prize for Women’s Freedom on behalf of women’s rights activists in Iran. In March 2010, she had planned to travel to Paris for medical treatment and also to deliver an address on International Women’s Day. As she was about to board the plane, she was detained and interrogated, although she was in her 80s and nearly blind. Her passport was seized and she was banned from traveling abroad.

In the words of Farzaneh Milani, a scholar of Persian literature at the University of Virginia, Behbahani was the “elegant voice of dissent, of conscience, of non-violence, of the refusal to be ideological” for millions of Iranians inside the country and abroad.

Jaleh Esfahani (1921–2007): (Persian: زا اﺻﻔﮭﺎ) Ethel Soltani, known as Jaleh (“The Dew”), beloved for her poetic language of hope and unity, was born in Isfahan (Iran). She wrote her first poems at the age of 7 and published her first volume at 22.

In 1946, Esfahani was the only female poet to attend the first Iranian Congress of Poets and Writers in Tehran. She was forced to leave the country with her husband (who was persecuted for his political views) and moved to Baku in Azerbaijan where she studied Russian and Azeri. Esfahani received her Ph.D. in Persian literature from Lomonosov Moscow State University and worked at the Gorky Institute of World Literature before returning to her homeland. After the Revolution, she left Iran, once again, for London and lived there until she died in 2007.

During the 80’s, hundreds of thousands of people were forced to escape their homeland, Iran, after a chain of horrific post-revolution political events such as mass imprisonment and executions. Many artists and writers were among this wave of migration, to flee persecution due to their works and beliefs. Esfahani was one of them, whose experience in exile created an important chapter in Persian literature that presents
Forough Farrokhzad (1934–1967): (Persian: فرخزد فرخوزاد)
A controversial and modernist Iranian poet, Forough Farrokhzad is one of the most important figures in modern Persian literature. With her constant rebellion through her poetry against the conservative and oppressive environment around her, she soon became a symbol of feminine protest against a mind-controlling society, ruled by men. Farrokhzad was born into a middle-class family, with a colonel in the military for a father, worlds apart from her artistic nature. She was married at only 17, had a son, and divorced two years later.
She was also a filmmaker; her groundbreaking *The House Is Black* (1962) is a documentary about a leper colony in northeast Iran. She later adopted two children from the colony.
Since her first volume of poems, *Asir* [Captive] (1955), Farrokhzad’s concern was the suffocating societal restrictions posed on women. She published other collections over the next two decades: *Divar* [The Wall] (1956), *Osian* [Rebellion] (1958), *Tavallodi Digar* [Another Birth] (1964), and *Let Us Believe in the Beginning of the Cold Season* (1974).
Farrokhzad died in a tragic car accident on February 14, 1967, at the age of 32.

Táhirih (1814–1852): (Persian: طاهره)
Táhirih (“The Pure One”) and also Qurrat al-ʿAyn, (“Solace of the Eyes”), are both titles of Fatimah Baraghani/Umm-i Salmih, who was an influential author and poet, outspoken women’s rights activist, and theologian of the Bábí faith in Iran.
She lived during the era when women were mostly kept hidden from the public, and illiterate. Through her poetry, she aimed to inspire women to reject their oppressed status.
Alongside her brave poetry, Táhirih is most known for unveiling herself in an assemblage of men during the Conference of Badasht (a gathering of male leaders of the Babi faith). The unveiling was an incredible shock to the male-controlled society of her time, but Bāḥa’u’llāh (the founder of the Baha’i faith) bestowed her with the title Tahirih.
She was soon placed under house arrest in Tehran. In mid-1852, only 38 years of age, she was executed in secret for her beliefs and activities. Before her death, she declared: “You can kill me as soon as you like, but you cannot stop the emancipation of women.”
JHV 23 The Auschwitz Violin
Play Level: Excellent

Made in the workshop of Schweitzer in Germany, around 1850. This instrument was originally owned by an inmate who played in the men’s orchestra at the concentration camp in Auschwitz. And survived.

Abraham Davidowitz, who fled Poland to Russia in 1939, later returned to post-war Germany and worked for the Joint near Munich, Germany, helping displaced Jews living in DP (Displaced People) camps.

One day a sad man approached Abraham and offered him his violin, as he had no money at all. Abraham paid $50 for the violin, hoping that his little son, Freddy, will play it when he grows up.

Many years later Freddy heard about the Violins of Hope project of the Weinstein’s and donated his instruments to be fully restored and come back to life. Since then, this violin, now restored to perfect condition, has been played in concerts by the best musicians all over the world. Almost.

It is important to note that such instruments were very popular by Jews in Eastern Europe, as they were relatively cheap and made for amateurs. This particular violin was made in Saxony or Tirol in a German workshop. It carries a false label: J.B. Schweitzer, who was a famous maker in his day.
COMING UP

Fret Fest: Annual Celebration of the Guitar
Faculty Concert: Thomas Viloteau
March 3

Michael Kannen, cello and Seth Knopp, piano
Sylvia Adalman Faculty Recital Series
March 4

Peabody Jazz Ensemble
March 7

Friday Noon:30 | Guitar
March 8

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