

گلچین نوروزی

از برنامه‌های رادیویی گلها

A New Years Bouquet

of Song and Verse from the Go:ha Programmes

قسمت سوم - ۲۹:۴۲
گل‌های رنگارنگ برنامه شماره ۲۶۴ ب

دستگاه: دشتی (داغستانی، لری)
تفسیر: داود پیرنیا
گوینده: ایراندخت پرتوی، شمس‌ی فضل‌اللهی
ترانه: الهه
آواز: عبداوهاب شهیدی
شعر: کاوه، بابا طاهر، رهی معیری

قسمت اول - ۱۴:۰۶
یک شاخه گل، برنامه شماره ۳۷

دستگاه: دشتی، شور
تفسیر: داود پیرنیا
گوینده: روشنگر
ترانه: سیما بی‌نا
تار: لطف‌الله مجد
شعر: سعدی
ارکستر گلها به سرپرستی روح‌الله خالقی

قسمت چهارم - ۱۸:۴۹
گل‌های تازه برنامه شماره ۲۰۰

دستگاه: بیات کرد
گوینده: آذر پژوهش
صدابرداران: ایرج حقیقی، ایرج فهیمی
تار: محمدرضا لطفی
ارکستر: گروه شیدا
آواز: هنگامه اخوان
شعر: سعدی

قسمت دوم - ۱۳:۰۳
یک شاخه گل، برنامه شماره ۶۹

دستگاه: همایون
گوینده: روشنگر
ترانه: مرضیه
آهنگساز: علی تجویدی
نی: حسن کسایی
شعر: منیر طه





The significance of the *Golha* radio programmes has not been lost on connoisseurs of Persian classical music and poetry. The presence of a number of masterpieces amongst them has meant that today they have become part of the intensely coveted cultural heritage of Iran.

Up to 1616 *Golha* programmes were produced in Iran from the mid-1950s through to the late 1970s. Since then, they have become scattered in private archives in Iran and throughout the rest of the world. After years of research and travel, Jane Lewisohn, a researcher at the Department of Music at SOAS, has successfully collected and digitalized the complete archive of these *Golha* programmes. She was able to complete this project thanks to a generous grant from the Endangered Archives Programme of the British Library, and with the support of a number of collectors and lovers of classical Persian music. The collection now sits in the World Music section of the British Library's Sound Archive.

The Iran Heritage Foundation is proud to announce a new project to provide the entire *Golha* archive, a veritable encyclopaedia of classical Persian poetry and music, as a free online database, making these works available in perpetuity to a worldwide audience. The archive will be searchable by musician, vocalist, composer, reciter, and poet, as well as by *dastgah*, *gusheh*, poem, literary and musical genre, and poetic meter. Given the lack of access that many music lovers, and in particular, students and scholars of classical Persian music have had to this vast and rich collection of past masters and artists, this online archive is sure to become a unique tool and resource that will have a lasting impact on Iranian studies.

The selection presented here is from four different *Golha* programmes, featuring works by four of the most famous Iranian female vocalists. We hope this CD will not only be a memorable collection for lovers of Persian music to keep and treasure, but also a reminder to us all of the luxurious richness and undying vitality of the musical and poetic culture to which Iran and Iranians are heir.

Aydin Azizzadeh
Iran Heritage Foundation

A Musical Garland for the Persian New Year

The Flowers of Persian Song and Music (Golha)
Radio Programmes

The *Golha* weekly radio programmes were broadcast on Iranian National Radio between 1956 and 1979. From 1956 to 1967 these programmes were produced under the direction of Davoud Pirnia (1901-1971), but when he left the radio in 1967, responsibility for production of the programmes fell to the poet Rahi Mu'ayyiri, the musician-composer Muhammad Mirnaqibi and others. In 1972, Hushang Ibtihaj (Sayih), a well-known modern Persian poet, took responsibility for production of the programmes, changing their name to 'Fresh Flowers of Persian Song and Verse' (*Golha-yi tazeh*). The programmes continued to be aired under his supervision until 1979, when a general ban was placed on music in Iran. This ban remained in place until the winter of 1988, when male voices came to be permitted, though female singers are still forbidden on the Iranian airwaves.

The *Golha* programmes produced during those twenty-three years (1956-79) are today counted as an encyclopedic repository of classical as well as contemporary Persian music, poetry and song, having featured the greatest singers, musicians, composers, lyricists and writers of Iran. The *Golha's* brilliant arrangements of music and song succeeded in articulating the major themes of Persian literature and poetry as had never been done before, encapsulating the romantic individualism of the Persian soul in all its refinement, enchantment and rapture. Today these programmes still continue to enthral the Iranian listening public. The programmes have become collectors' items that are coveted and sought after by lovers of Persian poetry and music. They have been truly immortalized as classics, the relish and strength of whose wine only improves with age, as the on-going popularity of these programmes vividly demonstrates.

In this selection, four classic programmes from the *Golha* are featured: one from the 'Multicoloured Flowers [of Persian Poetry and Song]' (*Golha-yi rangarang*) series, produced in the 1960s, two from 'A Single Rose [of Persian Song and Verse]' (*Yek shakh-i gul*) series, also produced in the 1960s, and one from the 'Fresh Flowers [of Song and Verse]' (*Golha-yi taza*) series, produced in the 1970s, under Ibtihaj's supervision. The selection features four of the most famous Iranian female vocalists to perform in the *Golha*: Marziya, Sima Bina, Ilahi and Hingama Akhavan, and the celebrated male vocalist 'Abd al-Wahhab Shahidi, a virtuoso player of the oud as well. There are also four celebrated soloists included in the programmes, amongst the greatest contemporary virtuosos of Persian music: Lutfu'llah Majd, Hasan Kasa'i, Muhammad Reza Lotfi, and Shahidi.

The essential artistic and intellectual achievements of the *Golha* are readily apparent from

the compositions on this CD. These involve the formation of a national orchestra that integrated both harmonized and unison compositions uniting (both musically and culturally, and in many other senses of the word) the traditionalist tendencies and modernist influences at play in Persian music, plus an anthology of choice selections from Persian poetry from the time of Sa'di (d. circa 691/1292) down to the late twentieth century.

The present compilation thus furnishes a carefully balanced overview of the subject. In contrast to the recordings of the programmes done in the mid-1950s by Iranian National Radio, many of which were of poor quality due to both the inexperience of the sound engineers and the inadequacy of the technology of the day, these latest recordings have excellent tonality and sound quality. It is clear that all the basic aims of the *Golha* programmes that inspired Davoud Pirnia to launch this series in the first place - to introduce Persian poetry, music and literature to the wider listening public in Iran - are amply manifest in the present selection of four programmes on this CD.



Abu'l-hasan Saba, Morteza Mahjubi, 'Ali Tajvidi

● **Track 1 - 14:06**

“A Single Rose of Persian Song and Verse” (*Yek shakh-i gul 37*)

Musical Mode (*dastgah*): *Dashti, Shur*

Commentary: Davoud Pirnia

Recitation: Rushanak

Vocalist: Sima Bina

Tar: Lutfu'llah Majd

Poetry: Sa'di

Golha orchestra conducted by Ruhu'llah Khaliqi

The announcer opens the programme with a few words of introduction, explaining the literary stature of the great Persian poet of love, Sa'di of Shiraz (d. circa 691/1292), followed by two short tales by the poet from the chapter 'On the Ethics of the Dervishes' in his *Rose Garden* or *Gulistan*. These stories exemplify the extraordinary cosmopolitan and broad-minded nature of Sa'di's ecumenical spirit, and are couched in the rhythmic prose (*saj'* or *nasr-i mosajja'*) that is the hallmark of his literary style:

“What do you think about such and such a holy man who has been so much mocked and blamed?” an eminent man asked a religious devotee.

“Outwardly I see no fault at all in him,” he said, “while as for the inward, I cannot perceive the invisible realm.”

Reckon holy everyone
in holy robes you see;
view them all as good men;
and if what's in their hearts'
unknown to you, what business
within a private house
have the police?

* * *

A thief came to rob the house of a person renowned for piety. However much he searched the house, the thief found nothing and became cross. Realizing this, the holy man then took the old carpet on which he was sleeping and tossed it to the thief, so that the man wouldn't go away disappointed.

Great men on God's way I've heard take pains

Their enemies' hearts not become cross
But how can you: at war, in strife with your friends,
Be ever graced by such a high degree?

* * *

The melody played in the background by the *Golha* orchestra in the musical mode (*dastgah*) of *Dashti* is reminiscent of melodic arrangements made by some of the great classical composers such as Tajwidi, Mahjubi and Khaliqi. Although slightly modernist in its interpretation, the sound of the clarinet gives a classical timbre to the orchestra which assists the singer in her performance. Lutfu'llah Majd's virtuoso tar accompaniment juxtaposed to this melody hovers between the musical modes of *Shur* and *Dashti*, giving the piece a more archaic and traditional ambience.

The voice of the female vocalist Sima Bina – at that time only in her late teens – displays a masterly expertise and skill far beyond her years in the singing of the romantic tune (*tarana*) from the province of Khurasan in northeastern Iran. The verses she sings, which ostensibly form part of an erotic overture in celebration of the advent of spring, are actually a lover's heart-rending parting advice to his sweetheart:

“Take this rose from me, inhale its scent – then crush its perfume into your tresses.
Wherever you go where I am not, make this rose your constant confidante in my place.”

Sima Bina's dexterous performance evokes such colourful variety of tone and creates such an intense emotional impact that, despite the limits imposed by the *tarana* genre, one can even say that she here attains the highest level of singing that the classical ballad (*tashrif*) is capable of reaching. Her virtuosity in singing to the accompaniment of the distinguished *Golha* orchestra on this track is a spectacular example of the fine artistry of the *Golha* programmes broadcast during the 1960s.



Lutfu'llah Majd



Ruhu'llah Khaliqi

● **Track 2 - 13:43**

"A Single Rose of Persian Song and Verse" (*Yik shakh-i gul* 69)

Musical Mode (*dastgah*): Humayun

Recitation: Rushanak

Vocalist: Marziya

Composer: 'Ali Tajvidi

Reed-flute (*Ney*): Hasan Kasa'i

Poetry: Munir Taha

The star of this programme is the famous female vocalist Marziya (1925-), who first launched her singing career in the *Golha* programmes. Surveying the vast range of Marziya's prolific artistic career, the present programme should be counted as one of her most delightful and memorable works.

The first song she sings is a hymn to spiritual liberation, consisting of a series of stanzas alternating between descriptions of imprisonment and release. In the first stanza, we hear the plaint of an imprisoned creature caged in by worldly passions, religious hypocrisy and false piety, longing for freedom at any cost. In the second, bewailing her foes who mercilessly seek her death, she scorns her fate, trusting in her own independence. In the last two stanzas, she glories in her newfound fortune that has allowed her to triumph over her enemies and to soar beyond the cage of mundane reality, while companioned by angels.

In the next part of the programme, Marziya sings a light romantic air called "My sweet-breasted, sweet-lipped, sweet-spoken sweetheart" (*Shirin-bar, shirin-lab, shirin-dahanam*). Both of these two songs are by the contemporary song-writer and poetess Munir Taha, who currently (2010) resides in Canada. Both songs (*tarana*) were set to music in compositions by 'Ali Tajvidi in the 1950s, and were sung by Marziya on several other *Golha* programmes as well ('Multicoloured Flowers [of Persian Poetry and Song]' *Golha-yi rangarang* 148 and 177).

In fact, Tajvidi's composition and Taha's poem were first sung by Marziya and set to music in programme 124 of the *Golha-yi rangarang* series, aired on Iranian National Radio between 1956-57. Marziya's present, more recent performance of the composition and the poems benefits from an entirely new arrangement, which in comparison to the earlier recordings is possessed of deeper feeling and delivers the poetry with greater intimacy, verve and fluency, providing a more delightful ambience.

The brief prose section of the programme that is interspersed between part one and two of the programme concerns the poetess (Munir Taha) who was particularly popular in Iran during the 1950s, with the famous announcer (Rushanak) explaining that the bacchanalian metaphors in her poetry are to be interpreted mystically, not literally. Roshanak's recitation is accompanied in the background by the reed-flute (*ney*) of Hasan Kasa'i - who at that time

was very young, but is today counted as one of the supreme virtuosos of the instrument. The melodic orchestration of Taha's poem *Shirin-bar, shirin-lab, shirin-dahanam*, is one of the most celebrated compositions of 'Ali Tajvidi, one of Iran's finest composers.

Back in the 1950s, the orchestra for which he wrote the piece had not learned how to make use of current international standards of orchestration and harmony. It is therefore quite interesting to note that in this new performance of the composition done in the 1960s, the composer - who had already for a decade been using orchestration and harmonising his compositions - still chose to preserve the grace and simplicity of the traditional Iranian classical style when presenting this piece to the orchestra. The fact that this newer rendition of the piece possesses greater fluency, purity and grace than all previous recordings is entirely due to the powerful vocal artistry of Marziya, who transcends the limits of her earlier delivery of the poems with a smooth, powerful, and highly controlled performance.



Marziya



Hasan Kasa'i

● **Track 3 - 29:42**

"Multicoloured Flowers of Persian Poetry and Song" (Golha-yi rangarang 264b)

Musical Modes (*dastgah*): *Dashti* (*Dagistani*, *Luri*)

Commentary: Davoud Pirnia

Recitation: Irandukht Partawi, Shamsi Fadhu'llahi

Arrangement: Javad Ma'rufi

Vocalists: Ilahi, 'Abd al-Wahhab Shahidi

Poetry: Kavih, Baba Tahir, Rahi Mu'ayyiri

The rich and variegated background of culture upon which the *Golha* programmes was based provided an excellent opportunity for Davoud Pirnia and the other producers of these programmes to introduce a wide diversity of Persian literary styles, poetic genres and poets to the Iranian listening public, as well as initiate the national audience into all the different varieties of Persian music. From both ancient and contemporary times, this classical music had been considered integral to the wider extended family of musical cultures in the greater Persianate world, but due to the vagaries of political patronage, the lack of public support, religious opposition, and – almost as bad – the rejection of native tradition in the craze for everything Western – with the consequent decline of its cultivation on the part of the cultural elite – classical Persian music had been consigned to neglect.

The woefully haunting *Daghistani* melody, which the present programme served to revive and introduce for the first time, is certainly one of the key features of Persian music. Despite the fact that the orchestral arrangement of this melody by Javad Ma'rufi has lent it a romantic ambience typical of his style but alien to the original *Daghistani* tune itself, he deserves credit for the success and value of his innovation, which was refreshing to the ears of Iranian radio listeners in the 1960s.

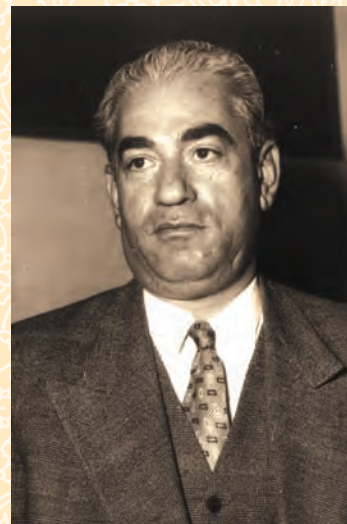
The melody that was arranged by Javad Ma'rufi and performed by the *Golha's* half-Iranian, half-Western orchestra, when accompanied by the female vocalist Ilahi (whose vocal range and power was virtually unrivalled), singing a song which heralds the advent of Spring and new love, lent a heightened mood and colour to Persian music which later composers (such as Firidun Shahbaziyan and Hasan Yusuf Zamani) would be moved to imitate.

In the latter half of the programme, the *Dashti* musical mode is played on the Oud by 'Abd al-Wahhab Shahidi, one of the few great Persian instrumentalists who is equally famous as a singer. His warm and emotional interpretation of the intensely heart-rending and melancholic quatrains of Baba Tahir (fl. 11th century) is inimitable (indeed, Shahidi has no rival in the vocal interpretation of this poetry). His rendition of Tahir's poetry in the *Dashti* mode is inspired by folk tunes of the Bakhtiyari shepherds and local songs used by tribes-people of the Isfahan region of central Iran (Shahidi's own birthplace).

Even if Shahidi's interpretation does not always exactly replicate (indeed occasionally departs from) the normal *radif* corpus of the classical *Dashti* model complex, his combined playing of the Oud and the *gravitas* of his singing is marvellously successful in transporting the listener back into vast desert spaces and conjuring up the mystical allure of bygone caravanserais with their caravans passing along the forlorn plains of Persia.



Ilahi



Javad Ma'rufi

● **Track 4 - 18:49**

“Fresh Flowers of Persian Song and Verse” (*Golha-yi taza* 200)

Musical Mode (*dastgah*): *Bayat-i Kurd*

Recitation: Azar Pazhuhish

Sound Engineers: Iraj Haqiqi, Iraj Fahimi

Tar: Muhammad Reza Lotfi

Orchestra: *Shayda* Ensemble

Vocalist: Hingameh Akhavan

Poetry: Sa'di

The last track on this CD is a very typical representative of the final series of the 201 *Golha* programmes known as 'Fresh Flowers'. During the 1970s, there was a revival of interest in Persian music of the Qajar period (1794-1925). Since the middle of the nineteenth century, a powerful 'neoclassical revival' had been flourishing among all the arts of Persia: poetry, painting and music in particular. Many young musicians and singers who had not been back-footed by the dizzying variety of the faddish manifestations of Western modernism that had flooded the literary marketplace of Iran, tended to take refuge in the study of the aesthetic theories, practice and performance of the venerable classical corpus of Persian music, directing their attention towards the recovery of the disappearing artistic and mystical heritage of the early modern period.

As director of the *Golha* programmes, Ibtihaj patronized many of these neoclassical musicians, foremost among who should be mentioned the tar virtuoso Muhammad Reza Lotfi and Persian hammer-dulcimer (*santur*) maestro Parviz Mishkatiyan. He supported them and gave them access to the latest technological equipment and facilities that the Iranian National Radio had to offer in order to better promulgate their music. In fact, one can say that the movement launched by Hushang Ibtihaj during the seven years (1972-79) of his directorship of the 'Fresh Flowers' programmes, was to continue for at least another 23 years – down to 2002 – to become transformed into an original, and by now quite mature, tendency to preserve and cultivate the traditions of Persian classical urban music.

Muhammad Reza Lotfi's performance in this programme is a testimony to his uncompromising devotion to the revival of Persian musical expression prevalent in the Qajar period. In particular, the introductory section plucked on his *tar* (with a plectrum, *mizrab*) in this performance has many similarities to the style of playing practised by musicians in the decades 1920-50 in Iran. The ensuing ensemble instrumental overture (*pishdaramad*), which is played in the mode *Bayat-i Kurd*, faithfully evokes the same traditional ambience, with Lotfi delivering a smooth and confident performance. Long gone are the poor standards prevailing during the 1960s. Here a truly skillful sound engineer superbly captures and preserves the subtle tonality of the master

musician's instrumentation.

Lotfi's insistence on fidelity to the Qajar musical style is also echoed in the masterly singing of Hingameh Akhavan in the accompaniment. The poem which she sings is by Sa'di, the advocate *par excellence* of the supremacy of erotic love in Persian poetry. In these verses the contest between religious piety and erotic attraction makes prudence a vice which is forced to suffer defeat under the overwhelming power of the beloved, where the enticing lushness of springtime gardens and meadows is no match for the attractions of her embrace.

While Hingameh Akhavan laboured to perfect the details of her delivery of the particular vocal ornamentation technique made famous by Qajar-period vocalists (a very melodic sort of yodelling known as *tahrir*, where the voice breaks into a form of *falsestto*), Lotfi practised with her for weeks on end, painstakingly working to complement her voice in emulating the Qajar style of approach. Given the fact that she was quite young at the time (some 19 to 21 years old), the success of their collaboration in this programme, which has been issued several times as a cassette and still remains popular outside of Iran – given that at present the female voice in Iranian music can be heard only abroad (!) – is even more remarkable.

The programme draws its inspiration from an old gramophone recording (1927-28) of the famous classical female vocalist Qamar al-Muluk Vaziri (1903-59) accompanied by the tar of Murtaza Ney-Davoud (1900-90). Lotfi's revival of this recording was obviously a difficult task and in presenting this 'remixed' version of Qamar's voice and Ney-Davoud's tar to connoisseurs of Persian music, here and elsewhere the *Golha-yi taza* programmes played a vital role.

The programme ends with an instrumental *finale* of lively tempo known as *reng* (instead of, as one might expect, a serious classical composition by Ney-Davoud). The Shayda Ensemble, whose musicians were at that time all quite young, are faithfully attentive to the nuances of the Qajar musical tradition.



Muhammad Reza Lotfi, Houshang Ibtihaj



Mehdi Khaledi

Composers, Singers and Musicians

Hangameh Akhavan (1956–) is amongst the most brilliant female singers who participated in the "Fresh Flowers of Persian Song and Verse" (*Golha-yi taza*) radio programmes produced by Hushang Ibtihaj during the 1970s. She trained at an early age with the great classical vocalist Adib Khwansari and later starred as the leading vocalist in Muhammad Reza Lotfi's *Shayda* Ensemble, where she became celebrated for her brilliant interpretations of the classical repertoire of her great predecessor Qamar al-Muluk Vaziri (1903-59).

Sima Bina (1945–), one of Iran's leading classical singers, is noted especially for her very successful revival of Persian vernacular musical traditions and moving renditions of folk songs that she collected from all around Iran's outlying provinces. She began her singing career at the age of 8 in the 'Children's Programme' (*Barnama-yi kudak*) initiated by Davoud Pirnia. From the early 1960s she participated in most of the various *Golha* programmes produced by Pirnia, where she sang both folk tunes and classical compositions by Javad Ma'rufi and others. She sang in altogether 84 *Golha* programmes. Since the 1979 ban on the public performance of female singers in Iran, she has produced a huge portfolio of concert and studio recordings outside of Iran. While dividing her time between Cologne and Tehran, she travels regularly to perform in concerts worldwide.

Ilahi (1932-2007) is considered to be one of the supreme divas of twentieth-century Persian classical music, a singer who specialized in both popular tunes (*tarana*) and Persian classical singing (*avaz*). She began her career as a singer of popular ballads before switching to singing the classical repertoire (*radif*) under the tutelage of two master vocalists –Abdu'llah Davami and Ghulam Husayn Banan. The lucidity and powerful range of her voice persuaded Davoud Pirnia to invite her to sing in the *Golha* programmes in the late 1950s. She recorded countless records and cassettes over the next four decades and sang in altogether 148 *Golha* programmes. She is ranked with Marziya as star vocalist of the programmes.

Hasan Kasa'i (1928–) studied with the greatest Persian musicians of his day, including Taj Isfahani and Adib Khwansari. He was personally trained from his earliest years by Abu'l-Hasan Saba, who took him under his wing. He was the first Persian reed-pipe (*Ney*) player to perform in the *Golha* programmes produced by Davoud Pirnia in the 1950s. In fact, before Kasa'i, only clarinet and flute had been included in Persian orchestras, but his mastery of *Ney* both as a soloist accompanying the orchestra and as accompanist to the singer, soon made him one of the key artistic attractions of the programmes. In over half a century of playing, he has produced countless recordings, given numerous concerts worldwide and remains one of the greatest

maestros of this instrument living today.

Ruhu'llah Khaliqi (1906-65) was the greatest historian and theoretician of classical Persian music of his day, author of numerous books (including a three volume history of Persian music) and musical compositions. His primary teacher was 'Ali Naqi Vaziri, under whom he studied music theory and violin from the mid-1920s to the mid-1930s. He received a diploma in Western music, orchestration, and notation through a correspondence course with a French university, and later translated a number of books from French and Russian on music into Persian. He was one of the founding members of the *Golha* programmes, working with Davoud Pirnia as an advisor on their production. Khaliqi is also celebrated as one of Iran's greatest composers, who wrote numerous arrangements, compositions and scores for the *Golha* programmes. A famous patriot, he is the composer of Iran's national anthem (*Ay Iran!*).

Muhammad Reza Lotfi (1946-) is a maestro of the tar and long-necked lute (*sitar*) and one of Iran's leading composers and theoreticians of music. Lotfi first studied with masters such as 'Ali Akbar Shahnazi, Nur 'Ali Burumand and 'Abdu'llah Davami, then shot to fame in the 1970s while playing in (and arranging compositions for) the "Fresh Flowers of Persian Song and Verse" (*Golha-yi taza*) radio programmes produced by Hushang Ibtihaj, while also conducting his own orchestra (the *Shayda* Ensemble) for the programmes. A leading member of the neoclassical revival movement in Persian music, Lotfi is one of Iran's best known and prolific recording artists in both the domestic and international arenas.

Lutfu'llah Majd (1918-78) was one of the three great players of the tar (along with Farhang Sharif and Jalil Shahnaz) who performed in all the *Golha* programmes, having participated in all the different *Golha* series from their very inception. He is especially known for the resonance and warmth of his responses to the singer's voice (*javab-i avaz*). As a soloist, he focused his fertile creativity on the composition of original melodies. The multitude of recordings and cassettes of his works had a profound effect on the leading younger musicians of his day.

Javad Ma'rufi (1911-94) was one of the most famous composers and arrangers of his day and a leading conductor of orchestras. He studied under 'Ali Naqi Vaziri in the 1930s and soon became known as the foremost piano teacher of his day. Along with Murtaza Mahjubi, he was the leading pianist of classical Persian music in his time, launching an entire movement of his own with this instrument. He also played in many programmes in the *Golha* Orchestra in the period of the 1950s through the 1970s.

Marziya (1925-) is one of Iran's most popular female singers of both popular and classical music. Her teachers included the likes of Isma'il Mihrtash, Murtaza Mahjubi, 'Abdu'llah Davami and Abu'l-Hasan Saba. Between 1955 and 1977, she sang (along with Ilahi, Puran and 'Ahdiyeh) in altogether 170 *Golha* programmes. When she was at the height of her fame during the

1960s, she was the most talked-about, colourful and charismatic diva in Iran. Innumerable records, cassettes and CDs of her singing have appeared, and she performed regularly before jam-packed audiences in concert-halls in Iran in the 70s, enjoying also a huge fan base as an actress in movies and musicals. Since 1994 Marziya has lived in exile in Europe, having lately had a prominent political career as a very vocal opponent of the Islamic Republic of Iran.

'Abd al-Wahhab Shahidi (1921-) is a virtuoso Oud player, being equally renowned as an accomplished singer of classical Persian music. He studied the tar under Isma'il Mihrtash, and began performing in the *Golha* programmes around 1957-58, where he quickly made a name for himself as a major classical singer, rivalling the other great male vocalists in the programmes, such as Banan, Qavami, Khwansari and Gulpayagani. His grave, serious and sometimes elongated interpretation of songs is one of the chief characteristics of his vocal style. He is the only singer in Iran who to date has successfully made a career of accompanying himself on his own instrument.

'Ali Tajvidi (1919-2006) was considered one of the greatest of the classical artists performing in the *Golha*, his violin being on the same plane as the piano of Murtaza Mahjubi. His principal teacher was Abu'l-Hasan Saba, though he studied with many other distinguished masters as well. He worked with Radio Tehran for some thirty years (1949-1979), playing the violin and composing choice selections for a large number of the *Golha* programmes. Countless programmes in which he has participated as both composer and performer have been recorded. The works which he has composed under the inspiration of the compositions of Mahjubi and Husayn Yahaqqi (1905-1968) are amongst the most treasured in the classical repertoire of Persian music.



Jalil Shahnaz, 'Abd al-Wahhab Shahidi, Ali Asghar Bahari, Muhammad Ismaili



Rahi Mu'ayyiri and Davud Pirnia at Maydan-I Arg Radio Studio

Poets

Rahi Mu'ayyiri (1909-1968) was one of the leading song-writers and poets of Iran. His primary and secondary schooling was in Tehran, and on graduation, he worked for various governmental agencies. At the same time, he was an active member of Nizami Literary Society, directed by the noted scholar Vahid Dastgerdi, and of the Music Institute of Iran. Although extremely prolific as a poet, composing over 30,000 verses, he remains best known for his love lyrics (*ghazals*) which follow the style of Sa'di and Hafiz, as well as being influenced by other great classical poets such as Nizami, Rumi and Sa'ib. Near the end of his life he collaborated with Davoud Pirnia, acting as his literary advisor in the production of the 'Multicoloured Flowers [of Persian Poetry and Song]' (*Golha-yi rangarang*) programmes on Iranian National Radio, where many of his own poems were also set to music by Iran's greatest composers and sung by leading vocalists.

Sa'di (d. circa 1292) was the leading master of the erotic lyric (*ghazal*) in Persian in the thirteenth century. He is equally renowned for his 'Rose Garden' (*Gulistan*, composed in 1258) penned in the most exquisite Persian rhyming prose interspersed with poetry. For centuries, the *Gulistan* has been the first book of Persian placed as a primer in the hands of school-children learning their classical tongue. He was also the author of an epic Sufi poem of 4,100 rhyming couplets, called 'The Orchard' (*Bustan*), modelled on Sana'i's *Hadiqat al-haqiqat*, being divided into ten sections on (i) Justice, Management and Good Judgment, (ii) Beneficence, (iii) Love, Intoxication and Delirium, (iv) Humility, (v) Contentment, (vi) Resignation, (vii) Education, (viii) Gratitude for Well-Being, (ix) Repentance, and (x) Supplication. His writing is full of moral counsel, admonition and anecdote, but he always stresses the relative over the absolute in matters of ethics. As E.G. Browne observed, "The real charm of Sa'di and the secret of his popularity lies not in his consistency but in his catholicity; in his works is a matter for every taste, the highest and the lowest, the most refined and the most coarse." Sa'di's enduring popularity is proven by the *Golha* programmes, in which his poetry and prose are discussed, declaimed, sung and set to music more than the works any other Persian poet, including even Rumi and Hafiz.

Munir Taha (1930-) was born in Tabriz and educated in Tehran, where she received her doctorate in Persian Literature from the University of Tehran. She is an excellent calligrapher and musician, as well as a popular poetess. Her poems and songs were set to music during the 1950s, 60s and 70s by the foremost Persian classical composers and sung by some of Iran's best vocalists. She moved to North America in the early 1970s where she has carried on her

literary activities. Today, she is best known for her classical love-lyrics (*ghazals*).

Baba Tahir (fl. btwn. 10-13th centuries) lived in Hamadan in central Iran. He is best known for his poems called *du-bayti* (a type of quatrain which differs slightly from the standard *ruba'i* meter) that he composed in an archaic vernacular dialect of Persian. These quatrains are known for their simplicity of diction, earthy humility, spiritual intensity and sincerity, being filled with the images of Iran's stark deserts and wind-battered mountains. One of Persia's first Sufi poets, he gloried in the unconventional dervish's existence and celebrated his life as a footloose vagabond (*qalandar*). His vision of God's presence throughout all manifestations of the natural world is laced with the poignant contemplation of humankind's insignificance in the cosmos and fascination with the transformatory effect of erotic human love. Since the 1950s his poetry has been set to music by the foremost Persian composers and sung by nearly all the great classical vocalists of Iran.

* Liner Notes by Alireza Miralinaghi, Jane Lewisohn and Dr. Leonard Lewisohn, with the editorial assistance of Terry Graham.

We would like to acknowledge the assistance and support of Aydin Azizadeh in the production of this CD.

Recordings were originally made by Iranian National Radio under the direction of Davud Pirnia and Hushang Ibtihaj (Sayih) in 1956 through 1979. The programmes on this CD are taken from the digital archive assembled by Jane Lewisohn between 2006-2008 with a grant from the British Library Endangered Archives Project. They represent a sample of the *Golha* Project database (www.golha.co.uk) which is supported by the Iran Heritage Foundation, U.K. The recordings have been remastered by Reza Asgarzadeh.

This CD has been produced with the support of the Iran Heritage Foundation.

Artwork by: Ali Boustan

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Marziya, Murteza Mahjubi, Adib Khwansari



Javad M'arufi conducting the *Golha* Orchestra at Maydan-i Arg Radio Studio

این CD با حمایت و پشتیبانی بنیاد میراث فرهنگی ایران (Iran Heritage Foundation) تولید شده است.

طراحی: علی بوستان
پالایش و مسترینگ: رضا عسگرزاده

عکس ها با اجازه قبلی از فروغ بهمن پور، پروین صالح، بیژن فرازی مجله رادیو ایران استفاده شده است.

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قسمت چهارم - ۱۸:۴۹

گل‌های تازه برنامه شماره ۲۰۰

دستگاه: بیات کرد
گوینده: آذر پژوهش
صدابرداران: ایرج حقیقی، ایرج فهیمی
تار: محمدرضا لطفی
ارکستر: گروه شیدا
آواز: هنگامه اخوان
شعر: سعدی

فراغت از تو میسر نمی شود مـا را
بیان کند که چه بودست ناشکیبا را
به دیگران بگذاریم باغ و صحـرا را

فراغت از تو میسر نمی شود مـا را
بیان کند که چه بودست ناشکیبا را
به دیگران بگذاریم باغ و صحـرا را

چرا نظر نکنی یار سرو بالا را؟
چرا نظر نکنی یار سرو بالا را؟

اگر تو فارغی از حال دوستان یارا
تورا در آینه دیدن جمال طلعت خویش
بیا که وقت بهارست تا من و تو بهم

اگر تو فارغی از حال دوستان یارا
تورا در آینه دیدن جمال طلعت خویش
بیا که وقت بهارست تا من و تو بهم

به جای سرو بلند ایستاده بر لب جوی
به جای سرو بلند ایستاده بر لب جوی

قسمت سوم - ۲۹:۴۲

گل‌های رنگارنگ بر نامه شماره ۲۶۴ ب

دستگاه: دشتی (داغستانی، لری)

تفسیر: داود پیرنبار

گوینده: ایراندخت پرتوی، شمسی فضل‌اللهی

ترانه: الهه

آواز: عبدالوهاب شهیدی

شعر: کاوه، بابا طاهر، رهی معیری

مشهور است شعر و موسیقی وصفی شیوا دارند و به بیان دل معروفند. شعر بیانی توام با کلام و موسیقی بیانی بی نیاز و وارسته از آن. بدین سبب است که موسیقی را بیان ملکوتی و هر دو را بخشی مهم از ادبیات، یعنی از مظاهر لطیف تمدن عالی دانسته‌اند.

ما از دیر باز این دورا داشته‌ایم و بدلها نشانده‌ایم، منتها شعر با کتابت بر لوح یا صفحه باقی مانده و ما را از این حیث در ادبیات جهان بر پایه ای بی نظیر قرار داده، اما حفظ آهنگ و الحان بر اثر فقدان طریقی برای ثبت اصوات و کتابت آن طوری که شایسته مقام موسیقی است مقدور نگردیده است. چه بسا آهنگهای اصیل ما را به همراه سازهای ایرانی بنزد پاره ای اقوام متمتع از پرنوی تمدن ما برده اند که امروز بیگانه شان میپنداریم! از آن جمله سازهای که ارغنون و عود، و گوشه های که به داغستانی و نهاوندی نامیده میشدند.

گوشه داغستانی را با گوشه دیگری را که نزد ما معروف به لُری، و در مایه دشتی است، در این برنامه می شنوید.

چو بانگ رعدِ خروشان که پیچد اندر کوه جهان پر است ز گلبانگ عاشقانه‌ما

(رهی معیری)

نسیم صبح نو بهار وزان شد از دامن شب

پیام گُل با خود آرد به بر من شکوفه خنندد به جهان
بنفشه ها گیسو فشان گل امیدی شکفته به دل من

از خانه من خزان نرفته، تو بیا که بهار آید از در نازت بنازم، نیاز من بین، تو مرو زبرم جای دیگر

سرو چمنی، ستاره صبح منی
بازا بر من، مکن زخون ساغر من

چون نسیم بهاری به سحرم
گر دل از تو بگیرم به که برم؟

از خانه من خزان نرفته، تو بیا که بهار آید از در

نازت بنازم، نیاز من بین، تو مرو زبرم جای دیگر

سرو چمنی، ستاره صبح منی
بازا بر من، مکن زخون ساغر من

چون نسیم بهاری به سحرم
گر دل از تو بگیرم به که برم؟

(ترانه «بنفشه گیسو» از کاوه)

بهارم بی خزان ای گلبن مو
برس ای سوته دل یکدم بدردم

چه غم کنده بیو بیخ و بن مو
توای امروزدل تازه کن مو

دلَم میل گُل باغ تو دیره
بشم آلاله زارن دل کنم شاد

سراسر سینه ام داغ تو دیره
وینم آلاله هم داغ تو دیره

چه شو بی تو سرم بر بالش آبی
شو هجران بجای اشکم از چشم

چو نی از استخوانم نالش آبی
به مزگان شعله های آتش آبی

(بابا طاهر)

ندانند رسم یاری بی وفا یاری که من دارم
اگر دل بر کنم از وی که گردد دور محنت طی
بخندد شمع و گل از شادی بزمی که او دارد

به آزار دلکم کوشد دلآزاری که من دارم
دل آزاری دگر جوید دل زاری که من دارم
بنالد مرغ شب از ناله زاری که من دارم

(رهی معیری)

نسیمی کز بن آن کاکل آیو
چو شو گیرم خیالت را در آغوش

مرا خوشتر ز بوی سنبل آیوا
سحر از بستم بوی گل آیو

(بابا طاهر)

همیشه شاد و همیشه خوش باشید!

قسمت دوم - ۱۳۰۳

یک شاخه گل، برنامه شماره ۶۹

دستگاه: همایون

گوینده: روشک

ترانه: مرضیه

آهنگساز: علی تجویدی

نی: حسن کسائی

شعر: منیر طه

با این همه سوداگر دنیا چه کنم؟ با مردم دنیائی رسوا چه کنم؟
از این همه سجاده کش زهد و ریا من گر نکنم دوری و پروا چه کنم؟

به قصد جانم بر خیزد که بی سبب خونم ریزد
نه از فغانم پرهیزد به یک تنه من نگر
به صد فن چه نقش و افسون انگیزد

چو بخت بیدارم باشد روان هشیارم باشد
عدو گرفتارم باشد فتاده از پا نشسته رسوا
شکسته و خوارم باشد

گر شود که در پرواز آیم بدین قفس کی باز آیم
با فرشتگان دمساز آیم چو زهره در آواز آیم
به آسمان ها اگر نهم پا به شور و غوغا
ستاره ام ساغر گیرد مه منیرم بر گیرد
سرود و صوتم در گیرد

چو بخت بیدارم باشد روان هشیارم باشد
عدو گرفتارم باشد فتاده از پا نشسته رسوا
شکسته و خوارم باشد

این بار سخن ما از سراینده ای است جوان که ترانه های بس دلنشین دارد؛ ترانه هایی که با آهنگهای دل انگیز گلهای آمیخته است و دارای معانی و مفاهیم عرفانی است.
منیره هنگامی که در اشعارش از می و میخانه یاد می کند و کلماتی چون سبو و ساغر و دُردی به میان می آورد منظورش معنای دیگری است: مفهوم و معنایی که در عرفان مصطلح است.
این بار ترانه «شیرین» منیره طه را می شنوید:

شیرین بر و شیرین لب و شیرین دهنم شیرین حرکات من و شیرین سخنم
شیرینم و شیرینم و شیرینم شکرم شیرینی هر مجلس و هر انجمنم

شرابم و مستی آرم به ساغر هر می خوارم سبو کش شیرین کارم
بکش به دوشم ببر که نوشم که راحت هر آغوشم
بدست تو همچون جامم به کام تو شیرین کامم بیا که امشب من رامم
بکش به دوشم ببر که نوشم که راحت هر آغوشم

من شرابم و مستی آرم سبو کش افسون کارم
در سبوی خود جادو دارم به ساغر هر می خوارم

به آسمان ها اگر نهم پا به شور و غوغا
فرشته ام ساغر گیرد خدای عشقم بر گیرد
شراب و شهدم در گیری

من شرابم و مستی آرم! به ساغر هر می خوارم! سبو کش شیرین کارم
بکش به دوشم ببر که نوشم که راحت هر آغوشم

پیوسته دلت شاد و لب خندان یاد!

قسمت اول - ۱۴:۰۶

یک شاخه گل، برنامه شماره ۳۷

دستگاه: دشتی، شور

تفسیر: داود پیرنیا

گوینده: روشک

ترانه: سیما بیبا

تار: لطف الله مجد

شعر: سعدی

ار کستر گلها به سرپرستی روح الله خالقی

این بار مختصری از نثر سعدی، شاعر بزرگ قرن هفتم را، می شنوید. در ادبیات شیرین زبان فارسی شعر بسیار است و هیچ یک از زبان های زنده دنیا از حیث شعر به پای ایران نمی رسد. ولی از نظر نثر، جز خواجه عبدالله انصاری و شیخ اجل سعدی از کمتر نویسنده ای می توان نثری زیبا و دلنشین مانند این دو یافت.

یکی از بزرگان گفت پارسایی را، چه گویی در حق فلان عابد که دیگران در حق وی به طعنه سخن ها گفته اند؟ گفت بر ظاهرش عیب نمی بینم و در باطنش عیب نمی دانم.

هر که را جامه پارسا بینی

پارسا دان و نیک مرد انگار

ور ندانی که در نهانش چیست

محتسب را درون خانه چه کار

دزدی به خانه پارسایی در آمد. چندان که جست چیزی نیافت. دلتنگ شد. پارسا خبر شد، گلیمی که در آن خفته بود در راه دزد انداخت تا محروم نشود.

شنیدم که مردان راه خدا
ترا کی میسر شود این مقام

دل دشمنان را نکردند تنگ
که با دوستانت خلافت و جنگ

(گلستان سعدی)

گلی از دست من بستون و بو کن
به هر جا می روی که من نباشم

میون هر دو زلفونت فرو کن
بجای من تو با گل گفتگو کن

گل سرخ و سپید من بنفشه برگ و بید من
چو میایی بلای من چه می آری برای من

بیا بالا بلای من گلو بند طلای من
چو میایی بلای من چه می آری برای من

گل آمد گلغدار آمد، بهار آمد، بهار آمد

نگار سبزه روی من به روی سبزه زار آمد

گل سرخ و سپیدم کی می آبی؟
تو گفتی گل در آید من می آیوم

بنفشه برگ و بیدم کی می آبی
گل عالم تموم شد کی می آبی

گل سرخ و سپید من بنفشه برگ و بید من
چو میایی بلای من چه می آری برای من

بیا بالا بلای من گلو بند طلای من
چو میایی بلای من چه می آری برای من

گل آمد گلغدار آمد، بهار آمد، بهار آمد

نگار سبزه روی من به روی سبزه زار آمد

بهار آمد، بهار آمد، بهار آمد

(ترانه محلی خراسانی)

پیوسته دلت شاد و لب خندان باد!

اهمیت برنامه گلها بر اهل فن و دوستداران موسیقی سنتی ایران پوشیده نیست. هم اهمیت موسیقائی و تکنیکی آن از آن لحاظ که حاوی شماری از شاهکارها و آثار مرجع در این زمینه است، و هم اهمیت آن از لحاظ میراث هنری و تاریخی.

مجموعه ی گلها، با همت عده ای از عاشقان موسیقی ایرانی و با تلاش چندین ساله جین لوسیون فراهم آمد و شامل بیش از هزار و پانصد اثر اجرا شده بین ده های ۳۰ و ۵۰ خورشیدی است.

بنیاد میراث فرهنگی ایران این افتخار را دارد که برای اولین بار آرشیو کاملی از این آثار را در اختیار علاقه مندان قرار می دهد.

ویژگی مهم این مجموعه قابلیت جستجو بر اساس اشعار، شعرا، مشخصات موسیقائی و همچنین اجرا کنندگان (اعم از گوینده، نوازنده، خواننده و آهنگساز) است.

با توجه به عدم دسترسی شمار زیادی از علاقه مندان موسیقی و بویژه موسیقی دانان و موسیقی پژوهان جوان ایرانی به اجراهای بیشمار استادان و هنرمندان گذشته هنر موسیقی ایرانی، امید است قرار گرفتن این مجموعه در دسترس همگان این ارتباط را ترمیم کند و اثر مثبتی بر آموزش و تحقیق در این رشته بجای گذارد.

مجموعه کوچکی که در دست دارید شامل چهار اثر از چهار خواننده زن برنامه های گلها است، آثار به یاد ماندنی و پرمخاطبی که بخشی از خاطره های دوستداران موسیقی ایرانی هستند.

آیدین عزیززاده
بنیاد میراث فرهنگی ایران

