

DEJAVU RETRO
GOLD COLLECTION
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The Traditional Music of Persia




2 CD Gold Collection from Iran



Traditional
Music of
Iran





Each country has its own music, which is based on ethnic, geographic and climatic characteristics. Within each country, though, one must also make a distinction between regional variations. Traditional music in Iran is in fact based on the shared spirituality and personality of the country, but it also incorporates the freshness of the various regional melodies. These have their own peculiarity, but also have a strong bond so that linked together they form a national and all-encompassing feature characteristic of all Iranian music.

What has emerged as the all-embracing and official music of Iran is the traditional seven-Dastgah (seven-instrument) music, which is based on strings, percussions and wind instruments, with a wide range of orchestral colours. The various instruments are used in a precise and powerful combination both in the official orchestration and in the regional melodies. The result is such an individual and distinguished sound that Iranian music stands out from other similar types of music, despite all the cultural bonds with neighbouring countries. The peculiarity of Iranian music is that it is based on vocal and instrumental


improvisations with lyrics and orchestra working as a prelude (Pishdaramad), accompanying part or end part. Exquisite solo performances are mostly used in the song's intervals.

Although Iranian traditional music is based on age-old principles, it has managed nevertheless to take on new shapes and a new freshness in such a way that one can easily distinguish the traditional music at the time of the Qajar dynasty from that of more recent decades, despite there being no difference in principle.

A new genre has emerged which is known as the national music of Iran. It is established on the same basis as traditional music and relies on its structure, but it is in fact a fresh blend of several instruments and uses the rules of symphonic and grand orchestra music.

At times this new orchestra replaces the traditional one, but it also happens that symphonic works like those of Azerbaijan and Armenia give rise to a new collection of symphonies which rely on Iranian melodies.

The most prominent regions of Iranian music are: Khorasan, Kurdistan, Mazandaran, Guilan, Azerbaijan, Kermanshahan, Lorestan, Qashqayee, Bakhtiari, Khuzestan, Baluchestan and the Turkman planes.





Assadollah Malek
(Tehran, 1941)

Began playing the violin and the kamancheh (spiked fiddle) spontaneously in his childhood. He was later taught by Abolhassan Saba and also learnt to play the tombak (percussion) under Hossein Tehrani, with whom he performed several duets. He has worked and performed in radio programmes and composed and recorded a number of unforgettable Iranian melodies.

Hossein Behroozi-Nia
(Tehran, 1962)

studied the tar (plucked flute) under the supervision of Vohdaney and the barbat with Nariman. He attended the Conservatory of Persian Music and later became the Director of Musical Education at the Centre for the Preservation of Persian Music, as well as the Musical Director of the National Radio and Television Orchestra of Tehran. He has worked with various traditional music ensembles and performed in many parts of the world.



Mansoor Nariman (Mashhad, 1932)

was taught to play Radif Iranian Music on the setar by his father, but he later taught himself to play the lute by listening to foreign radio stations. He has performed many times for the radio both as a soloist and as part of an orchestra.

Ali Reza Eftekhari (Esfahan, 1956)

started his singing training at the age of twelve with Taj-e Esfahani. He was then taught by Persian music masters such as Mohammad Reza Shajarian, Jalil Shahnaz, and others. He sings traditional Iranian Radifs in the style of the old maestros and also uses different regional dialects.

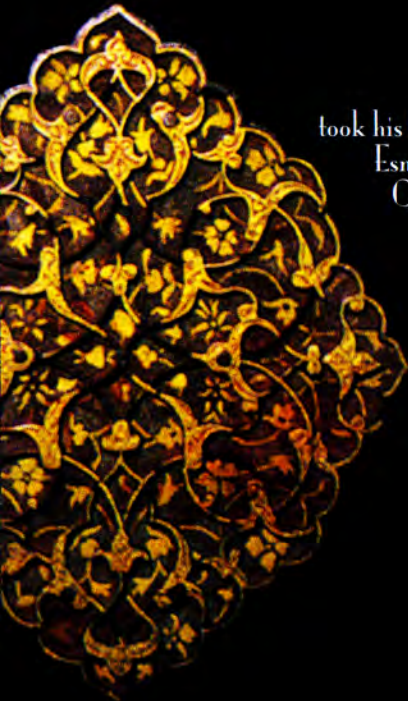


CD 1

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|---|------|
| 1. SAMA (DANCE) (Asadollah Malek)
Asadollah Malek | 5.00 |
| 2. KOOHESTAN (THE MOUNTAIN) (Hossein Behroozi-Nia)
Hossein Behroozi-Nia | 4.08 |
| 3. TOLOU' (THE DAWN) (I.Maroufi)
Iavad Maroufi | 4.36 |
| 4. BAGH-E KHATEREHA (GARDEN OF MEMORIES) (B.Vadani/K.Ganjei)
Behnam Vadani | 7.05 |
| 5. KHOJASTEH (BLESSED) (S.Aslani/S.Banaei)
Soosan Aslani | 3.10 |
| 6. SAYEH ROSHAN-E KHIAL (THE SHADE & SUNNY SIDE OF VISION) (R.Rahgani)
Roohangiz Rahgani | 6.15 |
| 7. NASIM-E SABA (MORNING BREEZE) (Ali Biglari Pour)
Ali Biglari Pour | 5.30 |
| 8. HAMNAVAZI-E TONBAK-O NAY (DUET OF TONBAK & NAY)
(H.K.A.Farhangfar) H.Kiani Nejad / A.Farhangfar | 3.58 |
| 9. ANDOLOS (ANDALUSIA) (Fariborz/Yousefi/Farshad/Fakhreddini)
E.Yousefi / F.Fakhreddini | 3.50 |
| 10. NAVAY-E BARBAT (THE SOUND OF BARBAT) (M.Nariman/M.Farahmand)
Mansour Nariman / Mahmoud Farahmand | 5.00 |

CD 2

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| 1. AFSANEH (THE FABLE) (Ali Jafarian)
Ali Reza Eftekhari | 9.59 |
| 2. OFOGH-E MEHR (LOVE HORIZON) (Parviz Meshkafian)
Iraj Baslami | 7.57 |
| 3. JAN-E ASHEGH (THE SOUL OF LOVER) (Asadollah Malek)
Bahram Hasiri | 6.27 |
| 4. HALE DEL (THE HEART'S SITUATION) (Sehdi Setayeshgar)
Bahram Sarang | 3.59 |
| 5. BAGH-E ARGHAVAN (THE JUDAS-TREE GARDEN) (H.Seraj)
Hesamoddin Seraj | 7.01 |
| 6. DAR KHIAL (IN THE VISION) (Majid Derakhshani)
M.R.Shajarian | 4.28 |
| 7. HAMNAVA (IN HARMONY) (Majid Akhshabi)
Abdolhossein Mokhtabad | 8.50 |
| 8. SAFAR BEDIGARSOU (JOURNEY TO BEYOND) (Dasfan Ensemble)
Shahram Nazeri | 6.35 |
| 9. FERAGH (SEPARATION) (Pashang Kamkar)
Sedigh Tarif | 5.28 |
| 10. BOGHZE ESHGH (THE OVERFLOW OF LOVE) (Majid Vasefi)
Abdolrasoul Kargosha | 4.10 |



Bahram Hasiri
(Tehran, 1951)

took his first singing lessons with the late Maestro Esmacil Mehrtash. He attended the National Conservatory of Music and studied Iranian Music Radifs under the supervision of Mohamou Karimi. He began his professional career in 1984 and since 1992 he has been in close cooperation with the Islamic Republic of Iran Broadcasting. He has recorded various works based on Iranian poems.

Bahram Sarang
Mi-a-ne, 1951


learnt to play the violin at school, but later went to Tehran to study singing at the Conservatory and became a student of Karimi and Mehrtash. In 1989 he started his activity with the Iranian Radio and TV and with the Iranian Music Institute. He has performed at many concerts, not only in his own country but also in Europe and in the U.S.






Mohammad Reza Shajarian
(Mashhad, 1940)

started singing under the supervision of his father at the age of five and then went on to study the Radif, or traditional classical repertoire, with the great masters Ebadi and Mehrtash. He particularly appreciated the vocal styles of old-time singers. He began his singing career at the Radio in 1959 and later taught in the Department of Fine Arts of the University of Tehran. He has worked for the National Iranian Radio and TV and performs throughout the world.



Shahram Nazeri
(Kermanshah, 1950)



became acquainted with music through his father and his uncles, who were all music teachers. He first performed traditional music at Tehran Radio and Television Broadcasting at the age of eleven and then learnt tar playing and singing under many famous teachers such as Abdollah Davami, Mahmoud Karimi and Nour Ali Broumand. He has revived the long-forgotten epic Iranian quality of singing by making fundamental changes to the intonation of his voice.

Sedigh Ta'rif
(Sanandaj, 1955)

was influenced at an early age by the Kurdish melodies sung by Seyyed Ali Asghar Kordestani. He studied theatre and dramatic arts at the University of Tehran, which also included song courses by professor Mahmoud Karimi. In the same period he also became acquainted with the vocal style of the great Persian master Seyyed Hossein Taherzadeh. He works on achieving a reconciliation between tradition and new musical horizons.



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