

Photo: Madis Veltman



I do not have a Nakba story, my story is lack of one. What little I know, I string together though it bears little semblance to a story. A series of facts, few, hard and devoid of much feeling. (twitter: @MIDDLEOFTHEEAST)

The orders were given for the troops to 'drive out' the inhabitants of both towns. Al-Lyd was besieged for several days and massacres took place before it fell. Seeing what happened in neighboring al-Lyd, the residents of Ramle left under the threat of a similar fate. The coming days meant a death march in the striking summer heat with little more than what they could carry, toward Jordanian lines. When they got there, they were told they were no longer taking refugees. Unable to go back to their home and unable to make it to the Jordanian line, they became IDPs (internally displaced persons). Down the road from their own home, which they were denied return to, [they were] forced to live in a ghetto. For months, Jiddo Said's family journeyed north from camp to camp in Lebanon. They settled - to the extent they could settle - in a tent in Shatila, in south Beirut.

Composer and conductor **Arash Yazdani** (b. 1985) was born in Iran and started his music studies in the music conservatoire of the city of Isfahan in Iran. He graduated with the diploma in piano playing and later received his BA in double bass specialty from the Superior Conservatoire of Music in Tehran as well as studying composition privately at the University of Art in Tehran. In 2009 he started his advanced composition education at the Royal College of Music in Stockholm. At 2011 he received the Erasmus scholarship to study in Hochschule für Musik in Basel with professor Georg Friedrich Haas. From fall 2012 he started a Doctorate of composition at the Estonian Academy of Music and Theatre, as well as a Specialized Master program of composition in Basel with Haas. From 2014-2015 he has been a guest researcher at the Institut für Elektronische Musik und Akoustik IEM-Graz.

# Arash Yazdani

## „Nakba“

(2018) for large orchestra

Performed by the Estonian National Symphony Orchestra  
Conducted by Bas Wiegiers

[Two years later,] the occupiers created laws that allowed them to launder land. This included something called the Absentee Property Law. The law said if the owners of the land were „absent“ then the state would take over the land. (twitter: @YousefMonayyer and @tarekzismail)

Many years later, they were „mopped-out“ again from Shatila camps, in massacre leaving up to 3500 deaths, but that story is another story.

Nakba is an Arabic word, meaning cataclysm or catastrophe. In Persian, we use the term more frequently referring anything hideous and undesired.

Every year around middle of May, the Palestinian exodus and wars and events of December 1947-January 1949 is being commemorated in mourning.

This is Nakba. This is what it means for a society to be torn from the earth. (twitter: @tarekzismail)

„Nakba“ was premiered on 2 November 2018 at the Estonia Concert Hall in Tallinn, at the festival AFEKT.

As a conductor Arash has founded and is the artistic director and conductor of Ensemble for New Music Tallinn. He is also the artistic director of Sound Plasma festival in Berlin. As a guest conductor he has worked with several ensembles including Lucern Festival Academy Orchestra, Ensemble Intercontemporain, NeuverBand Ensemble, Ensemble Linea, Ensemble U; International Ensemble Modern Academy, Ensemble Resonabilis, Moscow Contemporary Music Ensemble, Ensemble Resonabilis.

Yazdani's music is recognised by its emphasize on the acoustical phenomena and creating unique hearing experience with the use of instruments. Arash Yazdani: „I am fascinated by sound! The main field of my work as composer is dealing with acoustics and psychoacoustics on the creation of artistic context and with personal implications on myself. A comprehensive research on the instruments for which I'm composing (in terms of mechanical and acoustical capabilities and features) as well as an overview of how the right blend of certain acoustical phenomena (with instruments) would lead to known and unknown results; is my approach of composing. The ecstasy of sound is my aim for final product of music!“

His works have been performed in different places around the world and featured at the festivals like Schwetzingen SWR Festspiele, MIXTUR Festival, MATA festival, World Saxophone Congress, Vertixe Vigo, Royaumont Abbey, reMusik festival St. Petersburg, Estonian Music Days, Archipel festival, Darmstadt ferienkurse 2014-2018, Kiev Contemporary Music Days, ISCM music days 2019, Estonian Music Days, AFEKT, Tallinn Music Week.

He has written pieces for Ensemble Phoenix Basel, Ensemble Proton Bern, Ensemble Linea, Schallfeld Ensemble, Ensemble Lemniscate, Neophon Ensemble, Defunensemble, Schallfeld Ensemble, Ensemble U; Ensemble Resonabilis, KammarensembleN, Ensemble Vertixe Sonora, Namascae Modern Ensemble, Moscow Contemporary Ensemble, Estonian National Symphony Orchestra, NexeDuet, Ensemble du Bout du Monde among the others.

Yazdani won the first prize of Neophon Ensemble composition prize 2016, and composition prize „Speech, Silence, Song“ of Ensemble Lemniscate 2015-16; winner of MATA festival call for scores; finalist of second International Serge Solnitsky Composition Competition 2015.