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A woman with dark hair, wearing a light-colored patterned blouse and a dark purple shawl, is seated and playing a stringed instrument, likely a setar. She is looking down at her hands. The background is dark and out of focus.

PERSIAN MUSICIANS DIRECTORY

ABCDEFGHIJKLMNOPQRSTUVWXYZ

AA

Abbas Nia [Muhammad] traditional Dosazeh (twin reed pipe) player of the khorasani repertoire (Kashmar) in the 1990's.

Abaei [Reza] Gheychak player. Cooperated with Payvar ensemble, Davod Varzideh (ney) and Mohammad Delnavazi (barbat),.

Abdollahi “Sangdehi” [Parviz] Sorna, qarneh player from Mazandaran. Revivalist of Qarneh pipe with Lotfollah Seyfi. “*Date of Birth: 01 Persian date Farvardin 1354/1975. In 1364/1985, his father started the construction Laleva make additional Nmvd.dvrh with ust. Tibi spent on master tapes and music theory with Professor Ismaili came to a Lotfollah Seifi. Beloved, now led by the instrumental group and the group headed by Professor MohsenPour Shavash's activities. Shahrivar 79 (1999) First Prize as the top player of century-festival performers His numerous groups in the province and outside the province and work, including: Group Najma, Sama, Varesh, eager faith, Taraneh, Mah Teti, Roja, traditional Varshan, Shavash group that is a member for 8 years and has continued his association with other groups. For 8 years of playing in groups of Teti, Khojier, Shvash, Ouya, Najma, Varesh, Teti Jar, Mahal Roja, Taraneh, , Kordu Shahu traditional Varshan and research group Samaei Alborz activity and continued some of the works of three Czech, ...*” (Mehrava.com)

Abidini [Hosein] traditional singer of the khorasani repertoire (Kashmar, Torbat e heidriyeh). Cooperated with dotar player Hosein Hadidian (dotar).

Abshuri [Ali] traditional Sorna shawm player, kurdish –Kurmanji repertoire of the kurdish from North Khorasan in the 1990's .

Adib Khansari (1901-1982) He was born in Khansar. His nickname was Adib but his given name was Esmaeil. He started music from childhood. He could sing the classical Iranian poems. As well and his first music teacher was Andalib Golpaygani in Khansar. When he was 18 years old, he moved to Isfahan., a famous place for musicians in the 1920's. His instructors were the deceased Seyed Rahim (for two years), Mirza Hussein Saatsaz (for two years) and Habib Shater Hadji. In1921 he studied with Nayeb Asadollah (The Ney Player). He journeyed also in Bakhtiari province while searching the style of "Lori Music in Iran". In 1924 he went to Tehran , there he met the deceased Hussein Taher Zadeh, and also the deceased Hussein Esmaeil Zadeh. During his stay in Tehran he had close friendship with Morteza Mahjoubi (The Piano player) and beside the Setar playing he got recognized as a radif piano player (Iranian Style) from Morteza Mahjoubi. After Radio Tehran wa founded (1940), he was invited to be the top artists in this organization. There are so much recorded programs that remain from those years. The Community of "Barbad" established by close co-operation of Adib Khansari and Esmaeil Mehrtash, as a place for Theatre and Music. His Disc: AX682, AX683, AX708, AX702, AX710, GF28, GF29, GF49, GF50

Afghah , [Navid] Tonbak player “*Born in Shiraz, 1970 started playing the Tonbak in 1983 under the supervision of Mahmoud Farahm and Bafi at the Center of Traditional Music Heritage. The presence of his elder brother (Massih Afghah, Santur Player), helped him to find his way. Navid, who also plays the Tar and the Setar, passed several courses in orchestration, counterpoint and harmony under the guidance of Kambiz Rowshan Ravan. In 2000, he released his first solo album, which has been re-published in France in 2001 (CDA Records). He has so far performed in various solo concerts in Iran as well as abroad, and collaborated with many ensembles like the Soroush Ensemble, Faramarz Payvar Ensemble, Dalaho, Ayeneh and Massiha. Released works (Hermes Records) : Genesis »* (Hermes records website)

Afshar , Abdolhasan Moshir Moazan (1903-1978) Setar Player. « *He was of an ascetic character, of those people who do not seek fame through his art. So we do not know a great deal from his life. It is said that he was the pupil of Darvish Khân and Abdlhasan Sabâ, but no one is certain about the quality of his studies with these two great masters. He was among those who studied and practiced playing the instruments before the introduction of recording technology. Watching a live performance of past masters, like Moshir Moazzam Afshâr, has priority over hearing his recorded legacy. His style has a great affinity to the old style of playing setâr. But his recorded pieces are inferior to many of his predecessors in respect of fluency and power, because they are all recorded in a very old age. His strong drones during melody-making, his strong and glorious introductions, precise fingerings and strokes, authentic sonority are among his marvelous characteristics. »* (Maral Honarbin 's Website)



Afshar , [Navid]
player

Tonbak

Afshar , Abdolhasan Moshir Moazan
(1903-1978)
Website

- *Maral Honarbin 's* **Aghai, [Siavash]**

Afsari Rad [Javid] A santur player. "Shirini" style. Javid Afsari-Rad grew up in Esfahan, Iran, and at a young age began playing the Iranian national instrument, santur, the ancient variation of the hammered dulcimer. Afsari-Rad studied with some of the greatest masters of Persian classical music including Parviz Meshkati and Ustad Faramarz Payvar, and was an active musician in his native country. Since 1986 he has been a resident of Norway, where he received an MA degree in musicology from the University of Oslo and became known as a virtuoso performer and an innovative composer. Javid has studied with the master of Indian Classical Santur, Shiv Kumar Sharma, participated in the Lakshminarayan Global Music Festival in India and performed with the world strings Ensemble led by the master violinist Dr. L. Subramaniam. He has played on several recordings, composed for theater and film, and performed with musicians and dancers from different cultures including the Indo-Persian quartet Caravan. [MAHOUR Website]

"Javid Afsari Rad (Persian: رادی افسر دی جاو) was born in Isfahan, central Iran, in 1965. His first mentor on his main instrument Santur was musician Saeed Naeemi Manesh. At 16, was introduced to Radif, the Persian classical music repertoire, by the masters Parviz Meshkati and Faramarz Payvar. His studies led him to Norway, where he later graduated from the University of Oslo in the field of Musicology. During the years Javid Afsari Rad has performed solo in world music festivals in Europe, Asia, Africa and South America, and he has done ensemble works with Pandit Hariprasad Chaurasia, a classicist on the Indian flute Bansuri who has made a conscious effort to reach out and expand the audience for classical Indian music. Gathering the 10 member group of Combinations in 2000, he combined music and musicians from Iran, India, China, Morocco, Senegal, Gambia and Brazil in a fireworks of a concert show that toured Norway, Sweden and India. They released their debut album the year after. Ensemble Caravan, with musicians from Iran and India, united musical traditions from various parts of Iran with Indian music. In 2002 Javid Afsari Rad conceived and composed Asiatic Caravan, featuring musicians and dancers from Iran, China and India, the audio highlights of which was released as Golestan. During his residence in Norway. He has also composed various music for film and theatre. The internationally highly acclaimed Persian percussion Zarbang Ensemble explores various rhythms of Iranian music in combination with percussive and melodic instruments from other cultures. In addition to Javid Afsari Rad the members are Pejman Hadadi, Mehrdad Arabi, Behnam Samani, Reza Samani, and Morshed Mehregan. Zarbang was founded in 1996 with the aim of assembling some of the finest percussionists from the Persian music scene, introducing Persian percussion instruments to an international audience. Zarbang has toured the US, Canada and Europe several times, and this fall they will do an extensive tour in Europe with Ustad Hossein Alizadeh. Forming the Rumi Ensemble in 2007 with a classical string quintet and some of the foremost musicians on the Iranian contemporary music scene, he performed his own commission work for the new Norwegian Scene of traditional music and dance. The ensemble will record their music September 08, and will be available for touring in the period after. In 2010 Javid released his solo Album titled Afarinesh (creation) containing both repertoire from the vast Radif tradition of Iranian classical music and also some of his own compositions influenced by his colorful and rich personal history, going from the east to the west, catching ideas from both cultural spheres. Official website, <http://javidafsarirad.com/>." (Radio Screamer website)

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Afshari [Hamed] Gheychak player. Gheychak Bass player. Born 1356, Kashan. Education: Graduated in Medicine (MD). Learning Tonbak under Mr. Ali Saemi's supervision, Learning violin under Mr. Asadolah Malek's supervision, Learning the basics of harmony and Solfege with Mr. Farhad Harati, Starting Gheychak bass with Maestro Majid Derakhshani's guide, attending Maestro Mohamad Reza Lotfi's Rhythm classes, artistic background: Collaborating with the ensemble: Parnian directed by Kamyar Seyghali. Collaborating with the ensemble: Chavosh directed by Zeidollah Toloei Collaborating with the ensemble: Khorshid directed by Majid Derakhshani Collaborating with the ensemble: Mahtab directed by Ehasan Zabeefar Collaborating with the publishing of the albums of FASLE BARAN ASEMANE BOODAN va SOOROODAN and Ganje Nahan. [Shahnaz ensemble website]

Agha Bashi [Ebrahim] : He was the Singer and also Ney player. His teachers were Seyed Abdorrahim, Nayeb Asadollah, Ali Khan Dehaki, and Eisa Aghabashi.

Agh Bashi [Eisa] : He was the Singer and also Ney player. His teachers were Seyed Abdorrahim, Nayeb Asadollah, Ali Khan Dehaki, and Eisa Aghabashi.

Agha Razi [Simin] : A Radif Qanun player and composer. A tribute to his works was issued by Parichehr KHAJEH. No detail available.

Aghai, [Mohammad Mollah] : One of the best vocal pupils of Nasrollah Nassehpour, who for ten years drove the long way between Tehran and Borujerd, his home town, in order to learn Persian Classical Vocal.

Aghai, [Siavash] : Santur player. *Sīāmak Aghāei* (Persian: سیامک آقایی) is an Iranian composer and santur player. He was born in Ahwaz, Iran, in 1973. At the age of eight he began his musical studies on the "Santur" in "The Organization of Preservation and Publication of Iranian Traditional Music". Siamak has studied and played Santur with Iran's most eminent "Santur" players, such as Parviz Meshkati and Masood Shenasa. He continued his studies of Persian classical repertoire (the Radif) with number of renowned masters such as Mohammad Reza Lotfi and Majid Kiani, two well-known interpreters of the "Radif". He received a degree in music from University of Tehran and resides in Tehran where he is active as a teacher in his school of Iranian Santur and also teaches the "Persian classical repertoire (Radif)" and "the basic of Iranian music" in the university of Tehran. Some of his recent commissions, which includes traditional Persian works and written for YoYo Ma's Silk Road Project such as "Where The Wind Will Take Us", with whom he performed and recorded in 2008, "Atlas Ensemble" with Ed Spanjard and "Labyrinth Festival" with Ross Daly in Europe, "Oriental Ensemble" with Naseer Shamma in Arabian Countries is promising to bring Persian classical music to a wider international audience. He also founded Santurnavazan Ensemble in 2000, a unique ensemble of new designed Santurs adapted to achieve a new color through the contemporary music of Iran. He also founded the other ensemble "Goosheh Ensemble" in 2008 and performed many concerts with vocalist Salar Aghili. Siamak Aghaei has been one of the most active performer through the Iranian musician since 2000. Official Website: <http://www.siamakaghaei.com/>. (Radioscreamer website)

Agha Khani, [Nader] Tar Player. Contributor in « Laudes » a CD with Douce Mémoire. "né en 1971, commence le Târ à l'âge de dix ans avec Djamel Samawati à l'institut Tchwoosh (conservatoire de musique persane de Téhéran). En 1985, il vient en France et de 1987 à 1991 apprend le radif (le répertoire de la musique classique persane) et des pièces composées par des grands maîtres avec Dariush Talâi. En même temps, il travaille plusieurs des pièces composées pour le Târ par Hossein Alizadeh avec celui-ci et de 2001 à 2004, il profite de l'enseignement de Mohamad Reza Lotfi, lors des stages à Paris. Avec une formation classique, désireux de rencontrer des musiciens baignés dans d'autres univers musicaux et d'étudier le son du târ dans différents registres, il n'a pas hésité à participer à la création de formations expérimentales. Après des concerts de musique classique persane (1996/99) avec Farshad Soltani et Keyvan Shemirani, il crée avec Frédéric Garcia une formation de jazz et de free jazz (Zaubkardan, depuis 1997) et parvient à inventer un langage musical personnel à partir de compositions originales et d'improvisation. Parallèlement au travail avec divers ensembles de musique persane, il poursuit le chemin du métissage musical (world music, musique expérimentale) dans des rencontres : lors du projet Salon de musique, réunissant la musique indienne (Henri Tournier), persane (Sh Taherzadeh, R Fallah rad), arménienne (Gaguik Mouradian) et tunisienne (Dorsaf Hamdani), pour une tournée en France en 2004; avec le chant sépharade et flamenco avec Flor Capo (chant), Dimitri Puyalte (guitare) depuis 2002 ... À partir de 2007, en compagnie de Taghi Akhbari (chanteur) avec qui il a créé l'ensemble Delgocha et Bruno Caillat (tonbak), afin de marier leur univers avec la musique baroque, il collabore avec l'ensemble Douce mémoire dirigé par Denis Raisin Dadre. Récemment, ils se sont aussi produits avec l'ensemble Capilla flamenca en Belgique et en Autriche. » (private website)

Aghili, [Salar] : singer. “Salar Aghili was born in Teheran/Iran in 1977. He is regarded as one of the foremost Persian classical vocalists of his generation. Salar has studied under the guidance of Sediq Taarif and has combined the training in the vocal repertoire of the old tradition with the skilful and delicate contemporary style of master Mohammad Reza Shajarian. As a young and distinguished vocalist he has gained attention internationally through his collaboration with renowned musicians, composers and ensembles from many countries as well as Iran, through his performances on well-known music festivals and music scenes all over the world. He has released recordings in Iran and Europe.” (Rumi ensemble website)

Ahmadi, [Nabi’allah] Tar, Dutar, sitar player from Amol, Mazandaran. Date of Birth: 04 Persian date Shahrivar 1345 AH/1976 “Nabi allah Ahmadi was born 1345 Amol, completed elementary and secondary education in his hometown in 1365.[Learnt] seriously tar and sitar with the update effort began and then continued to Fariborz Azizi. In 1373 he entered the School of Music (...) of Dariush Pirniakan, Dariush Tala’i, Farhad Fakhri, (...), Shahin Farhat and Kambiz Roshan (...), and in 1377 graduated with a BA degree in music. After his time as a school teacher Hossein Alizadeh and Mohammad Reza Lotfi he gleaned (...) the baggage of experience teaching art lovers step in his music. In 1379, he established Herald institution (?) with the approval of Ministry of Culture and Islamic Guidance (...).” (Mehrava.com)

Akhbari [Djalal] a santour player. Living in Paris (France) from the 1970’s. Issued a CD with ARION (CD “Le santour Persan”).

Akhbari [Taghi] a sonnet vocalist, now living in France. Collaborate with western / baroque experimentations: “*Laudes*” (feat. Douce Mémoire & Nader Agha Khani, Târ) & “*L’oiseau de Feu*” (feat. Hasan Tabar, santour).. « Taghi Akhbari a été initié aux raffinements du chant persan à l’âge de 20 ans à Téhéran en Iran. Déjà, il rêvait de rencontres musicales entre l’Orient et l’Occident. En 1980, il décide de s’installer à Tours en Région Centre et y découvre la technique vocale occidentale en prenant des cours de chant lyrique avec des artistes de l’opéra. Dans ce même temps, il fréquente les cours de chant sacré auprès des maîtres de la musique persane et reçoit un enseignement oral et direct comme l’exige la tradition. Ceci lui a permis de conjuguer la technique occidentale et la sensibilité orientale. Dans les années 2000, il se perfectionne au « radif », le corpus musical iranien, auprès du maître Mohammad Reza Lotfi.

C’est en 2007, lors d’une répétition de l’ensemble Douce Mémoire qu’il rencontre Denis Raisin-Dadre, le directeur artistique de cet ensemble. De cette rencontre humaine est né des programmes originaux mélangeant la musique baroque et celle de l’Iran. Depuis lors, Taghi Akhbari travaille sur les différents « modes » et différentes traditions musicales. Sa voix a croisé le flamenco d’Inès Bacan, fait danser les chevaux de Bartabas, tourné avec les derviches mis en scène par Robert Wilson, s’est mêlée aux accents rock d’un album du guitariste de Noir Désir, a tissé ses entrelacs enivrants avec ceux de la Renaissance italienne par Douce Mémoire ou trouvé des échos inouïs au grégorien de l’ensemble Beatus. » (private website)

Ajang [Ebrahim] ; He lived in epoch Ghajar. His Nickname was Ebrahim Violoni. He was graduated in Music from Darolfonoun. He played on Violin and also learned the Radif of Persian Classical Music from his teacher Agha Hussein Gholi Farahani. His thought Music to his students the European method, on the basis of notes and books, at all time. number of his students are: Reza Mahjoubi, Shahbaz Barmaki.



**Aghai
Mollah]**

[Moh’d

Ahmadi [Nabi’allah]

Ajang [Ebrahim]

Akhavan [Hengameh]

Akbarzadeh [Pejman]

Akbar Flute ; His Father was Abdollah Khan (Tar Navaz), and his brother was Hussein Hang Afarin. Akbar studied music in Darolfonoun. In 19 he went to London for Disc recording. He was playing the Ney with accompanying Hussein Taher Zadeh (The Singer) and Darvish Khan. . His Discs numbers: GC.7-12079, 2-012000, 2-012010, 2 012018, GC.7-12080, GC.7-12079, GC.7-10276, GC.7-12083, GC.7-12081, GC.7-12088. [Code: (GC.7) from 12080 -12 094].

Akbarzadeh [Pejman] was born in 1980 in Shiraz. He studied the piano and qanun with the prominent musicians Farman Behboud and Maliheh Saeedi in Tehran. At age fifteen, Akbarzadeh started to research the artistic activities and works of 20th century Persian musicians residing both inside and outside Iran. When he was eighteen, he completed and published the first volume of his research, which was positively received by the Persian music community. This work has become a reference for accredited publications, such as Encyclopaedia Iranica, and has been described as "an honor to the Persian musicological community" by the Maryland-based Iranian Musicology Quarterly. Despite his young age, Akbarzadeh has contributed to some of the most reputable Persian

publications in Tehran, Washington, DC, and New Jersey, including the Persian Heritage Quarterly, Sharq, Bukhara bi-monthly, Rahavard, Iran News Daily, Washington Iranians, and the now banned Yas-e No Daily. Currently he is working on the third and fourth volumes of his project, Persian Musicians, and he continues his studies in the field of music. He is also a member of the Persian Gulf Organization, Artists without Frontiers, and the Iran Heritage Society. (RAKS.com website)

Akhavan [Hengameh] was born in Fuman, Gilan, Iran in 1955. She is the youngest child of her family. All members of her family are blessed with a very good singing voice but she is the only one who has become a professional singer. She started singing at the age of ten. Her father taught her "Avaz-e Dashti" (One of the modes in Iranian modal system of music). She and her brother were part of their school singing group. Her father used to tell her about Ghamar and Ruhangiz (the very famous Iranian female singers) and encourage her to sing. She used to admire the character of Ghamar not only as a singer but as a kind and benevolent person too. She went to Tehran after finishing the elementary school to visit her sister and her sister's family. During her stay she was encouraged by her sister and her brother-in-law to stay in Tehran to continue her musical training and studies. She decided to stay in Tehran. She went for an audition to Iranian national radio for becoming a singer. She recorded her voice singing one of the compositions of Ostad (master) Tajvidi and the melodies that her father had taught her in a cassette. The selection panel had five members all very famous musicians: Ali Tajvidi, Morteza Hannaneh, Habib Allah Badiie, Javad Maroufi and Fallah. Three of them accepted her but two of them wanted her to have another audition. She went back for a second audition. They didn't accept her because she didn't know the radif (Iranian modal system of music) completely. She enrolled and completed the radif classes of the Iranian national radio and she had another audition and this time she was accepted. Thanks to the kind encouragement of Ali Tajvidi she went to the class of Ostad Adib-Khansari, the great master of Persian vocal music (the Esfahan school) and she started to learn the radif and the techniques of Persian vocal music. Mr. Ebrahim Sarkhosh (a very famous tar player) was also attending the class in order to help and accompanying the students' vocals. She was the student of Ostad Adib-Khansari for about ten years (1972-1982). Initially the classes were in the Iranian national radio offices and later on at his home. She started singing for Radio in 1975 collaborating with the Shayda, Aref and Samai Ensembles, recreating the works of Ghamar. In 1984 she was invited to collaborate with the Archive of Iranian national Radio and TV. She has performed many concerts in Iran and Europe. Now she teaches vocal music. Nasrollah Nasehpour has declared: "Hengameh Akhavan is one of the best female singers of Iran. She is the Second Ghamar." (www.iranchamber.com)

Akhoondi [Bahareh], Singer. Member of MEHR ensemble. Educator: Nasser Ezadi



Akhoondi [Bahareh], vocalist
Alami, [Mehrdad], santur player from Mazandaran
Alami, [Muhammad Ibrahim], santur player from Mazandaran
Alavi, [Shahin]

Alami, [Mehrdad]; santur player, composer. Originates from Mazandaran. “ Birth: 08 Esfand 1349 AH/ 1971 Education: BA in Literature. Occupation: free - music teacher. Nasrallah's son, in Mazandaran culture house for 7 years to start learning dulcimer and after 5 years of training, Mr. Majid Kiani, (...) used. He worked for 20 years in the home culture to music education and music composition established in 80 schools. Performed in many concerts in Sari (Mazandaran). He has been playing w. band Varshan for 15 years. (...) “ (acc. Mehrava.com)

Alami, [Muhammad Ibrahim]; santur player, singer

“ Born:1 Ordibehesht 1344 in Sari. Education: Diploma in Social Economy Occupation: Retired. In 1370 due to the interest in folk music in local singing class Farhangkhaneh company and singing music with styles and different ways of Mazandaran been met. After finishing the course in 1371, he joined the band led by Professor Ahmed Mhshnpvr Shvash accordingly. Concerts: Hall Fajr Tehran (1380), University, Khorshid Hall Semnan. Groh-e Taleba was awarded in September 1373, as the first folk music festival in Mazandaran (Ramsar hotel).Singing with Shewash troupe (23 years), Taleba (1 year).” (Mehrava.com)

Alavi, [Shahin]; oud player (personal website) « was born in 16th Feb.1961 in Iran. He began his studying the guitar with Mr.shahrokh Partovi at the age of 17 in Tehran ,and continued playing it under the guidance of Bagher Moazen . His perseverance in playing this instrument has made him master it thoroughly . He started teaching the Flamenco guitar in Bahman Art Center in 1991 and two years later held some concerts and devoted himself entirely to music .In 1995, because of intending to compose his own music, he was so much interested in playing another kind of musical instrument and so he initiated his studies of the Oud under the guidance of Mr. Rajabzadeh, Mohamad Firouzi and Mojtaba Mirzadeh. He was able to play the Oud easily, in regards to his

guitar playing experience and consequently composed and performed several Oud concerts around Iran . In 2003 he started his work in the field of World music(with Iranian roots) with "EA" ensemble (Oud, Guitar, Violin, Percussion) and continued with another ensemble(Oud, Piano, Flute-Recorder) and made his first Album under the name **Sormeh**. Being prosperous in teaching music , he has been successful in theatrical music composition as well . He has also received some Iranian music lessons from Mr. Masoud Shenass

Atin Ensemble Concert, Shahin Alavi: Guitar, Emad Bonakdar: Guitar, Peter Soleimani Pour: Flute& saxophone, Mehrab Moghadasian: contrabass& Base Guitar& Guitar, Darshan Sing: Tabla, Naiem Sobhani: Drum Set, Mehrdad Pakbaz: Guitar, Chief: Shahin Alavi. Location: Besmellah Khan Hall(Bahman Artistic Creations Foundation)-Tehran-Iran, Date : 14, 15, 16 Sep.1994

EA Ensemble Concert(In The Fog), Shahin Alavi: Oud, Babak Amir Mobasher: guitar, Ali Rahimi: Percussion, Aida Nosrat: Violin, Chief: Shahin Alavi, Location: Harekat Hall-Tehran-Iran, Date : 8,9 Nov.2003

EA Ensemble Concert(In The Fog), Shahin Alavi: Oud, Babak Amir Mobasher: guitar, Ali Rahimi: Percussion, Aida Nosrat: Violin, Chief: Shahin Alavi, Location: Green Hall(Niavaran Palace)-Tehran- Iran, Date& time: 4,5,6 Dec.2003

Shahin Alavi's Ensemble Concert(Walking On The Cloud), Shahin Alavi: Oud, Babak Amir Mobasher: guitar, Ali Rahimi: Percussion, Aida Nosrat: Violin, Chief: Shahin Alavi, Location: Hafez Hall-Shiraz- Iran, Date : 12 Dec.2003

Sormeh Ensemble Concert, Shahin Alavi: Oud, Kaveh Vares: Piano, Farhoud Biglarbeigi: Flute-Recorder , Chief: Shahin Alavi, Location: Green Hall(Niavaran Palace)-Tehran- Iran, Date : 17,18 Aug.2006

Al-Azzawy, [Wesam Ayoub]: *Wesam Ayoub Al-Azzawy, an Iraqi artist player on the machine Dulcimer. Learning music in a The age of twelve years of age. University completed his studies at the Institute of Musical Studies (formerly Tonalities) in Baghdad obtained Higher Diploma certificate in the year 1984 1985, supervised the study of music . Senior professors whom the late soul singer Kmac which gained him great expertise . In the most accurate axes music, the late Professor Ibrahim Hilal foremost Iraqi. He has overseen a study of Dulcimer professors Iraqis and foreigners like Mohammed Zaki Professor Saad Abdul Latif and expert Hungarian Sinasci. Appointed lecturer at the same Institute, a school of music and ballet teacher for god Dulcimer and Alsollweg and theories musical since in 1984 until 1997. Even settled by the case in Netherlands. Pictures accompanied many of the place, singing Iraqi during his career as artistic gained them . Much of the knowledge of the assets and musical accompaniment music, including: Yusuf Omar, Mohammad adoring, Abdul Rahman Khadr, Abdul Majid Ani, Hamid Al Saadi. For whoever Tawfiq, dreams Wahbi, and the Lady foremost Iraqi unique Muhammad Ali, which was accompanied in the All ports of art, mainly Iraqi Ambassador Hussein Ismail Adhami still Accompanied by the technical rounds. Is a contributor to the establishment of the Task Iraqi heritage, which established the late artist Munir Bashir, who was accompanied in most performances in Europe and the world where he considered (and spiritual father) . Have learned from many of the privacy and personal artist's creative force, is also one of the founders Task à valuable place in 1989, which settled the case in the Netherlands. Participated in the establishment of the Task Iraqi heritage of Mesopotamia, which is considered an extension of the Heritage Task Iraqi gathering where all the colors of music, singing and rhythms of Iraq. The first music artist expatriates provides an evening of art machine Dulcimer in Baghdad . Chairman of the Federation of Iraqi musicians throughout Europe. (Radio Screamer website)*

Aligholi, [Mohammad Reza]: *"Born in Tehran (1960), he started to study music (composition and playing the Trombone) with the Bulgarian Vanku Najdnof at the age of 14. A few years later he made his first compositions for TV series and stage acts.*

Today , he is an established composer who has won numerous awards. He has written the scores of more than 140 movies including "So Close So Far", "Nargess" and "Ghadamgah" which brought him the award for best soundtrack from the Int'l Fajr Film Festival in Tehran. Among his other compositions are "Rastkhiz" Overture on Rumi's poems, "Nocturnal Songs" suite for 5 cello and soprano, "7Pieces" for seven flutes, "Love Seemed Easy" Overture for choir and percussion , Song on "Nima's poems" for 5 basses and percussion, Earth Whisper and Gypsy Moon. Released works (Hermes Records) : So Close So Far, Earth Whisper, Gypsy Moon, Qeshm Island “ (Hermes records website)



Al-Azzawy, [Wesam Ayoub]; Iraqi player of santur **Aligholi, [Mohammad Reza]** composer **Alinejad, Seyyed Khallil** a famous kordi tanbur player

Alinejad, Seyyed Khallil ; Kordi **Tanbur** virtuoso player from Sahneh, **ahl e haqq** sect. Founded the Baba taher Ensemble, feat. future tanbur virtuoso, such as Amrollah SHAHEBRAHIMI, Ramin KAKAVAND.

“Seyed Khalil Âli-Nejâd (Persian: [سید خلیل علی‌نژاد](#)) was born in 1957 in Sahneh, Kermānshāh, Iran. He was a great master of the spiritual instrument tanbur and is now recognized as one of the best Tanbur players ever known. His father, decedent Seyed Shahmorad Ali-Nejad, was a Tanbur player. Seyed Khalil started his Tanbur lessons with Seyed Nader Taheri and followed his studies under supervisions of Seyed Amrollah Shah Ebrahimi, Dervish Amir Hayati, and Master Abedin Khademi. In that period he was the leader of the “Sahneh” Tanbur players group. He finished his academic studies in the 1970s from The Art University of Tehran with a thesis titled “Tanbur: from the very beginning till now”. In the early decade of the 80th the Tanbur Shams group was established by Keikhosro Pour Nazeri and he joined to that group. Obtained of co-working with Sahms Tanbur group was solo and answer of lasting singing of Seyed Khalil in the cassette of “Sedaye Sokhane Eshgh” which was published by Shahram Nazeri’s Singing. In the mid of the 80th Seyed Khalil formed Baba Taher Ensemble and members of that group published a cassette which is called “Zemzemeie Ghalandari”. In the 1992 Seyed Khalil went to Tehran for burial ceremony of decedent Ahmad Ebadi and never returned to his fatherland. After staying several years in Tehran eventually he left the homeland and migrated to Sweden. The cause of that migration is not clearly known yet but ultimately there was the place of murder of Seyed Khalil. In the 18 nov 2001 Gothenburg, Sweden, Seyed Khalil was murdered by unknown persons and his dead body and his home were set on fire (There is no official statement about his death). His burned body was buried in Sahneh County. (Radio Screamer website)

“Seyed Khalil was born in a Kurdish family in a Sahneh County village in the Kermanshah Province, in western Iran. He started his tanbur lessons with Seyed Nader Taheri and followed his studies under supervisions of Seyed Amrollah Shah Ebrahimi, Dervish Amir Hayati, and Master Abedin Khademi. He finished his academic studies in the 1970s from University of Tehran with a thesis titled “Tanbur - from the very beginning till now” (...). During his lifetime he became known as a spiritual leader of the mystic religion Ahl-e Haqq (People of truth), one of the oldest and purest religious traditions in the world related to Sufism, Shia Islam, and Alevi traditions. Because of his religious beliefs, and his support of political rights and freedom, he was disliked by the regime of the Islamic Republic of Iran. He is considered by many the very greatest tanbur player of the 20th century. At the beginning of 80’s he joined the Shams Ensemble. In the mid-1980s he established a musical group named “Baba Taher Ensemble (...). During his life, besides performing his composed solo masterpieces he also had many cooperative performances. He still has many supporters, those who enjoy his spiritual and holy songs, and those who enjoy his masterpieces. At the end of 80’s he left his hometown for Tehran and from Tehran to Sweden. In 2001, he was murdered and then burnt in fire in Gothenburg, Sweden. The reasons of his murder were not completely investigated, Some Iranians believe he was killed by his Ahle Haq rivals, but the more popular belief is that he was killed by Iranian government agents; neither position has been proven. His body was buried in Sahneh County.” (Wikipedia.com)

“Seyed Khalil Alinejad was a musician who performed on the long-necked, oriental stringed instrument called the tanbur in Iran. (In Turkey it is called the saz, and those in Balkans call it something else.) His ethnicity was Kurdish. He was born in 1957 in the western Iranian city of Kermanshah, the son of a distinguished tanbur performer, Seyed Shah Moradi, and was encouraged to study the tanbur by his mother. Given his eventual standing as an Iranian national star, Seyed Khalil, as he is typically known, could be likened to the Iranian Bob Dylan/John Lennon. But unlike them, he underwent an extended course of study comparable to that of classical musicians in the West. //The family of Seyed Khalil were Sufis, initiated into Islamic spirituality, but of a particular kind. They belonged to a mainly-Kurdish Shia movement known as “Ahl e-Haqq” or “the people of truth,” that has millions of members in Iran and Iraq, but who generally keep their affiliations secret. For the Ahl e-Haqq, music transcends performance and is the foundation of religious devotion. Music as a form of prayer is a phenomena also seen among the large Alevi Shia minority in Turkey, who suffer discrimination from both secular nationalists and the “soft fundamentalist” Justice and Development (AKP) government of Recep Tayyip Erdogan. // Seyed Khalil studied with a series of distinguished musicians and members of the “people of truth,” but his most important teacher was a Sufi master and musical virtuoso, Abedin Khademi. The young acolyte formed his first tanbur group in Sahne, a town in Kermanshah province. He then graduated from the Tehran Arts University, in the years of the Khomeini revolution, at the end of the 1970s. He went on to learn the Iranian style of traditional singing and performance on two other instruments, the tar, a variety of lute, and the daf, a drum with a metal frame. // In the 1980s, Seyed Khalil produced two albums of Sufi music, Love in Speech and Music, followed by Qalandari Whispers. He moved to Tehran and appeared in numerous music festivals, gaining a widening public. Seyed Khalil and his main group, the Baba Taher Ensemble, appear in YouTube videos, with instruments alone and including lyrics. His long, hippie-style hair and beard are notable, as he leads the group in playing and singing. He composed many pieces and wrote a book, The Tanbur Past and Present. But he is said to have felt lonely in the “new Iran,” and emigrated to Sweden, where he taught the musical styles at which he excelled. // He died in Gothenborg, Sweden’s second-largest city, on November 18, 2001, in a mysterious building fire that was never adequately investigated and remains unexplained. Some Iranians say he was killed by rivals inside the Ahl e-Haqq, but many more believe he was murdered by agents of the Tehran regime. Web comments include the claim that he was still alive when taken out of the burnt building and died afterward. “ (Weeklstandard.org)

Alipour [Farej]. prolific Kemancheh player from Lorestan, arranger of the lorestani folklore for kemancheh + orchestra.

Alizadeh [Hussein Mohammad] (1951) ; Tar, setar player, composer. Hussein Alizadeh was born in Tehran, Iran, in 1951. After graduating from the Music Conservatory, he entered the School of Music of the University of Tehran in 1975 where he received his bachelor's degree in composition and performance. During the same period, he studied with various masters of Traditional Persian Music such as Houshang Zarif, Ali Akbar Shahnavi, Nour Ali Borumand, Mahmoud Karimi, Abdollah Davami, Yousef Foroutan, and Saied Hormozi. From these masters he learned the Radif of Persian classical music. Upon completion of his studies, he was awarded a position with the National Orchestra. He became the conductor and soloist of the Iranian National Orchestra of Radio and Television of Iran and began a solo career through which he has performed in both Iran and abroad. He established the Aref Ensemble and worked with the Sheyda Ensemble, both dedicated to the promotion and advancement of Persian classical music. Alizadeh's first professional experience in Europe was his participation in the orchestra of the famous Bejart Ballet Company in

Amini [Mahdi] Rubab player. « *Robab Player , Born in 1358 , BA in Iranian traditional music from university of arts, Learning Taar since 1374 under: Aidin Oliayee Nasab, Mohammad Reza Ebrahimi, Behrouz Hemmati and Hooshang Zarif , Artistic background; First rank award in the first Festival of all University of Arts students in the field of Improvisation in the year 1383 , First rank award in the fifth Festival of Iranian students playing the Taar in the year 1383. [Shahnaz ensemble website]*

Amini Kia, [Sahba] pianist “*Studied music composition in Russia at the St. Petersburg State Conservatory under Boris Ivanovich Tishchenko, a postgraduate student of Dimitry Shostakovich. In his homeland, Aminikia studied under renowned Iranian pianists Nikan Milani, Safa Shahidi and Gagik Babayan. He was perhaps most influenced by work with his first teacher the reknown Dr. Mehran Rouhani, a postgraduate of the Royal Academy of Music and former student of Sir Michael Tippett. Sahba currently lives and studies in the United States, forging a creative path through cultural boundaries and continuing to learn from other musical concepts. He was a student of Dan Becker and David Garner at the San Francisco Conservatory of Music and was the recipient of Phyllis Wattis Foundation scholarship. He has also received lessons from David Conte, [Conrad Susa](#), John Corigliano, Richard Danielpour and John Adams. He received many various commissions from Theatre troops to Concert Music Ensembles including Kronos Quartet, Parnassus Symphony Orchestra, San Francisco Conservatory of Music, New Music Ensemble, Mobious Trio and Delphi Trio.*” (Hermes Records website)

Amini [Sadaf] female Santur player, pupil of Mina Oftade. “*Sadaf Amini who has learned santur under Sa'id Sabet, Mina Oftade and Siamak aqayi and now she is studying in music faculty of Tehran University. She has been collaborated in some music albums and concerts and has achieved first prize in different festivals. The pieces of this album are some rengs, pishdaramads and chaharmezrabs by masters such as Ali-Akbar Shahnazi, Qolam-Hoseyn Darvish, Musa Ma'rufi, Rokneddin Mokhtari, Abolhasan Saba, Ali-Naqi Vaziri and others which are composed in dastgah-e Homayun, Segah, Chahargah, Mahur and avaz-e Bayat-e Esfahan, Abu'ata, Bayat-e Tork, Afshari and Dashti.*” (Mahour.com)

Amir Jahed [Mohammad Ali] (1895-1977) ; He was the Composer and Poet. He learned Music in Shams school and Darolfonoun. At the age of 12 he was being the director of school Music. He established "Philharmonic Iranian National Music Club" with his friends. He entered to Parliament in 1920. The fares calendar published by him. Some sound tracks available in Cassette and CDs witch where performed by [Arsalan Dargahi](#) (Tar) and [Ghamar Molouk Vaziri](#) (Singer).

« *Mohammad Ali Amir-Jahed was born in 1896 and educated at the Darolfonoun (Tehran's Polytechnic School). He worked as a professional journalist for the Persian Parliament. For twenty-eight years, from 1926 to 1954, he published a newsletter, Salname-ye-Pars. In 1954 he published most of his poems in a book entitled Divan-e Amir-Jahed. It was revised and reissued in 1970. Amir-Jahed's poems and songs cover political, social, patriotic, romantic, and philosophical subjects. Some of his songs, including Keshvar-e Del, Dar Molk-e Iran, and Aman Ze Hejr-e Rokh-e Yar were recorded by Qamarelmolouk Vaziri, accompanied on the tar by Morteza Neydavoud and Arsalan Dargahi. He also wrote Aman az in Del in memory of Iraj Mirza and Be Gardesh-e-Farvardin in memory of Darvish Khan. He served for several years as dean of the night school of the School of National Music. He died in 1977.* » (RAKS.com website)

Amir Qasemi [Suleiman] vocalist “*Soleymân Amirqâsemi is 'Isâ Âqâbâshi's pupil, a close companion and intimate friend of Seyyed Hoseyn Tâherzâde and Mirzâ Gholâm-Rezâ Shirâzi's and contemporary to Abolhasan Eqbâl Âzar, Hoseyn-'Ali Nakisâ and Hasan Lahni. He was the son of 'Abbâs-Qoli Khân, a member of the Amirsoleymâni family, related to 'Azadolmolk, who changed his family name to Amirqâsemi to be able to pursue his musical career freely. He also made his recordings under the pseudonym Salim Khân. He would sing so accurately in tune and in harmony with the instruments and his voice had such excellent qualities that, even in the private cassette recordings made in his old age, in spite of the poor quality of recording, his rich voice is clearly distinguishable from the other singers' and accompanying instruments. There are second-time recordings of his under the pseudonym Salim Khân, made for the commercial record label "His Master's Voice" in Tehran from among which AX376 and AX377, two recordings of good sound quality preserved in the National Library of France, were chosen and included in the present collection. The rest is an anthology of Amirqâsemi's songs recorded privately in his home, sometimes with other singers and instruments accompanying him, in the last decade of his life. Here are Amirqâsemi's features of singing in brief: • Interpreting songs differently from other singers • Having a different method of performing warbling for important darâmads and gûshes in âvâzes and dastgâhs of Persian classical music • Employing various poetic forms and meters in different parts of a song, consistent with the ups and downs of its particular melody • Articulating the words using specific ways of breaking and emphasis, for example, emphasizing the negation devices • Performing the gûshes separately from each other so that one gûshe would not interfere with another one, close and homogeneous to it, such as Feyli and Shekaste or Zâbol and Râk 'Abdollâh • Having a certain taste in choosing the poems (He sometimes expressed his inner feelings and secrets in his songs, using the appropriate pieces of poetry.) • Having not even a single tasnif performance either in his old or more recent recordings (Although he was 'Isâ Âqâbâshi's pupil, he was not interested in performing tasnifs.)*” (Mahour.ir)



Ansari [Saeed] lutenist



Arabifard [Arabifard]

Andalibi [Jamshid] Ney player.

Andalibi [Shahoo] Shahoo Andalibi, Ney Player. *“Player of the Ney Born in 1353, Sanandaj Education; MA in music (University of Arts) Learning Maghams and Kurdish singing from childhood with his father, the late Iraj Andalibi Artistic activity background; Collaborating with Molana ensemble directed by Jalil Andalibi Collaborating in Shams ensemble directed by Keykhosro Pornazeri . Performing concerts as a Singer in Andalibi group in the first Kurdish music Festival in Iraq . Collaborating in the Khorshid and Mah ensemble directed by Majid Derakhshani . Collaborating with Maestro Mohamad Reza Shajarian (Ava ensemble) in the concert named Ghoghaye Eshghbazan in Esfahan Performing many concerts inside and outside Iran with the Khorshid ensemble including: Summit meeting in Shanghai ,Concert in Versay in France Eulogy of Molana in Unesco ‘A concert in Russia and several concerts in the form of duets with the Maestro Majid Derakhshani in numerous countries including Germany , Denmark and France , Collaborating in the form of duet and solo playing in published and to-be –published albums including Fasle Baran Asemaneh ‘Ganje Nahan,’ Boodan va Soroodan Didarha ‘Mastan Salamat mikonanad ,Nishtman Sokout ‘Choobi” [Mahoo.com]*

Ansari [Khosro] began formal training in the art of singing traditional Persian music under the supervision and guidance of Ali-Asghar Shahzaydi. In 1986 he immigrated to the US. Although away from his homeland, he continued to practice Persian music and since then has performed in numerous concerts in north America. He has made several recordings. His voice can be heard at big motion pictures such as "Spy Game" and "Man on Fire" as well as TV series of "Third Watch" and "Presidio Med". Being a resident of Los Angeles since 1991, he teaches Persian music and pursues his own studies in world music. (Source : Mahoor.com)

Ansari [Saeed] lutenist *“Born in Tehran, 1962, began learning music since childhood. He plays the classical guitar as well as the Iranian traditional Setar. He has a B.A. degree in English Literature from University of Tehran and has been a professional film music composer since 1991. 23 movie scores including "Banichaw" which was nominated for best original score in the 14th Int'l Fajr Film Festival, numerous TV series and feature films, more than a hundred commercials, tens of songs for children, and many other scores for documentaries, animations, etc., are among his works during the last decade. He has also received several awards and nominations in various Iranian film and television festivals. Released works (Hermes Records) : Qeshm Island» [Hermes records website]*

Arabifard [Arabifard] began studying the tombak as a teenager with the two venerable masters, Morteza Ayan and Amir Nasser Efteta. He began his ensemble work at the Center for Preservation of Music in Tehran, and was later invited to join the Mowlana Ensemble with whom he performed extensively in Iran and abroad. In recent years, he has participated in more than 30 recordings as a performer, composer and arranger and also performed in more than 300 concerts all over Asia, Europe and North America. In 1996 the Borneo University of Art awarded him with a medal of honor. He also recorded sound tracks for Helen of Troy, Hidalgo and the passion of the Christ. In addition to tombak and daf, Arabifard is proficient on the kamanche and Violin. (Source : Mahoor.com)

Aram [Turan] a lyricist of the tabari poetry / song from Savad Kuh (Mazandaran). *“Born year 1322 / 1944 AH in Savadkuh. “As a retired employee, she is a member of the Western literary societies and promote Tabaristan by singing dobayt and poems in two languages and Persian mighty. So Ms. Turan teaches and promotes the continuation of music.” (Mehrava.com)*



Aram [Turan] lyricist of the tabari poetry

Aref Ghazvini [Abolghasem] (1880-1933)

Arefkia, Aref

Aref Ghazvini [Abolghasem] (1880-1933) ; He was born in Ghazvin. His father was Hadi Vakil. Aref was the Musician, singer, poet, and also Composer and known Radif of Persian Classical Music. His teachers were Sadegh Kharazi, Mirza Hassan Vaez. Trough the contemporary Music's time he is the first Composers who had *pioneered Iranian Rhythmic style so called "Tasnif"* which number 29'th Tasnifs that performed by Darvish Khan in Teflis. At all time his works also performed by Ghamar Molouk Vaziri and Morteza Ney Davoud. The central themes of Tasnif and Aref works are social subject and politics. Aref was reckoned as liberated and had special treatment towards his society; He kept his distance from Ali Naghi Vaziri and Darvish Khan; he wrote a letter to Ali Naghi Vaziri and censored him in his saying. Faramarz Payvar and Arshad Tahmasbi have made Aref's compilation in several books including Aref's autobiography, in the recent years. More over Aref's songs were recorded in CDs and Cassettes witch are available now. From the primary recording of Aref's works exists witch are performed by some artists as follow: Tar: Zari and Vocal: Arshak Khan

Arefkia, Aref was born in Tehran, Iran on August 10, 1941 and was one of the first Iranian pop artists of his time. Aref's introduction to music came in part by his azari mother and by listening to Radio Baku as a child. Radio Baku played exceptional azari and western music as well as all the famous European operas. At a time when the only kind of popular music was in "Tasnif" style, Aref introduced Western melodies with romantic lyrics to Iran in the 1960's. Aref was one of the pioneers of this trend. This style was quite popular among the youth, so much that at the age of 21 he was invited to appeare and sing on the Iranian National Television. Aref's first TV appearance was with an Assyrian-Iranian girl named "Narmela". The two performed many duets, most notably "Haft Asemoon". Aref later sang in other duets with Pooran, Elaheh, Hayedeh, Delkash and also Ramesh. Aref and Hayedeh's song "Vaghti to hasti, asemoon por az noore" is one of the most beautiful songs left from that period. His first hit was "Daryacheh Noor" which is still popular among all the Iranians. Aref was also a very popular singer for movie soundtracks. His songs were heard on numerous Iranian films of the 1960's & early 1970's among which "Gholam Gandarm" and "Soltan-e Ghalbha" are the most famous. He also appeared in six different musical films. His success continued well into the mid 1970's. This is evident when one looks at the pop magazines of the time. In a survey conducted by Javanan Magazine Aref and Googoosh were both chosen as "Most Famous Pop Icon" of the year, 7 years in a row. Zan-e Rooz magazine also chose Aref as the MAN OF THE YEAR in which Aref among many other politicians, singers and actors (basically all famous men of Iran except Shah) were nominated. Aref received many awards, one of which was granted to him by the Shah himself. Aref received the Highest Cultural Imperial Medallion from the Shah for singing at the Asian Games of 1974 in Iran. In this concert with Tehran's Philharmonic Orchestra, Aref sang in front of 100,000 Iranians and in the presence of many International state officials and dignitaries. Aref performed his first concert out of Iran in New York City in Madison Square to commemorate the 200th anniversary of the American Independence.

Asadi [Assad'allah] Dotar player of the modal repertoire, Torbat E Jam, southern khorasan razavi.

Asadi [Qaponi] Traditional Karna shawm player of the tribal repertoire of the Bakhtiari, (Bakhtiari Chemaal province).

Asadian, Farhad, composer *"Born in Tehran (1967) he graduated from the Mechanical Engineering Faculty of Tehran Polytechnic University. Started to study music at the age of 10. Under the supervision of Alireza Tafaghodi he learned playing the Guitar and attending in Mehran Rowhani's course , he studied Music Theory , Counterpoint and Harmony . His professional career began as a Film Music Writer. Released works at Hermes Records : Qeshm Island" (Hermes records website)*

Asadillahi [Vahid], Born in 1960 in Tehran, he learned the qaval under his brother while being 11. Then, he switched to naqqare owing to its wider range and studied it with Hushang Zive. Being a player for over 18 years, he made a trip to the Republic of Azerbaijan and extended his technical faculty under Almas Qoliev. Along with the master Safar-Ali Javid he experienced an orchestral performance and his learning there assisted him in his journey to Baku in 1998 a lot. He has so far had various tours to Canada, the United States, Germany, Italy, and France. He has achieved the first rank at Fajr Music Festival twice and appeared in the jury of Regional Music Festival in 2001. (Source : Mahoor.com)

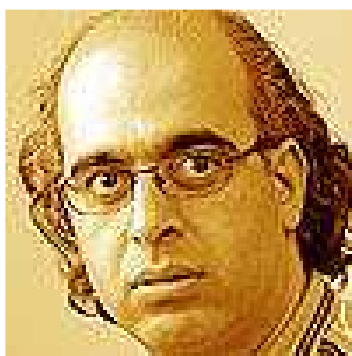
Asadollah Nayeb [Asadollah Esfahani] (?-1950) He played on Ney at the age of Ghajar. He is the one who revived the style of playing Radif of Persian Classical Music on Ney with its special methods. His co-operation with different Music groups are remarkable in history of Iran's Music; The Music group of "Etezadiieh" and other groups like Agha Hussein Gholi Farahani (Tar player), Sorourol Molk, and Suleiman Esfahani. His followers were Abdolkhalegh Esfahani, Hussein Esfahani, Mehdi Navaei, and Hussein Neyzan.

Asgari [Majid] – Tar player, BA in musics. Member of Mehr ensemble. Educators: Nasser Ezadi, Keyvan Saket, Arshad Tahmasbi, Hamid Sokouti, Vartan Sahakian, Alireza Mashayekhi

Asgari [Mithra], Violin player, MA Graduated. Member of Mehr ensemble. Educator: Abdolreza Esmaeili

Asgharian a.k.a. Asgharipour [Zolfoqar], very prolific dotar player from Torbat e Jaam – Taibad, south of the khorasan Razavi. He accompanied in the 1980's every famous regional singers of the modal genre, incl. Mahmud Hoseinzadeh (Torbat Heidariyyeh), Jaber Rahmati (Torbat e Jaam), Hosin Semighi (Torbat e Jaam), NurMohammad Dorpour (Torbat e Jaam).

Asgharzadeh, Reza, woodwind instrument player *“Born in Tehran (1968), he studied music theory, the Piano, singing, and also the recorder as an autodidact. After graduating from Tehran University in Economics, he further began playing percussion and drums. From the very creation of the group ARIA MUSICA he participated in all the concerts. In February 2001 he completed an internship for the recorder with professors **Pierre Hamon** and **Pierre Boragno** in Paris. Impassioned by sound engineering in which he is also self-taught, he has worked since 1995 as a sound engineer in collaboration with **Christophe Rezaï**. In addition, he has been a member of Tehran Symphonic Choir for more than 10 years. Reza is an active member of the **Nour Ensemble** (Duduk, Flute Recorder and Vocal) and also responsible for most of Hermes Records studio and live recordings and postproductions. Released works (Hermes Records) : Journey, Qeshm Island, Nour Ensemble (Alba), Rira “* (Hermes records website)



Asadian, Farhad, composer



Asgari [Mithra],
Violin player



Asgari [Majid] – Tar player



Asgharzadeh, Reza,
woodwind instrument
player

Ashari [R.A.] autodidact Oud lute maker, Bandar Qeshm, Qeshm island.

“Ashiq” Aslan, ashig kopuz (storyteller), Azerbaijan. He was about fifty when the author first met him in Tehran in the spring of 1975. He was already a renowned ashigh, performer of heroic romances, living in the city of Khoy, in western Azarbaijan. We met in one of the studios of the National Iranian Television, and one of the stories related to the famous Kur Oghlu was recorded. We met again, this time in Khoy, in mid septembre of that year, with more leisure to record, in more relaxed and natural settings. Ashigh Aslan owned a coffee shop and performed in the local TV programmes. The term Ashigh has been suggested to have originated from the avesta word ashu and asha, meaning sacred, and the Turkish language has made it into ashik, ashok, meaning sacred person, which is considered as one of the characteristics of an ashigh. Eshgh, an Arabic word for love, with ashegh in Persian meaning lover, is another suggestion, in this context meaning a lover of God. Ashigh Aslan personally believes ashigh to mean a loves of God and considers his saz, the instrument for praying and speaking to God. However, both semm relevant and can unite for a meaningful conclusion. An ashigh is a musician, often also a poet, and performs epic or romantic stories, or romances, speaking the narrative parts, singing the poems and verses, accompanying himself on the instrument saz, or ghopuz, a nine stringed lute played with a plectrum, each three strings tuned to one note. The songs are called hava-s; the number of havas in ashighi music vary, but up to eighty has been suggested, and these fall within the scale structures of three Persian dastgahs: mahur, segah and shur. The ashighs refer to the rhythmic structures of these havas as `epic' rhythms. (Source : Mahoor.com)

Aslani [Sousan] . Santur player, founded Kojaste Music group (Sousan Aslani, Ali Shahidi, Soubadeh Badiei, Tahmineh Badiei, Babak Baghaei). Cooperated with Rostamian.

Atashkar, Leyli : setar player from the radif quartet **Leyli**. Members are : Azadé Hojat (singer, dayere), Leyli Atashkar (setâr) , Asaré Shekartchi (kemânché), Nushin Pasdar (barbat, tambour zarb)

Azad [Davoud] (born 1963) Tar, setar player and singer, quite in the same vein as Shahram NAZERI. . Sufi influence and *radif* of Tabriz (Qajar era) . « *Davoud Azad was born in 1963, and raised in Azarbajan. He started initially to explore the wonderful world of Iranian traditional music on his own by playing the music of Boroumand, Nay Davoud, Bigjeh khani and Hormozi. After his first encounters, he advanced to study music under the guidance and supervision of Iranian masters on vocals and multiple instruments including tar, setar, tanbour, robab, and daf. His work is based on long and intensive studies of the past masters of Iranian traditional music. He has many publications such as the studies of the school of Tabriz Tar and the Hormozey style of Setar. Azad is an accomplished multi-instrumentalist and vocalist. Mastering in the Iranian traditional music, the Azeri folk music, and the Persian Sufi music, specifically influenced by the music of the Ghajar period in Persian history, a pure form undiluted by western styles.*» (simorgh.org website)

Azari [Ali Ashgar] a prolific Dosazeh (twin reed pipe) player of the rural repertoire, Kashmar, southern khorasan razavi.



Asadollah Nayeb
[Asadollah
Esfahani] (?-1950)

Azad [Davod]
1963)

Azarmina [Pejman]
(born 1973)

Azarmina [Pejman] (1973) : He was born in Tehran, and is a Santurist (Santour Player) and composer. He started music with Master Faramarz Payvar at age 11 and graduated from his school in 1994. His other music teachers were Master Hossein Dehlavi and Ahmad Pejman. Azarmina has performed extensively in Iran; has published albums and scores of "Old Persian Dances" (Renghaye Haft Dastgah) and "Shabdiz"; and collaborated in the production of Love Dynasty, a CD package for Persian music appreciation. He has taught Santur since 1995 and now lives in London, England, promoting his music in an international level.

« *Pejman Azarmina, Born in 1973 in Tehran, Pezhman Azarmina studied medicine for a short while until he began his music studies with Ostad Payvar in 1984 and graduated from his school in 1993. He has also studied the art of piano playing to get acquainted with composition with Ardeshtir Rowhani. Azarmina also knows well the art of tombak playing. Of his compositions for santur are Shabdiz (santur duo in Esfahan, Nava, and Mahur), Minu (santur duo in Shur), Saraghaz (in Shur), Bamdad (in Rast-Panjgah), Mehraban (in Nava) and Golpasand (in Dashti, Afashari, Bayat-e Tork and Abuata). He has recorded his musical oeuvres, which are to be released in future. Supervised by Ostad Payvar, Azarmina has rewritten the complete course of santur by the late Ostad Abolhasan Saba, as well as arranging some old renga from seven Dastgahs of Persian classical music. The latter has been published. In "Goft-o-Gu" he has contributed by playing the piece known as "Fanus" (i.e. "lantern"). The present collection is his recording debut.*» (Source : Mahoor.com)

“*Pejman Azarmina (born in 1973) is an Iranian-American author, entrepreneur, medical director and thinkocrat. In parallel to being an Adjunct Professor at Zicklin School of Business and a Medical Director at Pfizer Headquarters in New York, Azarmina founded an enterprise named Thinkocrats with a mission to develop the next generation of holistic leaders and systems thinkers.*

Azarmina published Common Medical Terms, an evidence-based medical dictionary in 1995 as a student project leading a team of seven editors and 22 term-finders, which was recognized as the best student book in 1997. In 2001, he authored six bestselling titles named “My Doctor” describing medical topics in plain language for the public. In recent years, he has been working on a book project called the “Thinking Hour” that aims to promote systems thinking in the context of key decisions in life. Azarmina is also a concert musician and santour instructor. He has released 5 music albums, published two sheet music and wrote three chapters of Love Dynasty, a multimedia encyclopedia for Persian Music. His first solo album, Old Persian Dances was released in 1996 and contained novel rearrangements of old dance forms from the original repertoire for Persian music. His next album, Shabdiz, contained a collection of his compositions for solo and two santours. Azarmina’s recent albums, Persian Nostalgia and Rebellious Solitude, were released in the US and contain fine renderings of some Persian music masterpieces and advanced repertoire for the santour. Azarmina is also involved in philanthropic activities by being the Vice Chair of Leadership and Professional Development Forum at Public Affairs Alliance of Iranian Americans (PAAIA) NexGen NY and by developing and offering several leadership and professional development programs for young and talented Iranian-Americans in the tri-state area.

Early Life and Education

Azarmina was born in Tehran, Iran; started studying the santour at age 11 with Master Faramarz Payvar (1933–2009) and graduated from his private class after completing the ‘Advanced Repertoire for the Santour’ (Persian: کوک چپ فی‌رد) in 1994.^[5] His other music teachers include Hossein Dehlavi (music theory, harmony and songwriting) and Ahmad Pejman (composition and counterpoint). Azarmina’s style of performance is perhaps one of the closest to that of late Master Payvar, yet his interpretation of Persian music is very lean, expressive, and contemporary. Azarmina studied medicine at Tehran University of Medical Sciences (1992–1999), completed a master's degree in Healthcare Management at University of Surrey (2003–2005) and obtained a graduate certificate in Medical Informatics from Oregon Health & Science University (2007) and a certificate in coaching from New York University (2011).

Discography: 1994 Dialogue [a collaborative album featuring all duets composed by Faramarz Payvar]; 1996 Old Persian Dances, ASIN B002I51ARW; 2000 Shabdiz, 2011 Rebellious Solitude UPC 884501559584, ASIN B005E8KXI2, 2011 Persian

Nostalgia UPC 884501559577, ASIN B005E8KUPI, 2011 *Shabdiz [remastered]* UPC 885767798878, ASIN B005F9VP5U”
(Wikipedia)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

BB

Baba Gholam a yarsan *tanbur* bard (ahl e haqq) of the baba Yadegar branch, presumably in Dalahu, west Kermanshan.

Baba taher Group an ensemble featuring kordi **Tanbur** from Kermansheh. Group presentation - from right to left : Mirfarsad Malek-Nia (daf), Kambiz Mohit-Mafi (tanbur and daf), Bahram Khani (tanbur), Syavash Ashrafi (tanbur), Seyyed Fariborz Shah-Ebrahimi (tanbur), Seyyed Khalil Ali Nejad (tanbur, vocal, direction) ; from left to right : Touraj Alyoon (barbat), Iradj Kardakani (tanbur), Ramin Kakavand (tanbur, vocal), Seyyed Mehdi Moosavi-e-Pak, Seyyed Khalil Ali Nejad (tanbur, vocal, direction).

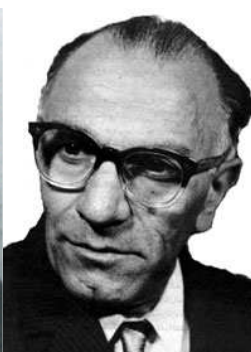
Badiei [Habibollah] (1933-1993 Savad Koh - Mazandaran) ; He was Composer and Violin player. Badiei studied geology in Tehran University. His teachers: Lotfollah Mofakham Payan (3 years), Saba (2 years, 1946), Chingouzian (1 year, 1952). He went to Radio Iran at 1951, however he was Violin soloist in Army Music group. Badiei at 1952 played Violin for Music group in Radio. He conducted no.6 Radio Music Orchestra at 1956, no.4, Barbad, and Nakisa Music Orchestra. He was Boss of Music Radio Iran circa 1967.



Baba Gholam, a yarsan *tanbur* bard of the baba Yadegar branch



Badiei [Habibollah]
(1933-1993 Savad Koh - Mazandaran)



Singer
Badi-Zadeh [Javad]



Bagher Khan
Kamancheh
[Rameshgar]
(? -1875 Esfahan)

Badiei [Tahmineh] . Oud player, from Kojaste Music group (Sousan Aslani, Ali Shahidi, Soubadeh Badiei, Tahmineh Badiei, Babak Baghaei).

Badiei [Soubadeh] . Violin player, from Kojaste Music group (Sousan Aslani, Ali Shahidi, Soubadeh Badiei, Tahmineh Badiei, Babak Baghaei).

Badi-Zadeh [Javad] « was born in 1901 in Tehran. He was one of the first singers who performed at Radio Iran and with the National Music Society Orchestra, conducted by Rouhollah Khaleghi. In the 1940s he recorded many of his songs, including Jelve-ye Gol, shekve-ye Del, Bolbol-e Mahbus, and Jana Hezaran Afarin (accompanied by Morteza Mahjoubi). He had a good command of the Persian traditional music and was one of the first singers who wrote the music for his songs. His most famous melody, Shod Khazan, has lyrics by Rahi Moayyeri. Badi-Zadeh also composed several humorous songs, such as Mashin-e Mashti Mamdali, and Yeki Ye Pul Khorus. Badi-Zadeh died in Tehran in 1979. » (RAKS Website)

“Javad Badi'zadeh was born in 1902 in Tehran. His father though being a clergyman was an enlightened personality and encouraged his son to learn the vocal technique of Persian music, and traditional religious drama that is called ta'zieh. After elementary lessons he studied with his uncle that was a professional singer. Whilst cultivated in the strict classical tradition he also showed interest to the forms of western dances such as waltz, tango and foxtrot. After having some experiences in composing European and American dance-form pieces with Persian text he managed to establish his own style. In his late career in addition to serious songs he had composed and sung, he turned his face to a forgotten class of Avazes that is to say the comic songs or as Iranian called them "Fokahi." Of the serious songs of his matured style one "The Autumn of Love" is the most famous. Beside these serious songs he is now remembered as probably the greatest of humourous singers. The Late Javad Badizadeh died at the age of 77 in Tehran. It was said that he had recorded more than 600 avazes and tasnifs. May his memory and name will last forever. “(Source : Mahoor.com)

“Javad Badi-Zadeh was born in 1901 in Tehran. He was one of the first singers who performed at Radio Iran and with the National Music Society Orchestra, conducted by Rouhollah Khaleghi. In the 1940s he recorded many of his songs, including Jelve-ye Gol, shekve-ye Del, Bolbol-e Mahbus, and Jana Hezaran Afarin (accompanied by Morteza Mahjoubi). He had a good command of the Persian traditional music and was one of the first singers who wrote the music for his songs. His most famous melody, Shod Khazan, has lyrics by Rahi Moayyeri. Badi-Zadeh also composed several humorous songs, such as Mashin-e Mashti Mamdali, and Yeki Ye Pul Khorus. Badi-Zadeh died in Tehran in 1979. “

Baghaii [Soubadeh] . Tar player, from Kojaste Music group (Sousan Aslani, Ali Shahidi, Soubadeh Badiei, Tahmineh Badiei, Babak Baghaei).

Baghbanzadeh [Mehdi], Tar Bass player , Student. Member of Mehr ensemble. Educators: Mohsen Aghel, Masoud Sho'ari, Nasser Ezadi

Bagher Khan Kamancheh [Rameshgar] (? -1875 Esfahan) ; He played Kamancheh and Tar. His teachers were: Mousa Kashi and Mirza Hussein Gholi Farahani. His Kamancheh had six strings. Bagher Khan went to Europe for Gramophone Disc recording. He went to Paris with Hussein Gholi Farahani. Disc no: 16010, 16011, London and Teflis with Darvish Khan.



Baghbanzadeh [Mehdi], Tar Bass player
Bahari [Ali Asghar] (1905-1995)
Banan [Gholam Hussein] (1911-1986) singer
Bakhtiari [Ahmad]

Bahari [Ali Asghar] (1905-1995) He was a Kamancheh player and an Iranian Classical Music Master. He studied Iranian Music in Tehran University and Iranian Music Institute. His teachers were: Mir Ali Khan (his grand father) Reza Khan, Akbar Khan, Hassan Khan (his uncle), Roknodin Khan, Reza Mahjoubi (Violin). He went to France for recording Gramophone disc in Radio France at 1346 (1966 m), and in radio Iran at 1332 (1952 m). His students: Ali Akbar Shekarchi, Davoud Ganjei, Hadi Montazeri, and Mohammad Moghadasi. He used Kamancheh at 1332 (1952 m) for again after many years in Iranian Music. He Composed many pieces for Kamancheh.

« Ali Asghar Bahari was born in 1905 in Tehran among a family of poem and music lovers. He started his first lessons with Mir Ali Khan (his grandfather), Reza Khan, Akbar Khan and Hassan Khan (three of his uncles) on Kamancheh, and Rokn o-Din Khan and Reza Mahjoubi on the violin. Bahari, a master on kamancheh at the age of 18, was invited to play in Ebrahim Mansouri Orchestra and from that time he was known as a well skilled Musician on Iranian music. After the arrival of foreign instruments and introducing the violin, kamancheh was rejected and so Bahari started to play violin too. In 1953 Bahari joined Radio Iran and used Kamancheh after so many years, later started to work with "Company of National Instruments" under guidance of Faramarz Paivar, Shahnaz and Tehrani. Bahari was invited to teach Kamancheh at the conservatory of music under the management of Late Rouhollah Khaleghi in 1957. He later taught his skills at the "Center of Preservation and Development of Iranian Music" of Tehran University, where he could train many talented Kamancheh players. Davoud Ganjei, Hadi Montazeri, Mohammad Moghadessi, Mehdi Azarsina and Ali Akbar Shekarchi could be named among his students. In 1967 Bahari was invited by Radio France to Paris to record some of his music. He composed many pieces for Kamancheh in his artistic life. He passed away on June 10, 1995 in Tehran.» (<http://www.iranchamber.com>)

Bahiraie, Ramin (b.1978) santur player

“Ramin Bahiraie was born in Ahwaz (1978). He studied singing from his childhood under the supervision of his brother. He began studying Santour near Mr.Stili and at the age of 13, he began studying the traditional classical repertoire known as the Radif. near Mr.Mokhtabad and then for more education near Mr. Bahram Bajelan and Mr. Kasmaie and Mr.Abbasi. He learned upper education near master Hamid Reza Noorbakhsh. His education is not related to music and he has graduated from Petroleum engineering. He has performed many concerts in Tehran and other cities of IRAN(...): several concerts in Tehran and Shahid Beheshti university with SEPEHR Ensemble with Sajad Pourghanad (2000-2005). Concert in MAHAK center with PARSA Ensemble with Saman Zarabi(2001), Concert in memorize of Nader Golchin (singer) with SAHBA Ensemble(2007), Several concerts with Navay-e-Mokhalef Ensemble in Tehran (Bahman, Arasbaran, Ferdows and Ghanoon cultural centers and Roodaki Hall) and other cities of IRAN with Masoud Najafi(2005-2009), 23th of Fajr international festival. He was elected as best classical vocalist of the festival. 24th of Fajr international festival with Navay-e-Mokhalef Ensemble. Navay-e-Mokhalef was elected as the 3rd best group in this festival. Concert in Niavaran and Honar cultural centers with Khan-e-Hashtom Ensemble with Vahid Taremi(2008-2009), Concert in Vahdat Hall with Shahoo Ensemble with Hamed Saghiri.(2009)” (Ramin Bahiraie website)

Bakhshandeh [Yahya] traditional vocalist from Khorasan in the 1990's. He recorded some cassettes as accompaniment of traditional songs from south of Khorasan Razavi, feat. dotar player Hosein Damanpak.

Bakhtriyari [Ahmad] vocalist from Mazandaran.

Born 23 Azar 1280 AH/ 1901. Hometown: Sari neighborhood Qelij “His voice attracted the attention of elementary school teachers, and the show was the appearance of prominent artists. His first concert in the eighth grade (old system) in 1335 (age 18) led by Jahangir Pahlavi Barimani in high school (Taleghani after the revolution, the current Education District 2) experience. In the summer of 1337 took part in the camp, art camp that year Ramsar, Mazandaran, Isfahan, theater and music in the first place. The first song in 1340 called (...) in Dashti ran in Gorgan radio that Mohammed Mir Naghibi had set, and then the revolution first song called Bakhtiari (...), which through Mazandaran TV broadcast.” (Mehrava.com)

Banan [Gholam Hussein] (1911-1986 Tehran) ; He was Singer and Piano player. His teachers were: his mother and his father, Morteza Ney Davoud, Abol Hassan Saba, Morteza Mahjoubi, Ali Naghi Vaziri, Ahmad Ebadi and.... His students were : Ahmad Ebrahimi, Biabani, Kaveh Deylami and.... He went to Radio at 1940 and 1943 he sang Ey - Iran (Rouhollah Khaleghi). Banan's works is 350 Iranian Music Pieces.

« *Qolamhossein Banan was born to a musical family in 1911. His father, Karim Bananeddoleh, was a fine calligrapher, his mother played the piano, and his sisters studied the tar with Morteza Neydavoud. Neydavoud heard the young Qolamhossein sing and encouraged him to seek musical training. Banan studied the radif with Mirza Taher Ziyaozakerin Rassai and the art of singing with Nasser Seyf. Another great singer of the same generation, Abdolali Vaziri, introduced Banan to Rouhollah Khaleghi in 1942. This meeting was the start of a life-long collaboration between the two masters of Persian music. Khaleghi invited Banan to sing with the Novin Orchestra at the newly established Radio Iran, The National Music Society Orchestra, and eventually with all the orchestras that Khaleghi later conducted. Khaleghi composed most of his works for Banan, and Banan performed Khaleghi's works with a level of skill, musicianship, and perfection that was unheard of at that time and has not been equaled since. Khaleghi encouraged Banan to take employment with the Ministry of Arts and Culture, and also invited him to teach voice at the School of National Music. In addition to Khaleghi, Banan was the singer of choice for composers such as Alinaqi Vaziri, Javad Maroufi, Morteza Mahjoubi, Ali Tajvidi, and Moussa Maroufi. He also performed the works of Aref Qazvini. Banan was blessed with the gift of a warm baritone voice, perfect intonation, a singing technique that was never harsh, and an uncanny sensitivity to designing his tahrirs (ornamentations) so that they were never overdone or redundant. He was a master of the Persian radif. He knew the structure of every dastgah and its gushes (pieces), and was capable of performing the most complex modulations. He had a deep understanding and knowledge of Persian poetry and a keen sense of rhythm. His vocal improvisations were perfectly allied with the lyrics and intensified the meaning of the words. Banan died in 1985 in Tehran.* » (RAKS website)

“The legendary singer of Persian classical music was born in 1911 to a cultivated family. His mother played piano and his father was a calligrapher, a singer, and a musician, and his sisters were pupils of Morteza Ney-Davud who spotted him out. Afterwards he got familiar with dastgahs of Persian classical music through Zia'ozakerin. From 1942 he went to radio and was approved by A.-N. Vaziri. After the foundation of the Society of National Music by Khaleghi, Banan is invited to cooperate with the orchestra of the society. His voice was of velvety character, very rich and truly delicate. He was especially noted for his total control over his voice in his melismatic figurations (tahrirs) in the classical avaz. Due to his scholarly knowledge of dastgahs of Persian classical music he could sing some remote and isolated gushes without any difficulty. Banan was also familiar - to a certain extent - with organ and piano playing. Of his large output, the majority are those songs and tasnifs performed with the orchestra of Golha in studios of national Iranian radio in the period just after 1957. Some of Golha programs with him as soloist are accompanied by such great masters as Morteza Mahjoubi, Javad Ma`rufi, Reza Varzandeh, Mehdi Khaledi, Ali Tajvidi, Mehdi Tajbakhsh, Lotfollah Majd, Jalil Shahnaz, and Hasan Kasai. A memorable and charismatic personality, Banan died in 1985 in Tehran.” (Source : Mahoor.com)

Barkeshli [Mehdi] (1912-1987) ; He was Physiologist, Musicologist, and Acoustic teacher in Tehran University. He studied Physic in France and he had Physic PHD. He was boss of Music Conservatoire at 1960. Barkeshli was Boss of Iranian National Music Committee. He published many book and Articles for Acoustic and Iranian Music.

Barzegar, [Ahmad] kemanech player from Qaemshahr, Mazandaran. “Born: 29 Persian date Esfand 1349 AH / 1971 near Ghaemshahr. Through his acquaintance with cheerful musical family (...) came to fiddle. His playing style more closely to the way Professor Abdullah Khoshrow.” (Mehrava.com)



Barkeshli [Mehdi]
(1912-1987)



Barzegar, [Ahmad]
kemanech player from
Qaemshahr



Batiyar, Mahmud (born 1974)



Batiyar, Majid (born 1974)

Batiyar , [Mahmud] Tanbur, dotar player from Mazandaran. Born in Sari in 1353/1974, now living in Tehran. Graduate in Art. Son of Ali Naqi, start playing from the beginning of 1368/1989.. Former member in Varesh troupe. (source Mehrava.com)

Batiyar , [Majid] tonbak, daf, desarkoten player from Mazandaran. “ *Birth: 04 Persian date Mordad 1377 AH / 1995. Education: Diploma in Mechanical. Occupation: Student. Son of Mahmoud, in 1386, began playing in 1386 / 2007 for 2 years in Shewash troupe(...)* “ (Mehrava.com).

Bathae , [Javad] santur player. Issued 2 CDs in the late 1990's.

Behrouzi Nia , Hosein (born 1962): a modern barbat player. Hossein Behroozinia was born in 1962 in Tehran Iran. He studied Tar with Reza Vohdaney, Barbat with Mansour Nariman and the Radif with Mohammad Reza Lotfi. He was a student at the Conservatory of Persian music, and later the music Director of Ensemble Khaleghi as well as the Director of music Education at the Center of the Preservation Persian music. Behroozinia is the greatest living barbat player from Iran and noted for his brilliant compositions and powerful improvisations on this ancient lute, which is the predecessor of the ud, and various European lutes. He has also performed and collaborated with many of the prominent music ensembles in Iran including Aref and Mowlana and joined Dastan Ensemble in 1992. Hossein Behroozinia has played a key role in restoring a Persian musical identity to the instrument which has been under the influence of Arabic music for hundreds of years. Hossein Behroozinia currently resides in Vancouver, Canada where he teaches the Barbat. The L.A. Times describes Behroozinia's work as "spectacular musicianship". -iranian ouds -

Behroozia Nia , Reza, born 1979. He studied Oud with Hossein Behrouzi nia in 1994 and collaborated with ensembles like Toloo, SoorAbad and Akhavan since then. He is graduated in music and has performed in Javan Radio , Jam-e- Jam international channel and TV program of Ayeene&Avaz (Mirror&Singing). -iranian ouds -



Behrouzi Nia , Hosein (born 1962) - **Behroozia Nia , Reza, born 1979** - Pianist **Beizai [Siavash]**
iranian ouds - iranians ouds -

Beizai [Siavash] was born in 1953 in Iran. He studied music at Tehran University. His piano teachers were Emanuel Melik-Aslanian and Pari Barkeshli. He also credits Mohammad Taqi Massoudieh as an important resource for his work. Beizai continued his studies in Detmold, Germany, where his teachers were Gieselher Klebe, Gyorgy Ligeti, Martin Christoph Redel, and Kirk Reith. The composers whose work has been of special interest for Beizai are Bach, Chopin, Ravel, Bartok, and Ligety. Beizai's numerous published collections of arrangements for piano of Persian folk-songs have recently been augmented by Tavalodi digar (Rebirth) for voice and piano, based on a poem by Forouq Farrokhzad; Mahtab, Nowrouzkhani, Sholeyl, and Concerto for Tonbak and Orchestra (all orchestral works); and Meydansalar for choir and symphony orchestra. He has written several books based on his research in the fields of Persian folk music and classical Persian music, including a two-volume treatise on Persian harmony. He has translated several internationally significant treatises on music into Persian, including articles by Béla Bartók and Walter Piston's Harmony. Beizai is currently working on treatises on harmony, orchestration, ear training, and counterpoint that will be more specific to Persian music than the Western treatises on these subjects. Also slated for publication in the near future are additional folk song arrangements for piano, folk songs for voice and piano, a cappella choral works, and chamber music. Until recently, Beizai taught at Tehran's University of the Fine Arts and Conservatory of Music. In the current political climate, he has withdrawn from public activity, preferring to focus on his composing, writing, and publishing activities.

Berberian [John] . Oud player. Armenian descent. Living in the US.

Bigje Khani [Gholam Hussein] (1918-1987 Tabriz) ; Tar player. His teachers: His Father (Agha Hussein Gholi Bigje Khani) played Tar, Eghbal Azar (Singer). He was boss of number one Tabriz radio orchestra for 25 years. He was Iranian Music Institute membership. He recorded many cassettes with Mahmoud Farnam (Dayereh player) and Eghbal Azar. “*Ostad Qolam-Hoseyn Bigje-Khani was born in 1918 in Sanjarian quarter of Tabriz. His father Hoseyn-Qoli Khan was one of the most prominent tar players. Bigje-Khani began his studies with his father at the age of six, and after father's death (1931) continued them with Reza-*

Qoli Zaboli, who was then regarded as the best pupil of his father. As a young artist he got familiar with the styles of Aqa Hoseyn-Qoli, Darvish Khan, Ney-Davud and Ali-Akbar Shahnazi by the aid of 78 rpm records made by these masters. Later he took some lessons from two masters of Avaz, namely Mir Ali-Asqar Sadeqol-va'd and Eqbal Azar. During these years he befriended with Ostad Mahmud Farnam, the virtuoso dayere player. The period of their collaboration lasted for more than 50 years. For two and a half decades he was the manager of Radio Orchestra of Tabriz, and for a short while directed and taught tar in Music Workshop for Children and Young Persons. His fruitful life ended in 1987. » (Source : Mahoor.com)

Bijani, [Bijan] Sonnatî singer

Bilezikjian [John] . Oud player. Armenian descent. Living in the US.

Bina [Sima] popular modern singer « *Sima Bina was born at the heartland of her art, Birjand, in 1944. She grew up under the close supervision of her father, Ahmad Bina, a master of traditional Iranian music, a poet and songwriter who wrote many of her early songs. She began her official collaboration with radio Iran at the age of nine in Children's program. Soon she was accepted to be trained by two of the most prominent personalities of Persian music, master Ma'aroufi and master Zarinpanjeh. She acquired her own solo program on Radio Iran, a rare achievement at that time, called Golhayeh Sahraie (Wild Flowers). This popular program, which was a collection of folk songs and musicals, carried her voice throughout Iran and the neighboring countries until 1979, making her a part of the memory of at least two generations of Iranians. Her performances and special concerts in different countries further made her a renown artist worldwide. After graduating from Tehran University in 1969, majoring in Arts, Sima Bina continued and completed her studies with master Davami, one of the most learned authorities on Persian music. Since 1979, along with teaching Persian classical music and vocals to selected students, she has focused on doing further research on Persian folk songs. By traveling to most remote places all over Khorasan, Bina has been able to gather and revive a collection of almost forgotten folk songs and melodies, many of which she has re-composed and presented in her recent performances.*» (simorgh.org.uk website)



Bigje Khani [Gholam Hussein] (1918-1987) azeri Tar player

Bijani singer

[Bijan]

Bina [Sima]

Binesh (Taghi) (1921-1996 Mashad)

Binesh (Taghi) (1921-1996 Mashad) ; He was journalist, Music Historian, and Tehran Music University Master. His teacher: Ali Akbar Shahnazi. He published many articles and book for music history and Khorasan Magazine.

Booban [Babak] Santur player. Issued a tribute to Payvar (MCD348, Mahour, 2013)

“Born in 1350 in Tehran, graduated from the National Talent, expert English language and literature from Tehran University and MA in linguistics from the University of Allameh Tabatabai. Her master thesis examines the role of vocal music training under the supervision and advice of a doctor Ali Muhammad Haghshenas Persian poetry that has been done. From May 1360 to learn to master Payvar pay dulcimer and zither music festivals Festival in the years 1373 and 1374 won first place. In the spring of 1384 with an emphasis on knowledge and experience, along with journalist Boban T. and music and formed the Association of music lovers. He has staged many performances of his works is that it can be remembered among Nima in Rudaki Hall with string orchestra led (...) and vocal music performances and poetry to the accompaniment of a journalist named Boban. The Court of the vocal parts with lyrics Nima is staged. Most of his compositions, vocal music with poetry from Nima, Shamloo and Akhavan, improvised instrumental music and music for children and adolescents up. Latest performance, which is sterilized for (...) dulcimer, singing and poetry Akhavan made narrators. His album released two other albums in the publication. Recently, the Cook and dulcimer building to improve its problems and upgrade the instrument's features and dulcimer (...) recent result of this activity. Concert films for children from Leonard Bernstein's translation and narration is also the owner of several articles and translations in journals and specialized music magazines.” (Babak Booban website)

Booban, [Negar] (born 1973) female barbat player. She studied Oud with Hossein Behrouzi nia and Mansour Nariman at 1992. She has been collaborating with Bahar, Hallaj,Tazarv ,Sama'ee and Armaghan ensembles later on. Now she is helping Master Nariman in writing Radif Haft Dastgah and pieces specially for Oud ,besides her studies and research in music phonology. (**iranian ouds**)

“Negar Bouban is an Iranian musician and Oud player, Born in Tehran, Iran, 1973. At the Faculty of Fine Arts, University of Tehran, getting an MA degree in Architecture, with the design of Tehran future Conservatory, focusing on special acoustic design

for Persian music rehearsal venues, she studied music and musical acoustics at the same time which finally ended in a PhD in Art Studies focusing on Persian Music Theory. Mastered playing Oud and Persian Radif with the renowned Iranian Oud master Mansur Nariman, Negar has been working with different bands of Persian Classical music for over a hundred live performances and several recordings since 1994, along with frequent recitals at the Faculty of Fine Arts, Fajr and Yas Music Festivals, and radio programs. She's also worked as an instructor of Oud and Persian music (theory and practice) for 10 years, and cooperated with Mansur Nariman in notating and editing of his two books for Oud players: "42 pieces for Oud" and "The seven Dastgah-s of Iranian Radif for Oud". Negar is an instructor of Oud at Tehran Conservatory of Music now. With a basic knowledge of acoustics and musical acoustics, Negar got interested in principles of Iranian music of the past and with the well known researcher Dr. Khosro Moulana, she went through the treatises from 10th to 16th century (A.D.) by Farabi, Safi-al-din Ormavi, and Abdolqader Maraḡi, as well as other sources of information on music of the past, like miniatures and wall paintings. This led Negar to a research career and academic life, lecturing at Universities of Tehran, Honar, IRIB (Faculty of Radio and Television) and Shiraz Open University. Following the path, she started her PhD thesis on a comparative study of rhythm in Iranian music and Persian language, with the Iranian Music master Hossein Alizadeh as the music supervisor. Negar Bouban is deeply involved with the art of improvisation, both in traditional way of Dastgah concept and in free improvisation on themes of various origins and modes. Manifestations of this were made in her solo albums: "Payaapey" (continuous)- Tehran 2008, "Be Hengam" (In Turn)-New York 2010 and "Dar Gozar" (Through)-New York 2012." (Negar Bouban website)

Boroumand [Nour Ali] (1906-1976 Tehran) ; His instruments: Tar, Setar, Santour, and Tumbak. Boroumand was Iranian Classical Music's master in Tehran University. He studied Music in Darvish Khan's school, and Habib Samaei. His students: Mohammad Reza Lotfi, Hussein Alizadeh, Mohammad Reza Shajarian, Daryoush Talaei, Madjid Kiani and.... Boroumand recorded Iranian Classical Music (Radif) on cassettes. He studied Radif from Esmail Ghahremani.

« He was a true lover of Persian classical music and the one who transferred its large and rich tradition to the interested youth. He was tireless in perceiving the authentic technique of each instrument and learning different topics on music wherever he found. . his playing always included who related steps. Namely the approach to the music content and after that the way in which this content is rendered. By this unique attitude he learned seriously the radif of Mirzâ Abdollâh and the technique of individual instruments with exceptional precision. While having all of tasnifs, zarbis and the authentic version of radif by Mirzâ Abdollâh, Boroumand studied for 12 years with Habib Samâi the technique of santur, and with Darvish Khân and his intimate companion, Abdolhasan Sabâ the technique of playing setâr. He was such an open-minded musician that he even learned from his young contemporaries and friends. Thus despite the presence of a handful of prominent musicians he was the only one who managed to transfer effectively the tradition set and held by past masters to the next generation(s). Many of his pupils became distinguished instrumentalists or vocalist of the day. In his technique of setâr playing he is mostly related to Ostâd Sabâ. His preferences for playing radif (radif-navâzi) with drones, precise up- and down- strokes, beautiful tone of the instrument, and his avoidance of messy playing (despite his blindness) are some of his memorable qualities in setâr playing. » (Maral Honarbin Website)

Boustan [Ali] “Born in Tehran (1969), started playing the Setar at the age of 14 by **Mohammad Firouzi** and studied the theories of Iranian Music under the supervision of **Mohammad Reza Lotfi** , **Parviz Meshkatian** and **Ahmad Ebadi**. From 1989 he continued his advance level studies in playing Setar with **Hossein Alizadeh** and very soon assisted his Teacher by acting as a graphic designer for his educational books and albums , as well as a Setar and Oud player in **Alizadeh's** Albums and Live performances. In 1990 he graduated from the Tehran Azad University in Graphic Designing. Ali, a member of "International Advertising Association" and a professional Graphic Designer, is also responsible for designing **Hermes'** product covers and advertising campaign. Ali is a member of the **Ham Avayan Ensemble** (Hossein Alizadeh), **Nour Ensemble** and had also on stage experiences with **Jivan Gasparyan**, **Alain Brunet Jazz Orchestra** and **Bazar Bla** in Tehran.” (Hermes records website)

Released works (Hermes Records): Qeshm Island, Paris-Tehran Project, Endless Vision, Spring in Niavaran, Alba (NourEnsemble)



Booban, (Negar) (b. 1973) a female barbat player.

Booban, Babak, Boroumand [Nour Ali] (1906-1976) santur player

Boustan [Ali] (1969-)

BozorgNejad [Ayyub] writer / poet from Mazandaran

BozorgNejad [Ayyub] writer / poet from Mazandaran

“Date of Birth: 09 Persian date Ordibehesht 1342 in the area Hezarjarib / Kuh-e Sefid areas of Neka Paeen . Graduated and still inhabits the city. Graduated (...) middle school and high school in the city of Neka in the city over the city. In 1360 won a diploma in mathematics in high school physics in the city of Hashtroudi. Then the teacher took the test due to school

holidays and graduated in mathematics and law degree(...). Studied mechanical engineering and petrochemical engineering until 1364 in Mashhad University of Medical Sciences and graduated in 1371.(...°) His great interest to the Mazandaran culture, feelings flourish and delightful poems is forthcoming from Mazandaran province in relation to culture and their presence in the province and provide a direct image of the local poetry Asph to the public. He is the second year of primary school, as well as dhikr and eulogy inmate's eulogy at the funeral of Imams in his honor and he knows it. ” (Mehrava.com)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

CC

Chakmakian, [Armen] keyboards “*Born in Glendale in 1966, attended Berklee College of Music, UCLA and USC where he studied the "History of Armenian Music". Also, he studied jazz with John Novello, a world acclaimed music educator, and learned improvisation from keyboardist, Chuck Wild of Missing Persons fame and composer of the Liquid Mind stress-relief music series. Soon, he found himself embarking on a successful career in Hollywood performing, composing and arranging for singer/songwriters with former Rick James' Stone City Band members, Richard and Lorenzo Shaw. Next up, Chakmakian forms his own jazz/fusion ensemble whose members graduated to stellar careers playing for hitmakers such as Shadowfax, Strunz & Farah, Kitaro, Jon Anderson (from Yes). In 1991, the break of lifetime occurred when Armen joined the Grammy- Award winning band, Shadowfax as keyboardist. The following year, the album "Esperanto" co-written by Chakmakian was nominated for a Grammy as Best New Age Album of 1992. Recording, co-writing and touring with Shadowfax over the next five years helped shape his signature keyboard styling. In 1998, Armen founded TruArt records. Soon after, he released his debut solo album "Ceremonies" , is also featured on the hit European compilation CD series "Buddha-Bar" I & IV, which have sold over 600,000 copies combined. Aside from being a solo artist, Armen enjoys playing in other groups and is currently performing with the prestigious Armen Folk Ensemble. Armen's track "A Time to Heal" was used by Martha Stewart for her public service announcement Children's Health Fund, and his southern rock tune "Love Way Down" can be heard in Oscar-nominated film "Tumbleweeds" and it also appears on the soundtrack along with music legends Johnny Cash, Emmy Lou Harris, Lyle Lovett and Buck Owens.*”



Chakmakian,
[Armen] keyboards



Choupani, [Sehban]
laleva & desarkoten
player

Choupani, [Sehban] laleva & desarkoten player from Mazandaran. “ *Birth: 01 Persian date Bahman 1338 AH / 1959. Education: Diploma. Occupation: free – music. Son of Rajab: since childhood to learn to play the flute, desarkoten, and on an experimental basis. Studied laleva with Professor Akbar Faghihian started playing 59 years with Professor Hossein Tayyebi learn laleva followed. He swept the Ney Professor Mehdi Ebrahimi. Festival music festival in Mazandaran and top artist known for laleva pieces. From 65 years, played desarkoten 7 years for Professor Hossein Tayyebi, laleva (...) 20 years with the group, worked for 10 years with Hassan Mohammadi Brothers (Master Eshaghi). He led the group for 15 years (...). Attended the Dubai Film Festival (1384) and Festival of Turkmenistan (1393) and n several music festivals in Tehran's Fajr. “ (Mehrava.com)*

DD

Dadvar Abdollah (1894-1976) Setar player « *The private parties that his father held in his house, caused Abdollâh Dâdvar to hear and study the setâr playing of Mirzâ Abdollâh and other his contemporaries. He began to study music with Darvish Khân from the age of 17. For a short while, he was the pupil of Doctor Montazam-ol-Hokamâ, the best pupil of Mirzâ Abdollâh. His secondary professions made impossible for him to flourish as a prominent virtuoso, though he was acknowledged as a distinguished instrumentalist and probably the best pupil of Darvish Khân by music connoisseurs, and due to his talents, his interests and his correlation with legendary past masters he became a veteran.* » (Maral Honarbin website)



Dadashzadeh [Ali Akbar], Robab player	Dadvar Abdollah (1894-1976) Setar player (<i>Maral Honarbin website</i>)	Daftari, Hasan-Ali ?? (1910-1986) Setar Player	Daftari, Hasan-Ali (1910-1986) (<i>Maral Honarbin website</i>)
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Damanpak [Hosein] skilled dotar player from Khorasan in the 1990's. He recorded some cassettes as accompaniment of traditional songs from south of Khorasan Razavi, feat. singer Yahya Bakhshandeh.

« Born around 1870, Jenab Damavandi was the attending singer and prayer-caller to `Eyn-od-Dowleh (the prime minister to Mozaffareddin Shah of Qajar Dynasty). He collaborated with Aqa Hoseyn Qoli, and to follow his master's recommendation recorded twice with Ali-Akbar Shahnazi as accompanist. As a religious singer he was the pupil of Seyyed Ja`far Lahiji (also the master of Aref Qazvini). He then went to Esfahan and was taught by Seyyed Rahim, the great song master of his period. He passed away in 1980.» (Source : Mahoor.com)

Daneshvar [Babak], Santur player . (personal website) *“He has acquainted with Iranian traditional music from 1990 and began to play Santoor . From the year 1994 he continued training of Santoor with Mohammad Azari. He entered Tehran University to study music in 1996 and then he learned a lot from Majid Kiani, Daryoosh Talaei, Darvish Reza Monazzami, Azin movahed, Alireza mashayekhi in university. He acquainted with Mohammad Ali Kianinejad in 2001 and discovered many unfounded aspects of Iranian music. Babak Daneshvar instituted “ MEHR “percussion ensemble and MEHR POOYA Iranian traditional instruments ensemble in 2002 and has presented many concerts in Iran and international performances, such as : Asian Holiday' festival and Fayume Portretlar project. He began to play Barbat instrument in 1999 and he learned a lot from Mohammad Firoozi and Arsalan Kamkar. “*

Danesh [Siavash], dayereh, dat, tonbak drum player from Mazandaran. Born 29 Esfand 1363 AH/ 1985. *"In 1370, he studied children's music with Mr. Kamran Omid. Tombak 72 years as a professional instrument and learning the*

instrument chosen by Mr. Aref art and M. Yadollahi began the year ended 82. 82 years of Yitzhak taught for two years playing daf, tar simultaneously from the same year in the presence of Mr Nabi Ullah Ahmadi payment for 5 years and was familiar Classical Iranian music. Advanced Tombak period of 86 years began with Professor Bahman Rajabi, as well as the school uses. Learning music of all time, has benefited from the guidance of Professor Mohsenpour now teaching Tombak and Daf and music Farhangkhaneh children (House of music – for children) in Mazandaran.” (Mehrava.com)

Darabi [Mohammad], Cello player, Student. Member of Mehr ensemble. Educator: Davoud Monadi

Dargahi [Amir Arsalan Khan] (1902-1973) Setar player. He played Setar and studied Tar here Darvish Khan. His teachers: Darvish Khan and Morteza Ney Davoud. He cooperated with Zelli, Tadj Esfahani and Ghamar Molouk Vaziri [all of them vocalist]. He used to play pieces by Darvish Khan in his concerts. He was playing with Crust Setar [this is special instrument (Looking Instrument part)]. He recorded many Disc with Ghamar and Tadj at 1307 (1928). He performance many song from Amir Jahed with Tar. « *From the age of 15 he began to study music with Darvish Khân and Ney-Dâvud. Though he had recorded some pieces with târ and had accompanied Qamar on the instrument, from early youth he abandoned târ and concentrated only on setâr playing. He was self-taught in this instrument and did not regard himself as a professional setâr-player. He used to play only in private sessions. His own instrument had a circular membran extended over a hole with a diameter of 7-10 cm., on which the bridge was laid. This was a recent contribution in the morphology of setâr that was under the influence of târ. Nowadays this kind of setâr, known as “membranous setâr”, has lost its popularity due to hi hybrid sonority. » In his style one can trace the elements of radif, but also his idiosyncratic tempo and pacing as well as his personal taste in music. As a matter of fact his style is more close to that of playing târ » » (Maral Honarbin website)*

“Arsalan Dargahi (1902-1973) From the age of 15 he began study music with Darvish Khan and Ney-Davud. Though he had recorded some pieces with tar and had accompanied Qamar on the instrument, from early youth he abandoned tar and concentrated only on setar playing. He was self-taught in this instrument and did not regard himself as a professional setar-player. He used to play only in private sessions. His own instrument had a circular membrane extended over a hole with a diameter of 7-10 cm., on which the bridge was fixed. This was a recent development in the morphology of setar that indubitably was under the influence of tar. Nowadays this kind of setar, known as "membranous setar", has lost its popularity due to its hybrid sonority. In his style one can trace elements of radif, but also his idiosyncratic tempo and pacing as well as his personal taste in music. As a matter of fact his style is more close to that of playing tar especially in speed of plucking and rendering chaharmezrabs. “ (Source : Mahoor.com)



Damavandi [Jenab]
(1871-1980)

Danesh [Siavash],
daf player

Darabi [Mohammad],
Cello player

Darougheh [Kamran] (1942) studied Music that for one year. His teacher: Asadollah Malek. He went to Tehran Music University and studied Music here Daryoush Safvat and Nour Ali Broumand. He was member of “Golha” group. Kamran records many songs in Cassette and performances many Concerts.



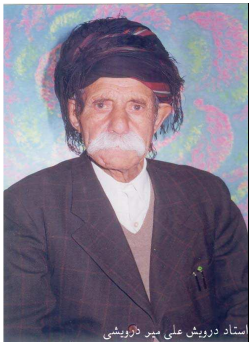
Dargahi [Amir Arsalan Khan] (1902-1973) a setar player

Darougheh [Kamran]

Darvish Khan [Gholam Hussein] (1872-1926)

Darvish Khan [Gholam Hussein] (1872-1926) He was born in Tehran. He was one of Masters of Iranian Music at century. He went to Europe for recorded Disc with other Musicians. He playing Tar and Setar. His teachers were his father and Agha Hussein Gholi Farahani. He was member of Aziz Soltan music group at infancy. Afterwards he went to Darolfonoun Music School. He was decorated , First-class Medal from France Government for his works and concerts for beggaries. He executive concert in Grand Hotel with Aref Ghazvini, Hadji Khan Zarbgir, Ebrahim Mansouri, and Reza Mahjoubi. He went to London for recorded Disc with Habibollah Shahrदार, Hussein Taher Zadeh, Bagher Khan Rameshgar, Asadollah Khan, and Akbar Flout for three month. Second, he gone to "Teflis" with Bagher Khan, Hussein Taher Zadeh, Eghbal Azar, and Abdollah Davami for one year. His Method was past Iranian Music in Instrumental Music but his work was very more active. He was a Grand Compositor in Iranian Music and Grand Player. He recorded many Disc with Tar and Vocal. He adds one String for Tar. He invented Pish Daramad (overture) form in Iranian Music. He gave Tabarzin (Medal) to his best students. His students: Hussein Ali Ghafari, Saeid Hormozi, Hussein Sanjari, Shokri, Mohammad Ali Safaei, Abdollah Dadvar, Mousa Maroufi, Morteza Ney Davoud, Abol Hassan Saba, Arsalan Dargahi and Akbar Khan Norouzi. Arshad Tahmasbi in Darvish Khan Peace publishes his works. « *He was born in Tehran in 1872. His teachers were his father and Agha Hussein Gholi Farahani, from the most respected musician family of the nineteen century in Iran. He was a member of the Aziz Soltan music group. Afterwards he went to the Darolfonoun Music School. He recieved the First-class Medal from the Government of France for his works and concerts for poor people. He played an exceptional concert in the Grand Hotel of Tehran with other great masters of Persian music such as Aref Ghazvini, Hadji Khan Zarbgir, Ebrahim Mansouri, and Reza Mahjoubi. He also went to London in a 3-month journey to recorde a disc with Habibollah Shahrदार, Hussein Taher Zadeh, Bagher Khan Rameshgar, Asadollah Khan, and Akbar Flout. He also went to Teflis, in Georgia with Bagher Khan, Hussein Taher Zadeh, Eghbal Azar, and Abdollah Davami for one year. Despite the fact that he was considered as one of the masters of the nineteenth century and the beginning of the twentieth century, he had a really modern ways of performing and composing. Indeed he was very talented in compositing. He also recorded many disc playing Tar and singing. It's said that he added one string for the Tar. Among his most prominent pupils we can name Hussein Ali Ghafari, Saeid Hormozi, Hussein Sanjari, Shokri, Mohammad Ali Safaei, Abdollah Dadvar, Mousa Maroufi, Morteza Ney Davoud, Abol Hassan Saba, Arsalan Dargahi and Akbar Khan Norouzi. He died in a car accident in Tehran in 1926.* »

Darvishi [Ali Amir], A tanbur virtuoso from Kermanshan. He influenced Ali Akbar MORADI and Nur Ali ELAHI.



Darvishi, Ali Amir
early tanbur virtuoso
Kermanshan



Darvishi [Mohammad Reza] (1955)



Daryaei [Alireza], Violin



Davami [Abdollah] (1899-1980)

Darvishi [Mohammad Reza] (1955) , He was born in Shiraz in Fars County in Center of Iran. He studied Music in his town and at 1353 (1974) he went to Tehran Music University. He first composes in 1355 (1976) , and in 1357 (1978) he finished his University's. He constitution "Chang" Institute with other Musicians at 1359 (1980). His works are: Chagouri Avaz (Chagouri Songs), Hayat ("Live" for 30'th String Instruments), Music for Child, Some Peaces for Piano, "Harbi Reng's" Variation for Symphonic Orchestra, Arrangement for Mazandaran's Folk Music for Orchestra and Solo Singer, "Zemestan" with Shahram Nazeri and Parviz Meshkatian for Orchestra and Singer and. He publishes many Book for Iranian Folk Music and he is Compose many Music for Film. He teaches Folk Music in Jahad Daneshgahi Music University at 1376 ~ 1977 (1997~ 1998).

Daryaei [Alireza], Violin, Student. Member of MEHR ensemble. Educators: Rahman Shaneh, Mansour Tajvidi, Shamlou Karvand, Ardeshir Kamkar

Dastan, (Groh e Dastan) a renowned band in sonnati music dating back to the 1990's, mainly featuring notorious virtuoso. This results in some kind of "power band". Major members are Hamid Motebassem (Tar), Pejman Hadadi (Daf, percussions), Hosein Behroozini (barbat), Saeed Farajpour (Kemancheh ,conductor). Most of the members now living abroad. They compose instrumental set and also accompany major vocalist in Iran. As expatriate musicians, atthey are appreciated on international tours, such as for famous vocalist: Homayoun Shajarian, Parissa, Salar Aghili, Mahdieh Mohammad khani.

Davallou [Mahshid], Oud player. Member of MEHR ensemble. Student . Educators: Davoud Ganjeh'ei, Anoush Jahanshahi, Ata' Jangouk, Nasser Ezadi

Davami [Abdollah] (1899-1980) He was born in Tafresh in Markazi County. He was taught Radif and sang many songs of Iranian Classical Music. His teachers: Ali Khan Nayeab Saltaneh (Ali Khan Hanjareh Darideh!), Einodoleh (Tunbak), Hussein Gholi Farahani, Mirza Abdollah Farahani, Hussein Khan (Radif), Darvish Khan, Malek Zakerin and Sama Hozour. At, 1334 (1955) he went to the radio, television, and member of Iranian Music Institute. His students were: Mahmoud Karimi, Faramarz Payvar, Hussein Alizadeh, Mohammad Reza Lotfi, Mohammad Reza Shajarian, Daryoush Talaei, Fatemeh Vaezi (Parisa), Fakhreh Saba, Parviz Meshkatian, Madjid Kiani, Mohammad Heydari and.... He was working in Post Office for seven years. Davami went to "Teflis" with Darvish Khan for recording Disc. He had Vocal Radif for Iranian Music. He recorded his Radif with Mohammad Reza Lotfi.. Faramarz Payvar in Davami Radif publishes his Radif and his songs.

« Abdollah Davami, was born in Ta village of Tafresh city, Iran in 1891. As a teenager he discovered that he had a good, audible and suitable voice, so he decided to learn the elementary principles of Persian vocal music. One day he had been to a gathering in the house of Majd-al-Mamalek when he met Ali Khan Nayeab-al-Saltaneh. After that he became the student of Ali Khan Nayeab-al-Saltaneh to learn radif; and by Haji Khan, Agha Jan, Sama' Hozur, he learnt tasnif and tonbak. As a result of his talent in learning music, he became friend of great masters of his time such as Mirza Hosseingholi (tar master), Hossein Khan (kamancheh master) Darvish Khan (tar and setar master), Malek-al-Zakerin (vocalist) and Mirza Abd-al-Allah (setar master). He passed away in 1980. He trained many students such as: Abol Hassan Saba, Faramarz Payvar, Mahmoud Karimi, Nasrollah Nasehpour, [Mohammad Reza Shajarian](#), [Mohammad Reza Lotfi](#), [Nasser Farhangfar](#). »
(<http://www.iranchamber.com>)



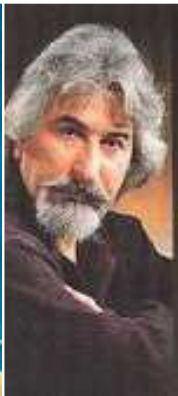
Davallou [Mahshid], Oud player.
Davoudian [Kazem] born Mashhad 1955.
Dehlavi [Hussein] (1927)
Dehqan [Fazl'allah] from Mazandaran

Davoudian [Kazem] was born in Mashhad in 1955. He received his B.A in music from the college of Arts at the Tehran University in 1980. During this years as a student he studied Persian music theory and Radif–Navazi under the supervision of such renowned masters as M. Kiani, [Mohammad Reza Lotfi](#) and D. Safvat. His performance skills were enriched by the notable teachers Esmaeel Tehrani (Santur) and Bahman Rajabi (Tombak). He also studied Western Classical Music and Composition with Kambiz Roshan-Ravan, specializing in cello. After his graduation, Davoudian performed with various musical ensembles while he served as an instructor of santur to intermediate and advanced students at the Center for Preservation and Advancement of Iranian Music. During the years 1983-89 he dedicated much of his time to composing music. He was commissioned to write a number of works for the Tehran Symphony Orchestra and the Chamber Orchestra of Tehran under of the Iranian National Radio and Television. These include: The Mystery of the Life, Autumn and Var-Saghi; to name a few. Among his other works are Duets for two Santurs, Tar and Santur, as well as the soundtrack for the film “Grand Cinema“. Davoudian migrated to the U.S. in 1990. He has continued contributing to the growth the development of Traditional Persian Music through performing, composing, teaching, as well as making santurs. Most recently he performed with Maestro Mohammad Reza Lotfi in Philadelphia. Prior to that he toured the U.S. and Canada with Maestro _ Hosein ALIZADEH in the National Instruments Ensemble as well as the Dastan Ensemble in 1991 and 92 respectively. Drawing upon his talent as a cellist and composer of western music and western influences in his most recent composition for Cello and Santur. He has also composed a symphony orchestra piece on a poem by “Nima Youshij” for Maestro Mohammad Reza Shajarian. (www.iranchamber.com)

Dehlavi [Hussein] (1927) He was born in Tehran. His father was Moezodin Emami. His teachers were: [Abol Hassan Saba](#), Hussein Nasehi, Himont Tiber [Austrian], Christian David, [The Vienna Academy Master in Tehran Music University]. He studied Composition in Tehran Music Conservatoire. After Abol Hassan Saba, he was Conductor of Saba's Orchestra, and then Boss of Tehran Music Conservatory [1341~1350 (1962~ 1971)]. He Composed many song for Iranian Music. Moreover he recorded many cassettes and performances many Concerts. Dehlavi have one Iranian Instruments Orchestra. Hussein Dehlavi published many books and wrote Method for Rhythm. He wrote one book for Music and Poet. « *Hoseyn Dehlavi was born in 1927 and began his musical studies with his father. His other masters were Abolhasan Saba in Persian classical music, and Hossein Nasehi and the Austrian maestro Thomas Christian David in composition. He is the graduate of High School of Music in composition and has traveled to Germany and Austria to continue his studies and develop his technical skills. After Saba's death, he was appointed as the leader of his master's orchestra. He founded Iranian Orchestra of Rudaki Hall in 1968. From the time of his first compositions he was interested in using especially plucked instruments of Iran with other bowed and wind ones. This experience encouraged him to found the "Orchestra of Plucked Instruments".* » (Source : Mahoor.com)

Dehqan [Fazl'allah] a multi-instrumentalist born in Amol (Mazandaran), born in 1960. Can play duduk, kemancheh. “Was born 29 Persian date Esfand 1338 in Dabudasht, Amol. Since 1364 AH / 1985, he began studying music with professional instrument fiddle music of the period (radif Mirza Abdullah) with construction rhythm fiddle (...) and teaching reading and study with Professor M. Wajdi. He learnt tabari music from his research and teaching music with Professor Ahmed Mohsenpour. He coached a children's music (the style of Carl Orff) with Professor Kamran. Fazlullah (...) is / was a member of Shewash for ten years in several concerts including the 69 th Music Festival, led by Professor Ahmed Mohsenpour. He (...) participate in several concerts and led by Professor M. Habibullah Wajdi and musical director Nima Najafi, and establishment and implementation of the 80 different multiple (compositions) to accompany the group itself. Took share recordings as a fiddle player and accompanied singing Mahmoud Reza Sharifi and martyr commander Gholizadeh. Also composed music w. Ali Asghar Rostami for the Preservation of

Delnavazi [Mehrdad] lead singer.



Delnavazi [Mohamaad] , by iranian ouds

**Deylami
[Kaveh],**
singer

Demir [Mahmut]

Delnavazi [Mohamaad] born 1954: Barbat player . He began Tar playing with Houshang Zarif when he entered music college in 1966 and in following he used guidance of Ali Akbar Khan Shahnazi in studying Instrument Radif and guidance of Master Mahmoud Karimi in learning the song Radif. He was graduated in 1977 from Tehran Conservatory. Since 1975 he began Oud playing by auto-dictating and collaborated then with Aref ensemble and National Orchestra by the supervising of Faramarz Payvar as Barbat and Rabab player. He also knows Tar and Piano playing as well as Barbat and Rabab playing.

Demir [Mahmut] : Tanbur player in Turkey. « *Mahmut Demir est né en 1960 dans un village montagnard kurde de la province de Sivas, au centre de la Turquie, pays des bardes ashiq depuis des siècles. Mahmut Demir appartient à cette tradition de musiciens itinérants qui transmettent la philosophie mystique et humaniste séculaire de l'Anatolie en s'accompagnant au saz, ou bağlama, luth à long manche qui se joue à l'aide d'un plectre (mızrap) ou à main nue (şelpe), selon une technique plus ancienne. Il s'installe à neuf ans avec sa famille à Istanbul et, suivant l'exemple de ses deux oncles maternels, commence l'apprentissage autodidacte du saz. Également violoniste, il aura l'idée d'introduire dans sa région le kabak kemaniye ou « violon dans la courge » , d'origine égéenne. Très jeune, il entre dans des troupes folkloriques et acquiert une réputation d'excellent chanteur, instrumentiste et danseur. En 1979, il remporte le premier prix au concours national des jeunes interprètes de musique populaire, organisé chaque année par le quotidien Milliyet. À partir de 1980, il effectue plusieurs tournées en Europe (Suède, Norvège, Danemark, Allemagne, Suisse, Pays-Bas) avec le groupe Insan comme danseur et poly-instrumentiste. Il donne aussi des cours de danse, de musique et de chant dans plusieurs lycées réputés d'Istanbul, comme Notre Dame de Sion. Une de ses élèves obtient sous sa direction le premier prix national de chant traditionnel du quotidien Milliyet. En 1986, après plusieurs séjours en Suisse où il continue ses concerts ainsi que l'enseignement de la danse et de la musique, il s'installe en France où il se marie. Depuis, il s'est produit aussi bien en Turquie que dans de nombreux pays d'Europe, en Tunisie et au Liban, en solo ou en duo avec sa femme Françoise Demir. ou dans d'autres formations : trio avec Françoise Demir (chant) et Özcan Dursun (chant et saz) ; participation au groupe Djanam (chants des Balkans) et aux Musiciens du Monde sous la direction de l'oudiste tunisien Mohammed Zinelabidine ; accompagnement de soirées de poésie turque avec l'écrivain Jacques Lacarrière ; collaboration avec le Haïdut Trio de Steve Shehan, musiques de théâtre (Avignon, Paris, Toulouse, Genève), etc. Mahmut Demir est non seulement un musicien exceptionnel, parvenu au sommet de son art, mais c'est aussi un humaniste, qui séduit autant par la chaleur et la richesse de son interprétation que par le contact intime qu'il sait, dès les premières notes, nouer avec son public. »*

Derakhshani [Majid], Composer, director. Director of the Shahnaz Ensemble, Composer, and Player of the Taar. Born in 1336 Mahdishahr, Semnan. He had commenced his music training career in his adolescence. He was the student of College of Music and then having entered to the University of Tehran, Faculty of fine Arts, He studied in two majors of painting and music. In the mean time he enjoyed music lessons from Mr. Mohammad Reza Lotfi in university and outside in the form of learning Radif (the Persian classical music repertoire) for the Taar and Setaar. In 1356 he was a member of Sheida Music ensemble and contributed to the creation of collection of albums called Chavoosh. He was also one of the founding members of Chavoosh Institute. Publishing the albums of Bache-haye-bahar(children of spring) (in company with Hossein Alizadeh) and Ghasedak (Dandelion) (with Mehdi Akhavan Sales) were among his independent efforts in the 60th decade. He traveled to Germany in 1363 and lived in Köln. Following 20 years of his residence, he made serious attempts including Founding Nava music institution, Performing concerts and Annual seminars related to traditional Iranian Music , Teaching music and publishing albums such as Nasim Sobhdam (the breeze of the Dawn), Gomgashteh(Lost) and Neyriz. Since 1364 he has been teaching in Art university in the field of Music. He is now the artistic director of three ensembles of Nava in Germany , Khorshid(sun) and Shahnaz.

His other works are as follows: Dar Khial “ in fantasy” (vocal: Maestro Mohamad Reza Shajarian) Nasim Sobhdam (the breeze of the dawn) Johare eshgh(The essence of love) Didar (The visitation) Shahre Ashenae (The City of acquaintance) (Vocal: Hesam aldin Seraj) Fasle Baran (the season of rain) (vocal: Alireza Ghorbani), Asemaneh (baldachin) (khorshid ensemble by Gholam Reza Rezaee) man tarabam (I am the Joy) (collection of Tasnifs (songs)) [Shahnaz ensemble website]

“Majid Derakhshani is an acclaimed Iranian musician. He was born into a family of artists from the Iranian province Semnan. During his studies of string instruments and composition at the University of Teheran, the legendary Mohammad Reza Lotfi became his teacher. Subsequent to his emigration to Germany he founded the “Nawa Musikzentrum” in Cologne; the primary and most active center for Persian music outside of Iran. In Iran itself Majid Derakhshani is deemed to be amongst the best on his instrument – the tar. Hence he carries the venerable title “Ostad”, denoting him as a “master of his instrument”. His virtuosity has been celebrated worldwide in festivals, concerts, radio and television productions. Moreover, he has composed for myriads of international musicians, such as the greatly renowned Iranian Singer Mohammad Reza Shajarian (Album “Dar Khial”). Majid’s declared ambition is to familiarize western culture with Iranian classical music. He views himself as an ambassador of these magnificently mystical melodies which themselves lead dynamic lives of their own where change is certain and compulsory. Thus, a novel musical style developed, that spices oriental music with European elements. The subliminal magic of his harmonies enthrall unswervingly, enchanting people of all ages. Especially in a time replete with one-dimensional and superficial stimulation, this music may serve to enlighten us. “ [Radio Screamer website]

Deylami [Kaveh], singer. **VOCAL** was born in 1940 in Rasht. After graduating from high school in Tabriz he went to England to study financial management and marketing. He began to work in England and in 1975 returned to Iran and then felt deeply interested in music. He started to take tar lessons from Hushang Zarif and then went to study Persian art of singing with Ostad Q. Banan, the renowned singer. Deylami began his career in a performance of Yad-e Yar-e Mehraban (Cherishing the memory of the benevolent friend) based on a collection of verses with the same title by F. Moshiri and conducted by the composer, Farhad Fakhreddini. His second major work is his contribution in the album Mey-e Nab (i.e. pure wine) that is a collection of arrangements Golnush Khaleqi made after the works of her father, Ruhollah Khaleqi who is a well-known composer. Deylami's last work is also a composition by Fakhreddini on poems of Nezami Ganjavi. In 1990 he gave several concerts with Hoseyn Alizadeh and the Ensemble of National Instruments in the United States and Europe. It proved to be a fruitful experience for him. These successful concerts were followed by a single concert in Vienna, in which Hushang Zarif undertook the leadership of the ensemble. (Source : Mahoor.com)

Donyavi [Muhammad], (1941-1995). Tonbak player a local celebrity. *“Born: 29 Esfand 1319 AH / 1941 Hometown: Sari. He taught Tombak with the late Professor Farhangfar and Mohammed Ismaili. In 1349, as one of the radio programmer and announcer worked. In November 1373 the radio in Sari organized a tribute.”* (Mehrava.com)

Dorpour [NurMohammad] dotar player from Khorasan in the 1990’s. He recorded some cassettes of traditional songs from Torbat e Jaam, accompanied by dotar player Zolfoqar Asgharian.

During, [Jean] . French musicologist, composer.



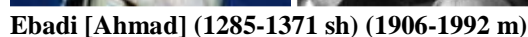
Derakhshani [Majid],
Composer, director



Dunyavi, [Muhammad]
tonbak virtuoso in Sari



During, [Jean] .
Musicologist.



Ebrahim, [Sahar] female Qanun player. “Born in 1363 in Tehran, She started her music training career at the age of 11 with Ghanoum under supervision of Malihe Saeedi . Following her graduation from Tehran girls’ college of music she pursued her studies in the field of BA in Tehran High college of Music; she is currently the MA student of Music in University of arts. Artistic Activities: Numerous concerts in Iran and collaborating with Orchestras including Shams , Ukraine philharmonic, Simorgh , Rastak and khorshid Performing several concerts in Austria, the Netherlands, Germany , France, Italy and Spain Performing in “Future” In Spain, “Bit” in Italy, “ITB” in “Germany” and “Mondial” in France in company with Simorgh Ensemble Receiving artistic board from “Buhne im hof “in Austria Receiving the Honor diploma from the Fitur Festival in Spain She has enjoyed lessons from maestros such as : Malihe Saeedi, Farhad Fakhereddini Hossein Dehlavi, Nasrollah Naseh Pour, Siavash Beizae, Mohammad Reza Lotfi , Ali Akbar Shekarchi , Majid Derakhshni, Darioush Talaei , Sharif Lotfi , Ardavan Kamkar” [Shahnaz ensemble website]



Ebrahimi, Mohammad Reza . (iranian ouds)



Ebrahimi [Niloofar], Flute player

Ebrahimi, Mohammad Reza (born 1970) , barbat player. He learned Tar playing with Majid Derakhshani in 1980 and in following he could use the guidance of Hossein Alizadeh, Arshad Tahmasbi, Houshang Zarif, Mohammadreza Lotfi and Mohsen Nafar. In 1989 ,he began his performances and recordings with Hossein Alizadeh and later on he has collaborated with Nourooz group and Mezarabi high Orchestra . Since 2001, he has performed with Persiano group. Now he is an instructor in Art University and he also knows some Divan, Setar and Oud. (*iranian ouds*)

“A performer of `Ud, Tar, Setar and Divan, Mohammad-reza Ebrahimi is a graduate the University of Art in music. He carried out his study under Majid Derakhshani, Arshad Tahmasebi, Mohammad-Reza Lotfi, and Hushang Zarif. In addition, in 1989, he began his higher education and performance career, including music recording and concerts under Hossein Alizadeh. He is now a professor at the University of Art and the Musical High School.” (Source : Mahoor.com)

“He has graduated from University of arts in the field of music and currently plays Taar, Setaar , Divan and Oud. He started music under the supervision of Majid Derakhshani, Arshad Tahmasbi, Mohamad Reza Lotfi and Hoohsang Zarif. He has stated his high education and performing activities such as recording music and performing concerts with Hossein Alizadeh. He is currently a music teacher in the University of Arts and high college of music. He enjoyed the company of Ava Ensemble and Mohammad Reza Shajarian in 1386 .Among his other artistic works is the publishing of an Oud solo album called “Sana” (Source : Mahoor.com)

Ebrahimi [Niloofar], Flute player, BA in musics. Member of MEHR ensemble. Educator: Azin Movahhed

Eftetah [Amir Naser] (1314-1366/11/11 sh) (1935-1987 m) He was born in Tehran . His teachers were Hussein Tehrani and Houshang Mehrvarzan. He was engaged in the radio in 1334 (1955) and cooperated with Golha group. His students were Bahman Rajabi, Abtin Jalali, and Morteza Ayan.

Eftekhari [Ali Reza] (1335- sh) (1956- m) He was born in Esfahan. His teacher was Tadj Esfahani. He studied in Tadj class when 12 years old. After Tadj he had studied, he was singing from Hassan Kasaei, Dadbeh, Jalil Shahnaz and Mohammad Reza Shajarian. His methods were Hussein Taher Zadeh and Dadbeh's method. He won the Barbad Test in 1357 (1978). He went to Germany, England, Greece, Japan, Canada, United States, and much country for concert. His cassettes are Raz - o - Niaz, Magham Sabr, Mehr Varzan and ...

Eghbal Azar [abol Hassan Ghazvini] (1245-1350 sh) (1866-1971 m), He was born in Alvand from Ghazvin. However, he was Azerbaijan's vocalist. He was famous vocalist in Iranian Music and his nickname was Eghbal Soltan. His teacher was Karim Jenab Ghazvini and his friends were Ali Akbar Shahnazi and Darvish Khan. His students: Reza Gholi Zelli, Ebrahim Bouzari, Gholam Hussein Tabrizi and ... he was singing in 107's years old in radio. He was singing Aref songs. He recorded many Disc with Ali Akbar Shahnazi.



Eftetah [Amir Naser] (1314-1366/11/11 sh) (1935-1987 m)



Eghbal Azar [abol Hassan Ghazvini] (1245-1350 sh)



Elahi, Ostad Ali a tanbur virtuoso



Eshaqi [Muhammad Reza]: from Mazandaran

Elahi Ostad Ali , born Kermanshah Area « *Ostad Elahi est, par ailleurs, l'héritier d'une tradition mystique kurdo-persane qui réunit en son sein à la fois une culture mystique kurde particulière (celle des Ahl-e Haqq) mais aussi une culture mystique savante et populaire véhiculée par les grandes figures (Hallaj) ou les grands auteurs et poètes persans (Hafez, Attar, Rûmi). Imprégnée de philosophie (particulièrement par le courant néoplatonicien) et de morale gréco-islamique, la mystique est adossée, dans le monde*

iranien, à l'islam chiite. Elle développe une vision particulière de la religion, mettant l'accent sur son aspect profond, élevé et universel plutôt que sur son aspect dogmatique et juridique issu d'un mode interprétatif par trop axé sur le littéral. La mystique reflète ici ce qu'Henry Corbin définirait comme une « théosophie ».

Riche de l'ensemble de ces apports, la pensée d'Ostad Elahi est caractérisée par sa complexité et sa subtilité. Penseur moderne héritier des auteurs médiévaux et classiques, il allie les éléments de la modernité à une tradition philosophique réinterprétée. Sa philosophie du droit et sa métaphysique révèlent, par le recours à certaines notions et l'utilisation d'un certain vocabulaire, la manière dont l'auteur a intégré à une trame de nature théosophique des principes de la pensée moderne. Le génie d'Ostad Elahi s'est particulièrement exprimé dans le domaine de la mystique et de l'enseignement spirituel, ainsi que dans celui de la musique. Théologien reconnu, il manifestait une érudition remarquable et possédait une connaissance approfondie des traditions mystiques, en particulier celle des Ahl-e Haqq dont son père était une figure éminente. Le plus frappant, cependant, était la façon dont Ostad nourrissait cette approche érudite par des efforts constants dans la voie de la perfection spirituelle et par une expérience intérieure intensément vécue. Cet aspect concret et pratique de sa démarche l'a conduit à de nombreuses découvertes, constatées et éprouvées plutôt que déduites a priori par les voies de l'analyse philosophique. Ainsi, si les références et le style scolastique de certains de ses écrits portent la marque de la culture religieuse et philosophique dont il hérite, sa propre pensée dépasse largement les limites des discours traditionnels. Elle vise à l'universalité d'une expérience qui touche à la part essentielle de l'homme. C'est pourquoi son enseignement a pu toucher des personnes d'origines et de préoccupations si différentes et va dans le sens d'une plus grande solidarité humaine. Ostad n'a pas cherché à donner à sa pensée l'apparence d'un système, ni à en proposer une formulation didactique. Il l'a plutôt distillée au compte-gouttes, à la faveur de discussions amicales, dans le cadre familial, ou encore, à chaque instant, par l'exemple vivant de son comportement et de ses actes. Considéré comme un saint, voire comme un maître spirituel par des milliers de personnes, il s'est pourtant toujours refusé aux marques de vénération extérieures qui accompagnent souvent ce statut ; il se présentait simplement, comme un homme parmi les hommes. En tant que maître de musique, Ostad Elahi manifestait le même effacement et la même profondeur. (...) Ostad Elahi a appris à jouer le tanbûr dès son plus jeune âge. Dans son milieu d'origine, et tout particulièrement dans sa famille, se perpétuait une antique tradition de chants et de mélodies mystiques accompagnés ou joués au tanbûr. Enfant prodige, il a assimilé rapidement ce répertoire, mais aussi ceux des régions avoisinantes. Afin de développer le potentiel de l'instrument, il a mis au point des techniques de jeu nouvelles utilisant les cinq doigts de chaque main. On lui doit notamment l'invention du mouvement roulant de la main droite, dont l'usage s'est depuis largement généralisé. Pour étendre la palette expressive de l'instrument, il en a doublé la première corde, et cet usage s'est également imposé après lui. Parmi les autres contributions majeures d'Ostad Elahi à l'art du tanbûr, il faut mentionner la constitution d'un répertoire comprenant plus d'une centaine de pièces. Du point de vue de la richesse de composition et de l'ornementation, ce répertoire est sans commune mesure avec ce qui existait auparavant. Par ailleurs, Ostad envisageait ce répertoire davantage comme une base pour l'improvisation, art dans lequel son génie se déployait avec une liberté jamais atteinte dans ce type de tradition musicale. A travers toutes ces innovations, Ostad Elahi a profondément ravivé, et même transcendé, une tradition musicale ancienne. En regard de sa contribution importante à l'art du tanbûr (modification des caractéristiques de l'instrument, développement considérable de la technique de jeu), il n'est sans doute pas exagéré de le considérer comme le véritable créateur de cet art. Grâce à lui, une tradition populaire au répertoire limité et dispersé s'est transformée en une musique savante. »

Eqbal-Azar [Abolhassan] (Eqbalossoltan) Singer. He was born in a village called Alvand, 6 kilometers from the city of Qazvin in the northwest of Iran. The exact date of his birth is under question; it was probably some time in 1866. His father, Molla Musa, was one of the teachers in Haj Molla Salleh Qazvini Seminary. Unlike most seminary teachers, he made a living not by teaching but by working on his farm after school hours. Young Eqbal lost his father when he was only seven and had to move to the city of Qazvin with his family. Eager to learn more, Eqbal took lessons from Haji Molla Karim Qazvini, one of the vocalists in Nasseredin Shah's house. As a result, the young student soon mastered the different radifs of Persian music. Upon his acquaintance with Darvish Khan and the other musicians of his day, Eqbal took a trip to Tblisi to produce a record and give a live performance. He was accompanied by Darvish Khan (tar), Baqer Khan Rameshgar (kamancheh), Seyed Hoseyn Taherzadeh (vocals) and Abdolah Davami (tasnif and zarb). (Source : Mahoor.com)

Esfahani [Mohammad] Radif singer.

Eshaqi [Daryush]: Born in 1960. He learned the playing of the tonbak from Majid Kolahduzan, Jamshid Mohebbi, Mohammad Akhavan, and Naser Farhangfar. (Source : Mahoor.com)

Eshaqi [Misaq]: was born in 1985. His first teacher was his father from whom he learned the kamancheh. He studied the kamanche with Ardeshtir Kamkar, Sa'id Farajpuri, and Ali Akbar Shekarchi. (Source : Mahoor.com)

Eshaqi [Matin]: was born in 1987. Like his brother, he was born in a musical family and his teacher was his father. Matin learned the playing of the tar from Behdad Shahide, Behruz Hemmati, and Mohammad-Reza Lotfi. (Source : Mahoor.com)

Eshaqi [Muhammad Reza]: Born 1947. A dotar player from Mazandaran, much in the turkmen style. "Muhammad Reza Eshaghi Singer, Dutar. Date of Birth: 14 Persian date Aban 1326. Biography: Place of birth: Georgi Malleh city. Man singing and traveling Mazandaran. From the age of 11 he started playing on and playing with Tombak. Now one of the experts, officials and the fine vocal and eastern regions of Mazandaran, and in the implementation of this music has a special ability is unique. Along with the construction of stringed instruments such as singing and fiddle Dutar busy. Honours: Take part in the Music Festival and won several official. Celebrate Nowruz in Turkmenistan in 1390 as a cultural ambassador of Mazandaran. Other Description: Hassan enthusiastic band led by Professor M. Isaac his career has started in 1365. This group of seventh festival ever been in this festival. Troupe Moshtaq Hasan:". (Source : Mehrava.com)

Eshaqi [Fariba]: was born in 1966. She learned the playing of the santur from Ali Javaheri, Mohammad Movahedinia, Mehdi Setayeshgar, and Sa'id Sabet. (Source : Mahoor.com)

Esmail Zadeh [Hussein Khan] (?) He was living at Ghajar circulation. He was playing Kamancheh, and in Darvish Khan group. In addition, he taught Darvish Khan School. His teacher was his uncle Gholi Khan. His students was Roknoddin Mokhtari, Jahangir Hesam Saltaneh Morad, Ebrahim Mansouri, Abol Hassan Saba, Reza Mahjoubi, Abdollah Davami, Hussein Tehrani, Tadj Esfahani, Adib Khansari, Hussein Yahaghi, Madjid Vafadar, Hussein Ghavami, Mouchoul Parvaneh and ... He recorded many Disc with Darvish Khan, Hussein Gholi Farahani, Akbar Flute Damavandi's vocal and many Disc.



Esmaili [Mohammad] (1313- sh) (1943- m)

Ezadi [Nasser], founder of MEHR ensemble

Esmaili [Mohammad] (1313- sh) (1943- m) He was born in Tehran. His teacher was Hussein Tehrani at 1330-1340 (1951-1961). He was taught Tunbak in Iranian Music Conservatoire. He cooperated with Faramarz Payvar, Jalil Shahnaz, Hassan Nahid, Ali Asghar Bahari and ... in Iranian Music Masters Group. He performed Rounama piece in 1355 (1976) in Vahdat [Roudaki] Hall. He was teaching Tunbak in Jihad Daneshgahi Music University in 1376 (1997).

"Born in 1934. Started to learn TONBAK after his general graduation, and finished his studies beside Maestro Hossein Tehrani. He started his occupation with music groups under Ministry of culture in 1958 and at the mean time afiliated with group of HAMNAVAZANE TONBAK by conducting of his own maestro. He started to teach TONBAK in substitution of his Maestro in National Art School in 1964. He travelled near PAYVAR group to many Earopean , Asian and American states. His art grade is equal to number one and he is already studing in Boys and Girls Art School." (http://www.zarifmusicinst.ir/teachers_e.htm)

Ezadi [Nasser], LEADER, TEACHER, COMPOSER. Setar player. Member / founder of MEHR ensemble.

FF

Fakhreddini [Farhad] (1316- sh) (1937- Azerbaijan County) Composer. He studied Music in Music Conservatoire. He is playing Violin and Viola and he is teacher of Music High School, Azad University, and Conductor of Nation Orchestra however he is one of best Composer in Iran Music. His teachers: Ahmad Mohajer, Abol Hassan Saba, Ali Tadjvidi [Violin and Iranian Classical Music (Radif)], Melik Aslanian [Theory and Harmony], Mehdi Barkeshli [Analyze of Iranian Music]. He cooperated with Hussein Dehlavi, Ahmad Pajman and Mostafa Kamal Pour Torab. He was gone to Radio at 1344 (1965) and plays Violin and Viola. He cooperated with Rouhollah Khaleghi, Javad Maroufi, Morteza Hananeh and Fereydoun Naseri. He was Conductor of Radio and Television Orchestra at 1352 ~ 1358 (1973 ~1979). He is writes many book and Compose many songs for Film.

« **Farhad Fakhreddini** was born in Tabriz in 1937. Recommended by his father he began studying violin and from 1957 for a short while he studied with Ostad Abolhasan Saba. After finishing a 3-year course of radif with Ali Tajvidi he entered the *National Music Conservatory* and started to study musicology. His mentors in the conservatory were Professor M. Barkeshli, Professor E. Melik-Aslanian, Zaven Hakopian, Professor M. Foruq and Professor Khachik. He graduated from the conservatory in 1965. Invited by Hoseyn Dehlavi, that was then the president of the *National Music Conservatory*, he undertook in the conservatory the courses of harmony, form in the music of Iran and the combination of poetry and music. From 1965 he was the instrumentalist, composer and concert master in the orchestra of radio, while playing violin and viola in the *Golha Orchestra*. Afterwards he also joined the *Barbad Orchestra*. His arrangements and compositions were frequently performed by these orchestras. These ensembles coalesced at last to form the large *Symphony Orchestra of Radio and Television*. The conducting of the new orchestra was entrusted to him after two short periods of collaboration of the orchestra with Fereydu Naseri and Morteza Hannaneh. This career began from 1973 and lasted till 1979 when he resigned from it. Meanwhile he gave concerts with the *Baku Symphony Orchestra*. In addition to composing and conducting he showed a deep interest in the old music of Iran. Some of his monographs on the subject have been published. His works include orchestral music (*Homayun*, *Del-Angizan*, *Peyvand*, *Reng-e Mahur*...); orchestral songs (*Eshtiaq*, *Hymn of Spring*, *Spring Comes*...); soundtracks of the movies *The Husband of Ahu-Khanum*, *Kaml-ol-Molk*, *The Days of Awaiting*, *The Report on a Murder*, and the score for the television serials *Sar-beh-daran*, *Ebn-e Sina* (*Avicenna*), and *Emam Ali*. “ (Source : Mahoor.com)

Falahati (Seyyed Morteza “Bamdad”) Singer, He was born in Yazd in 1983. Since his childhood, he was taught singing technique by his father, Seyyed Hoseyn Falahati. Falahati has mastered the vocal radif of Persian classical music through ostad Ahmad Ebrahimi and Ostad Mohsen Keramati, and in School of Esfahan has benefited from Dr. Hoseyn Omumi. He graduated in plastic arts, and presently is a student in music. Falahati has appeared in several concerts and festivals in Iran and abroad, including Asian Music Festival in Indaia, and the anniversary of Rumi in Quniya (Turkey). He has now cooperated for four years with the ensemble of Ostad Jalal Zolfonun. (Source : Mahoor.com)

Farabi [Abou Nasr] no detail available

Farahani [Agha Ali Akbar] (1821-1857~1863 Tehran) His father was Shah Vali. He was a top Iranian Musician . Agha Ali Akbar was beginner than Iran’s Music in two century recently. He played Tar and learned Radif at Ghajar era. His sons: Mirza Abdollah, Mirza Hussein Gholi, and Mirza Hassan [he was death at youth]. Conte de gubinue (Francium): he was a top player in Iran and around. His uncle son’s was the better student (Agha Gholam Hussein). His Tar’s name was Ghalandar that had 24 frats. His students were Abdollah Khan Alaolmolk, Masoud Mirza, Hassan Khan, Mirza Heydar Ali Sarhang, Ali Akbar Bazigar, Soltan Khanoum, Kokab Khanoum, and his sons.

Farahani [Mirza Abdollah] (1843-1918 Tehran) He was latest son of Agha Ali Akbar Farahani. Mirza Abdollah played Tar and Setar but he was famous in Setar and teaches Radif. His teachers were his father [Agha Ali Akbar], his brother [Mirza Hassan], his uncle’s son [Agha Gholam Hussein] and Seyed Ahmad (?). His students: Abol Hassan Saba, Irani Mojarad, Hussein Khalifeh [his master student], Mehdi Solhi, Esmail Ghahremani, Mohammad Mostoufi, Bagher and Mehdi Dabiri and Ali Naghi Vaziri that he written Radif’s notation and studied Radif from Mirza Abdollah. His child: [Moloud, Molouk, Javad Ebadi and Ahmad Ebadi] studied Radif from Mirza Abdollah. He had Music school. His Radif is the best method and reference for Iranian Music. He taught Radif to his students , they studied and recorded in Disc and cassettes. Esmail Ghahremani studied Radif to Nour Ali Broumand, he was recording in Rail and Cassette, however **John Doring** was writing Radif notation. Now Mirza Abdollah’s Radif teaches in Iranian Music Universities. Hussein Alizadeh recorded this in CD and Cassette at 1992, however Daryoush Talaei recorded Radif in Cassette and written Radif’s notation at 1992. He recorded many Disc. His Disc’s numbers: 12285, .3-12670, .4-12032, .4-12033, .4-12034, .4-12035, .12091, .12092.

Farahani [Mirza Hussein Gholi] (1854-1916 Tehran) Son of Agha Ali Akbar Farahani. He played Tar and teaches Radif. His Tar had 22 frats and had five strings. He was gone to Paris for recorded Disc with Sorour Molk, Nayeb Asadollah and Bagher Labou [Tunbak]. His teachers were his brother Mirza Abdollah and his uncle Agha Gholam Hussein Farahani. His students: Arfa Molk Gilani, Mirza Gholam Reza Shirazi, Baser Doleh, Darvish Khan, Ali Naghi Vaziri, Ali Mohammad Fakhm Behzadi, Mohsen Mirza Zelli, Morteza Ney Davoud, Agh Reza Khan, Yahya Hatami, Zolfaghari [Master of Ney Davoud], Khazen Doleh, Shahab Daftari, Mohammad Ali Khan Mostoufi, Shahzadeh Rakhshani, Banan Molk. His child: Ali Akbar (Ali Akbar Shahnazi) and Abdol Hussein (Abdol Hussein Shahnazi), and Mohammad Hassan (He did not continue Music). His method is technical method in Iranian Music. His Disc’s numbers: 19382, 19383, .4-12063, .4-12056, .4-12 057, .4-12059, .4-12060, .4-12061, .4-12062, C-4-12052, .0-12094, .0-12092, .0-12096, .0-12097, C-14-12594, C-14-12683, C-14-12684, C-14-12688, .18343, .18346.



Fakhreddini
[Farhad] (1316- sh)

Farahani [Agha Ali Akbar]

Farahani
[Abdollah]

[Mirza Hussein Gholi]

Farahani [Agha Gholam Hussein] (?) He was living in the Ghajar era. His father's name was Mohammad Reza. He was Agha Ali Akbar's uncle's son. He played Tar and teaches Radif. Agha Gholam Hussein studied Tar, Music, and Radif from Agha Ali Akbar Farahani. His students: Mirza Abdollah and Mirza Hussein Gholi, Nemat Atabaki, Yousef Safaei, Mohammad Mostoufi and Malihe.

Farahani [Hushang] Tar / setar player. *"Hooshang Farahani was born in 1967 in Farahan. He passed elementary and intermediate school in Tehran and Karaj. Graduated in psychology and educational science from university. He has been deeply attached to music and literature since his teen ages, and it made him learn the tar and setar very soon, then he got used to foundation and principles of composition. He starts his professional activities in about 1989 with composing for two dramatic plays. He wrote an investigational essay collection about music's history, biography of artists, music therapy and also use of music in psychology. These articles have also been translated in English and issued in several publications. Playing and composing in several orchestral work which is in the public hand's now."*

1. He published book selection of master **Gholamhossein Bigjehkhani** in 2002 which includes transcription of 32 pieces.
2. Transcribing 110 songs of master Esmail Navabsafa in **Takderakht** book that published in 2002.
3. He published the book **Shabcheragh** which contains collection of 20 pieces and exercises for the tar and setar on 2004.

The book **Narenj o Toranj** (Farahan's fiction) was published on 2007. Publishing work:

1. Children's songs
2. Transcribing of master Esmail Mehrtash songs.
3. Translating biography of James Joyce.
4. Soloist setar for the radif of master Esmail Mertash and vocalized by Mohammad Montasheri.
5. Publishing cassette Meene va Aftab (mirror and sun).
6. Co-operation with master Mohammadreza Lotfi to write and publishing Hossien Ya Haghi's radif.

Notation of master Mohammad Reza Lotfi opus collection. Hooshang Farahani has done in many concert in Tehran and other cities in Iran and played an important role to present Iranians all over the world in past years. He performs numerous concert in different countries of the world contain of:

1. Australia concert singing Hengame Akhavan on 2002.
2. Sweden concert singing Hengame Akhavan on 2003.
3. Italy concert singing Hengame Akhavan on 2004.
4. Paris concert in theater De La Ville on 2004.
5. The Austrian concert in folk theater in Vienna on 2004.
6. Emarate Arab Union concert
7. Sweden concert singing Rohangiz on 2005.
8. Sweden concert singing Rohangiz on 2006.
9. Germany concert singing Rohangiz on 2006.
10. Poland concert (third festival of cultures contact) in Warsaw singing Rohangiz on 2006.
11. Poland concert festival of old music participate with Alireza Javaheri and Mohammad Rasoli on 2007.
12. Poland concert singing Bahram Sarang in Warsaw on 2007.
13. Austrian concert singing Bahram Sarang in Vienna on 2007.

One of the branch that he is used to during past years is train and propagate Persian music in Shyeda Music School located in Karaj. [<http://www.hooshangfarahani.com/>]

”

Farahmand [Mahmoud] no details available

Farahmand Bafi [Mahmoud] (1956- Tehran) He is playing Tunbak. His teacher: Amir Naser Efteta. Mahmoud was gone to Iranian Music Institute at 1353 (1974) and he was performance 3rd Concert in Shiraz Art Festival. He went to Greece, China and Japan for Concert. He is playing Tunbak in many Cassettes.



Farahmand
[Mahmoud]

Bafi Faraj Pouri [Saeid]

Farhang Far [Naser]
(1947-1997 Shahre
Rey

Faraj Pouri [Saeid] Violin Player , from Sanandadj in Iranian Kordestan ; He is Kamancheh player. His first teacher in Violin was Hassan Kamkar. He was member of Aref group with Mohammad Reza Lotfi. He teaches in Tehran Music School .

« Said Farajpoori was born in 1961 in Sanandadj, a province of Kordestan in Iran. At the age of thirteen he became a student of Hassan Kamkar. He then studied Radif with Mohammad Reza Lotfi and Hossein Alizadeh. He has been a member of the Orchestra of Art and Culture in Sanandadj and the Sheyda and Aref ensembles. Said Farajpoori teaches Kamancheh at Tchavosh and at the University of Tehran's Institute of Music. He has performed with many of the prominent Iranian musicians including Faramarz Payvar, Mohammad Reza Shadjarian, Mohammad Reza Lotfi, Hossein Alizadeh and Parviz Meshkati. He is the founder of the Awat Ensemble which has performed extensively in Iran and abroad. As a soloist and ensemble performer his repertoire includes many works by Iranian composers. He has performed in two Kamancheh concerts as a soloist. Saeed Farajpoori has composed several works for Iranian instruments (Naghshe Pendar) and three compositions in Kurdish music. »

“**Saeed Farajpuri** was born in 1960 in Sanandaj. His gift and love for music led him to Ostad Hasan Kamkar, the renowned Kurdish musician. At the age of 13 he entered the Orchestra of Culture and Art in Sanandaj and took part in many music festivals. In 1980 he joined Sheyda and Aref Group and studied ensemble playing and radif of Persian music with Ostad M. Lotfi and Ostad H. Alizadeh. Farajpuri has collaborated extensively with Ostad Shajarian and produced numerous recordings and played in concerts in Europe, US, Canada and Asia. In 1992 after the rebirth of Payvar Ensemble, he played as soloist in concerts in Iran and abroad. He is part-time researcher on the old and new styles of kamancheh playing and on the teaching of the instrument. Now he teaches at the College of Music and also in conservatoires. Of his works are Kamanche (solo), Naqsh-e Pendar (traditional instruments), Avat, Zamane, and In the Memory of Seyyed Ali-Asqar Kordestani all of them in the art of ensemble playing.” (Source : Mahoor.com)

Farhang Far [Naser] (1947-1997 Shahre Rey (Rey city) in Tehran County) He was playing **Tunbak**. His teachers: Mohammad Torkaman, Hussein Tehrani, Mohammad Esmaeili, Nour Ali Broumand and Abdollah Davami. He was member of Iranian Music Institute at 1349 (1970), performances Concert with Ali Asghar Bahari, Lotfollah Majd and ... at 1350 (1971), and Hussein Alizadeh, Mohammad Reza Lotfi, Mohammad Reza Shajarian, Parviz Meshkati, Daryoush Talaei and... in Art Festivals [Jashne Honar] at 1351 (1972). He performances many Concerts with Mohammad Reza Lotfi and Parviz Meshkati and Hussein Alizadeh and recorded many Cassettes with them.

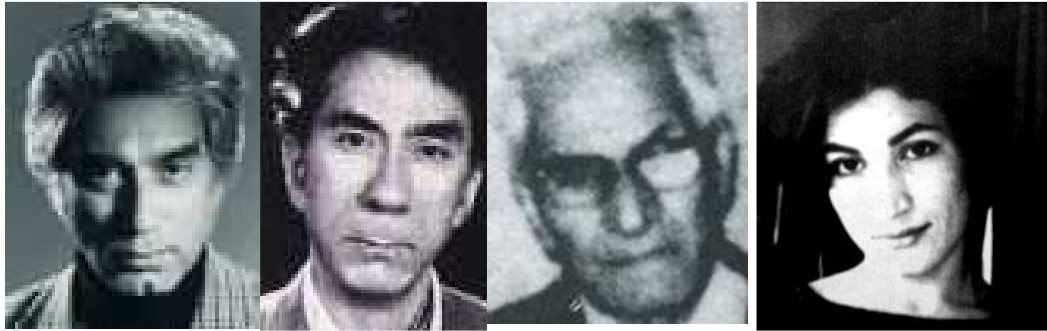
« Nasser Farhangfar was born in Tehran in 1947. He started playing tonbak at an early age of nine. At this time he regularly went to the local traditional zurkhaneh, not to watch the athletes, but to listen to the rhythms of the zarb used in training the athletes. Later he studied with Mohammad Torkaman to better understand the fundamental techniques of tonbak. Torkaman was one of the best students of Master Amir-Nasser Eftetaf. Farhangfar continued his music studies with masters like Nour Ali Boroumand and Abdollah Davami. In 1970 he started working at the National Radio and Television with Master Aliasghar Bahari and Lotfollah Majd. He also worked with Hossein Alizadeh, Mohammad Reza Lotfi, Parviz Meshkati, Mohammad Reza Shajarian, and Dariush Talai in the orchestra of the Center for the Preservation and Dissemination of Music. He has also performed in numerous concerts at the Shiraz Arts Festival. Farhangfar is considered to be one of the top musicians of Iran. He has his own style and technique in playing the tonbak and he is thoroughly familiar with the Radif. He is also the keeper of many forgotten old songs. His unique development of rhythm has always melodically inspired those who play with him. In other words, his rhythmical progressions are so musical that they carry the melody within them. Aside from his mastery of Tombak [tonbak], Farhangfar is a poet and familiar with the art of calligraphy. He is one of the most important figures who have influenced our understanding of the rhythms of Iranian music and his book by the name of Mizanol A'zam is currently under print.”

Farhat [Hormoz] (1928- Tehran) Violin player, and studied composition in United States in 1318 (1939). Farhat was studying in California Music University in 1343 (1964) ~ 1347 (1968) and he is graduated in PHD. Hormoz was gave Ford Cup at 1347 (1968). His teacher in Iran: Vahe Jingouzian [Violin]. Hormoz Farhat was boss of California Music University. His works: Mazandaran Rhapsody, Kencher Symphony, Manteh for 7 Instrument, Lalaei [Lullaby] for String Orchestra, Sextet in one Movement, Quartet in F Minor, Serenade for Flute, Toccata, Fugue in E & Eb, 4 motet for coral & ...

« Born in August 9, 1928 in Tehran, he studied his elementary and secondary courses in Tehran. He moved to the US to study music in 1949. He got a BA in music from University of California in Los Angeles (UCLA) in 1953. He got a M. Sc. in composing from Mills College in 1955. He went on his studies in UCLA and got his PhD in composing from this university in 1965. He has been a lecturer in UCLA from 1959 to 1961, a professor-assistant in the State University of California in Long Beach, from 1961 to 1964, and in the UCLA from 1964 to 1968, a professor of music in the University of Tehran from 1969 to 1979, the manager of the music department in the University of Tehran, from 1969 to 1975, deputy

of Farabi University from 1975 to 1977, guest professor of Queens University in Belfast (Northern Ireland), from 1970 to 1982, professor and manager of the music department of the University of Dublin, from 1982 to 1996. Now he is retired with the title of Honor Professor, giving advices to the students working on their PhD theses. His music works for orchestra: "Mazandaranian Rhapsody", "Concertante Symphony", "Concerto for piano and string Orchestra", "Clarinet Concerto", "Flute Concerto", "Three Songs by Saadi", "Short Symphony", "The Endless Night" for string orchestra, etc. His works for chamber orchestra: six string quartets, "Divertimento for Saxophone Quartet", three trios for blow instruments, "Quintet for Piano and String Quartet", "Partita for Blow Instrument", etc. His piano works: a sonata, three suites, three Iranian Miniatures, etc. "

»



Farhat [Hormoz] (1928- Tehran) **Farhat [Shahin]** (1945- Tehran) **Farnam [Mahmoud]**, **Poet Farrokhzad [Forouq]**

Farhat [Shahin] (1945- Tehran) He began Music (Piano) when 14' years old. Shahin went to Tehran Music University and finished in 1348 (1969) in Composing. He was taught Music History and music Theory in Music Nation school at 20' Th years old. He continued his Music studies in Strasbourg, france in 1349 (1970). However, He went to New York Music University and Continues Music here "Ezraladerman." He is Tehran Music University's Maestro and was Jahad Daneshgahi Music University's Maestro at 1376~1377 (1997~1999). He is composing many Songs for Orchestra and Instruments.

"Shahin Farhat is one of the most prolific composers of Iran. He has composed almost eighty works most of which have been perform or recorded. He has composed in various musical forms. His works are consisted of nine symphonies, two piano concertos, a clarinet concerto, a concerto for orchestra called "Iranian Concerto", three string quartets, four sonatas, some vocal pieces based on the poems by Iranian classic poets such as Saadi, Hafez and Khayyam, and some other pieces for piano. His first symphony is called "Khayyam", His fifth symphony is called "Iranian Symphony", his sixth symphony is called "Damavand Symphony", his eighth symphony is called "Imam Reza" and his ninth symphony is called "Persian Gulf". His devotion to Iranian music has been his main inspiration in composing in the last ten years.

His first two quartets were composed in the first years of the imposed war of Iraq against Iran. Both of the quartets have a complicated harmonic mode, especially the second quartet. Although it enjoys a tonal axis, it is also a poly-tonal piece. Quartet No. 2 is combined of three movements: The first movement is completely formed as an allegro sonata and it is developed by two main themes and a few minor themes. The second movement, or the slow movement, is a sad song developed in ABA form. The third movement, or the final movement, is a fugue developed by four themes and leading to an exciting conclusion."

Farnam [Mahmoud] Daira framedrum player Radif. Tabrizi school of radif. See BIGJE-KHANI.

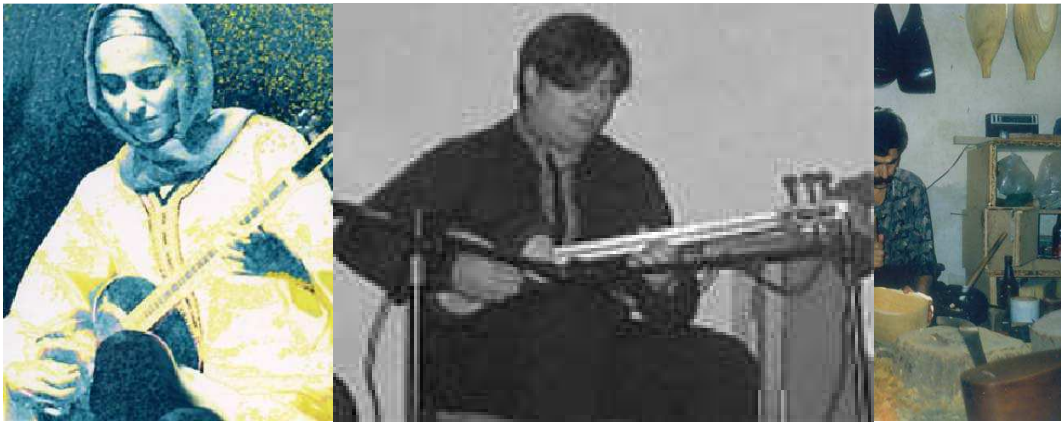
Farrokhzad [Forouq] « was born in Tehran on January 5, 1935. She attended public schools through the ninth grade. She then transferred to Kamal-ol-Molk Technical School, where she studied dressmaking and painting. In 1951, at age sixteen, Forouq married her cousin, the artist Parviz Shapour, over the objections of both families on account of Shapour's age. One year later, Forouq's only son, Kamyar, was born. Forouq separated from Parviz Shapour in 1954. In 1955 Forouq's first collection was published, forty-four poems under the title Asir (The Captive). In July 1956, Forouq published her second volume of verse, Divar (The Wall), containing twenty-five short lyrics. She dedicated it to her former husband. Forouq's relationship with the controversial writer and cinematographer Ebrahim Golestan was important in the poet's personal life from the time it began in 1958 until her death. Her third collection, Esian (Rebellion), appeared in 1958, securely establishing her as promising yet notorious poet. Far ahead of her time in the mid-1950s, Forouq clearly voiced in such poems as The Captive, The Wedding Band, Call to Arms, and To My Sister her feelings about conventional marriage, the plight of women in Persia, and her own situation as a wife and mother no longer able to live a conventional life. As a divorced female poet in Tehran, she attracted much attention and considerable disapproval. One of her short-lived relationships with men is described in The Sin. In 1962 Forouq made a documentary film about a leper colony, entitled The House Is Black. The movie was acclaimed internationally and won several prizes. In 1963 UNESCO produced a thirty-minute film about her, and Bernardo Bertolucci came to Persia to interview her and decided to produce a film about her life. In 1964 Forouq's fourth poetry collection, Tavallodi Digar (Another Birth) was published, contained thirty-five poems that she had composed over a period of nearly six years. In 1965 Forouq's fifth collection, Let Us Believe in the Beginning of the Cold Season, was completed, but it was not published until after her death. On Monday, February 14, 1967 Forouq lost her life in a car accident. She was barely thirty-two years old and at the height of her creativity. She is buried in the Zahiredoleh Cemetery in Tehran. « (RAKS website)

Fayyazi [Bahare] : tar player of the Rast quintet of radif classical music. Members are : Mozar Shafi'i (singer), Bahare Fayazi (târ) , Reza Panahi (santur), Asaré Shekartchi (zarb), Nima Jozi (ney).

"Bahāreh Fayyāzi was born in 1979 in Tehran, Iran and started to practice Setar at age of 8 under Zeidollah Toloe. She pursuit music by learning Tar under the guidance of Masters such as Arshad Tahmasbi, Dariush Tala'i, Dariush Pirniakan, Hossein Alizadeh and Massoud Shaari and performed in many concerts with Nobahar ensemble & Sepehr Ensemble. She also received first prize winner in Fajr Music Festival in 2000, competing in solo Tar and in 1980 she graduated from Tehran University of Fine Arts

in 2001. Bahareh Fayazi is member of Institute of Modaresin and navazandegan of Tehran Music House and is supervisor for Bahar Music Institute.” (source web)

Fayyazi [Arash]. Arash Fayyazi started the basics of music by keyboard when he was 4. At the age of 17 he discovered his great passion for Tar, the national instrument of Iran. After moving to the UK he tried to blend his experiences with English folk music. Performances in Global Music Adventures and 12 Mile Island Folk Festival were the result of this. He then established the Delshodeh Ensemble and performed in numerous concerts as composer and Tar player. Currently, as an active Tar player in the Radif Art & Culture Ensemble, he is expanding his knowledge on Iranian music.



Fayyazi [Bahare] : tar player **Fayyazi [Arash].**

Fermani [Ida], tanbur maker in Gharvoreh (near Kerend),

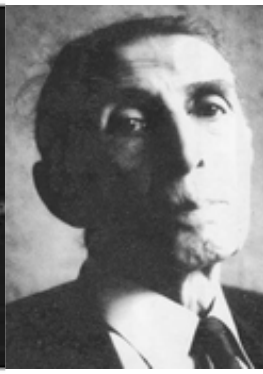
Feyz Bashipoor [Alireza], Alirezā Feyz Bashipoor (Persian: علیرضا فیض بشیپور) was born in 1965 in Kermanshah, Iran. He started learning [tanbur](#) from his father, Gholamhoseyin Feyz Bashipoor. He continued learning and studying Tanboor from great masters like Seyed Vali Hoseini, Esmael Khan Masghati, Seyed Ghasem Afzali, Seyed Mahmood Alavi, Seyed Mohammad Ahmadi, Seyed Amrollah Shah-ebrahimi, [Taher Yarveisi](#) and Darvish Abedin Khademi (sometimes using their rare remaining works). He learned playing [tar](#) and [setar](#) in 1988 and graduated from Tehran University's Faculty of Fine Arts with Tar as his specialty. Bashipoor played Tanbur in [Shahram Nazeri's Avaz-e Asatir \(Shahnameh in Kurdish\)](#) and participated in many of Nazeri's live performances around the globe. He released [Colourful Garment](#) in 2011 outside of Iran. “ (Radioscreamer website)

Fermani [Ida], famous tanbur maker in Gharvoreh (near Kerend), Dalahu area of Kermanshah

Fereydounpour [Ali reza], vocalist of the Payvar (tribute) ensemble

Firouzi [Mohammad] born 1957 : Barbat player. He began Setar with Master Ebadi and Oud with Master Nariman in Music College and continued his Setar with Mohammad Reza Lotfi and Hossein Alizadeh in Fine Arts Faculty. Later he used guidances of Mohammad Reza Shajarian and Shahram Nazeri in the field of response to song. Since the last years of college, he began his cooperation with different ensembles. In 1976 ,in response to the invitation of Master Lotfi, he began his activity in radio with Samaie Ensemble under the supervision of Hasan Nahid, and since 1977, at the creation of Aref ensemble he joined it and had performance in different concerts in Tehran and other cities with this group and Sheida ensemble after the revolution. He collaborated with Ava ensemble since 1990 for about 10 years and performed in lots of concerts with them and accompanying Mohammad Reza Shajarian in Iran and abroad. Since 2001 ,he has been working in an ensemble with the singing of Shahram Nazeri. (iranian ouds)

« Mohammad Firoozi was born in Téhéran in 1957 and went to the National Music Conservatoire at the age of thirteen, where he studied the Tar [tAr] under Voddjani and Habibollah Salehi, and the Ood[ud] (Barbat [barbat]) under Mansoor Nariman. In 1976, he went to the Tehran Fine Arts Faculty where he finished his studies in 1981. At the Faculty he studied the Setar [setAr] with Mohammad Reza Lotfi. Only much later he was to benefit from the precious teachings of Ahmad Ebadi. From 1977 on he worked with Radio Iran's group Samaii, joining the newly formed group Aref in 1978. »



Firouzi [Mohammad]

**F(o)routan [Yousef]
(1891-1978 Tehran)**

Fouladi, [Amir] . Oud Player

Forough, [Cyrus]. Violon player. Noted for the "fiery intensity" and "poetic vision" of his playing, Cyrus Forough's reviews comprise a lexicon of superlatives in more than a dozen languages. Mr. Forough is a Laureate of the Tchaikovsky International Competition, first prize winner of the Milwaukee Symphony Violin Competition, and winner of the USIA's National violin/piano Duo Competition with his wife, pianist Carolyn McCracken. The Forough/McCracken duo has performed in recitals notably at the Kennedy Center, The Phillips Collection in Washington, DC, and at the Colon Theatre in Buenos Aires. Mr. Forough's recital and orchestra solo appearances throughout Eastern and Western Europe, Russia, the Middle East and in the United States have received praise by both the critics and the public alike. His live and recorded performances have been broadcast on radio and television on four continents. He has performed with the Milwaukee Symphony, Alabama Symphony, Belgian National Radio Orchestra, NIRT, The Moscow State Orchestra, and numerous other orchestras internationally. Orchestra, and numerous other orchestras internationally. At age nine he entered the Royal Conservatory of Music as a student of the renowned violinist Arthur Grumiaux. Further studies were with legendary violinists and pedagogues such as David Oistrakh at the Tchaikovsky Conservatory in Moscow, and with Josef G Mr. Forough is a full time faculty member at Carnegie Mellon University in Pittsburgh and is on the faculty at Roosevelt University's College of Performing Arts in Chicago. He is much in demand and sought after as a pedagogue, and his dedication to teaching has resulted in his students being members of the Chicago Symphony, The Cleveland Orchestra, The New World Symphony, Calgary Symphony, Houston Symphony, Milwaukee Symphony, and others. Mr. Forough also teaches highly gifted pre-college students, some of whom have distinguished themselves as first prize winners at competitions such as the International Johansen Competition, the Kingsville International Young Performers Competition, The Illinois Young Performer's Competition, The Fischhoff Chamber Music Competition, ASTA, ARTS, and as prize winners at the Irving M. Klein International String Competition, the Corpus Christie Young Artists' Competition, the Stulberg International Competition, the Yehudi Menuhin International Competition in Folkstone, England, and many others. He has been an adjudicator for competitions such as the Stulberg International Competition, the Seattle Young Artists Festival, the Schubert Club, and the Sorantin International String Competition.

F(o)routan [Yousef] (1891-1978 Tehran) He played Setar, Tar, and Piano. His teachers were: Mirza Abdollah and Mirza Hussein Gholi. He was a member of Iranian Music Institute and radio and television. He recorded Radif with Setar in Cassette. His students were: Hussein Alizadeh, Daryoush Talaei and ...

«A pupil of both Mirzâ Hoseyn-Qoli and Darvish Khân. He was familiar also with violin and piano. Nothing is known about his setâr learning courses. Because he was regarded as a living encyclopaedia of zarbis and had countless tasnifs and pishdarâmads in his wizard-like memory, he probably had as his mentors some of the greatest of past masters. His way of sound-making on setâr and exemplary ornamentations on the instrument reveal him as a true successor to the throne of Darvish Khân. His strong-strokes, his élan in melodic contours, frequent uses of vocal melismata in setâr phrasing and his pearl-like tremolos are his most understandable characteristics. He was virtually one of few prominent setâr players of the previous century and trained distinguished pupils in the Center for Preservation and Distribution of Persian Music.» (Honarbin Maral Website)

“Ostad Yusef Forutan was born in 1891 in Tehran. His brother Mo'addab-os-Saltaneh had a keen enthusiasm for Persian music and this caused him to get acquainted with many of the masters of his time. He studied setar with Mirza Abdollah and tar with Aqa Hoseyn-Qoli. Forutan performed concerts with prominent contemporary masters for the benefit of refugees and the victims of natural disasters. Generally he never played in public unless for charity purposes and never had a stage appearance. After some years, he performed some pieces by setar in Mahur by the tomb of Hafez (Hafeziyyeh) in Shiraz for the presentation of Persian music. Forutan had a perfect mastery in setar, tar, piano and violin using a style of his own. He was among the few masters that National Radio and Television managed to take advantage of their knowledge and experience. He recorded a cycle of Dastgahs and instrumental Radif of Persian music with setar for National Radio Corporation; Presently this recorded cycle is preserved in the Archive of Radio and Television (Seda va Sima). Forutan had taught many of our present masters, including Hossein Alizadeh, Daryush Tala'i, Davud Ganje'i and Parviz Meshkati. He had great dynamism and action in playing; Forced, complicated and fluent pluckings are some of his special features in performance, that seem to be rooted in the styles of Yahya Zarpanjeh and Darvish Khan. In his old age, Forutan abandoned setar, and eventually died in 1979.” (Source : Mahoor.com)

Fouladi, [Amir] . Oud Player. Amid Fouladi came to London in 1989. He started the guitar at the age of 15 and performed in a rock band for 3 years in various venues in South London. He has had live performances in Tehran as part of a world Jazz ensemble. At the age of 19 purchased a Barbat and started study of eastern modal music theory. Amin currently plays the Barbat as a member of Simorgh (a London based fusion group), as well as a traditional Persian ensemble. His magic is in producing music from a home hifi & basic computer.

GGGGGGGGGGGGGGGGGGGGGGGGGGGGGGGGGGGG

Galdi Garekazi [Ashour], traditional torkmeni dotar player / bard. He issued a CD “Gorgan yooli” (Hozeh Honari, 2008)

Ghamar Vaziri **Molouk**

Released works (Hermes Records) : Ceremonies, Endless Vision, Clouds

Ghamar Molouk Vaziri : see Vaziri



Ghahremani [Esmail] (?)



Ghanem [Simin],
Singer.



Ghaneh [Nesa],
Singer.

Gharachedaghi [Sheida], pianist, “*Sheida Gharachedaghi is a pianist and composer of international repute is a graduate of Vienna Academy of Music, Austria. She has composed music for 40 films. Of which 7 have won international awards. Gharachedaghi founded and directed for 5 years the music center at the “Institute for Intellectual Development of Children & Young Adult ” in Tehran, Iran. She held a professorship in Music & Piano at the “Farabi” Fine Arts University of Tehran followed by a 7 year tenure at the State School of Music in Waldkirch , Germany. Since her arrival in Canada in 1986, Gharachedaghi has composed numerous pieces of chamber music and also performed in Montreal and Toronto. Her highlight was the composition of “Faries” an opera-ballet performed in Toronto in 1989. She continues to teach piano as well as Orff and Kodaly methods. She is a member of CAPAC (Composers Authors & Publishers Association of Canada), and member of Mithra (Art & Culture Organization). What brought Sheida to publish this book is , explained best by herself: “After twenty years of experience in teaching music, I have come to the conclusion that we need a kind of music which could relate the occidental with the oriental. With the help of more collaboration in music we could profit from each other’s strengths. With this aim I have composed and published my book “Short Pieces for Piano”. Works on Schedule (Hermes Records) : Faries » (Hermes website)*

Ghahremani [Esmail] (?) born in Tehran. His teachers were Mirza Abdollah and Mirza Hussein Gholi Farahani. He was the best student in their class. He was recorded Radif in Disc and given to Nour Ali Broumand. However, That Disc loses. His students were Nour Ali Broumand [12’th years], Ali Tadjvidi and Shokrollah Ghahremani. « *Although almost all Iranians know this great master by name, unfortunately I do not have any reliable information about him. I even surfed the internet to find something about him without any success. This is a pity that no one has even tried to write a couple of lines for such an everlasting master of Persian music on such a big ocean called internet. What are the Iranians doing with this internet? Just chatting and matchmaking? Ustad Hussein (Hosein) Ghavami chose the name Fakhteh /fa:khteh/ as his artistic name. Fakhteh is a bird that appears mostly at early spring nights and has a very gentle and sad voice. Its voice is look like short whistles. This bird mostly appears where there are trees. In some areas of Iran, this bird is believed to have been looking for its mate, pal, or a very close friend who is missing. As in figurative language, the person who is filled with pain and cannot help talking about his pain is also called Fakhteh in those areas. They say: " He talks about his pains like a Fakhteh. OR, He has become a Fakhteh (because of his pain)."*Two of his greatest works are: *To ey Pari Kojaee?* (Where are you Beloved?) and *NaghmeH ye Fakhteh* (The whisper of Fakhteh). »

Ghaneh [Nesa], female Singer. Member of MEHR ensemble. Educators: Nasser Ezadi, Mehdi Fallah

Ghanem [Simin], female Singer.



Gharachedaghi
[Sheida], pianist



Gharassou (Maryam). plays Tar lute for the Baran Band

Gharassou (Maryam). Studied the Zar among the Ahl e Ava of Qesh isl (PHD Nanterre university, near Paris, France) and various local musical customs, such as the seasonal *shush* festival in Salakh, Qeshm Isl. Known as the Tar player in the Baran Band.

Ghassemi (Reza). Setar player, leader of the Moshtaq ensemble. Collaborated with she-vocalist Homa (« Dashti-Mahur », 199x), then Sepideh Raissadat :« 14 pièces pour un redécollage » (2012), « Tambour inopiné » (2014), with technical option towards a renewal of the sonnati music. *“Reza Ghassemi à commencé l'étude du setar. auprès des maîtres Djalal Zolfonoun, Mohamad reza Lotfiet et celui qui est considéré comme le plus grand, Ostad Ebadi. Il suivra cet enseignement pendant 10 ans, recueillant auprès d'eux les secrets de la de la technique instrumentale ainsi que différents versions du radif.*

Avant de quitter l'Iran, il travaille régulièrement avec Shahram Nazéri, ce qui lui permet de perfectionner sa connaissance du radif vocal. Depuis son arrivée à Paris, en 1986, il se consacre à l'enseignement et donne des concerts avec son groupe ou en solo. Reza Ghassemi et le directeur musical du groupe Moshtaq et compose toutes les pièces originales de son répertoire. il a également passé beaucoup de temps à étudier la musique du théâtre religieux de l'Iran; le Taziéh, qui l'inspire pour sa propre création artistique. il est aussi dramaturge et metteur en scène et a composé plusieurs musique de scène. Reza Ghassemi, par ses recherche extensives sur les formes anciennes et par son enseignement qu'il dispense à de nombreux élèves, contribue pour une part importante à la préservation d'une musique savant persane authentique. »

Ghassemi (Davod). Lyricist, folklorist from Mazandaran. Basically a PhD in law, he uses to write lyrics for Taleba troupe. Born 01 Shahrivar 1351 AH / 1973 in Amol. Occupation: Member of the faculty.



Ghassemi (Reza), setar.



Ghassemi [Davod]
lyricist for Taleba



GhavamSadri,
Farimah, pianist



Gholami, Shahram . Born 1974.
(iranian ouds)

Ghavami (Hosein) Ostad Hussein (Hosein) Ghavami chose the name Fakhteh /fa:khteh/ as his artistic name. Fakhteh is a bird that appears mostly at early spring nights and has a very gentle and sad voice. Its voice is look like short whistles. This bird mostly appears where there are trees. In some areas of Iran, this bird is believed to have been looking for its mate, pal, or a very close friend who is missing. As in figurative language, the person who is filled with pain and cannot help talking about his pain is also called Fakhteh in those areas. They say: " He was talking about his pains like a Fakhteh. OR, He became a Fakhteh (because of his pain)." Two of his greatest works are: To ey Pari Kojaee? (Where are you Beloved?) and Naghme ye Fakhteh (The whisper of Fakhteh).

GhavamSadri, Farimah, pianist *Born in 1950 (Tehran, Iran). She began her musical training at an early age under the supervision of renowned pianist Ophelia Kombadjian and she graduated with honors from the National Conservatory of Tehran. In 1973 she received a scholarship from the Ecole Normale de Musique de Paris and graduated in piano education and chamber music. She participated in various special masterclasses for piano and chamber music in Kijana and Siena, Italy, at Temple University in Philadelphia, USA, and at McGill University, Canada. She was professor of music at the National Conservatory of Tehran. Ghavamsadri participated in many concerts at the Iranian National Radio and Television and had performances in Europe and USA. She is the co-founder of the Tehran Group for Contemporary Music (1993) and is also musical director and principal soloist of the Iranian Orchestra for New Music. She is also responsible for editing Mashayekhi's piano compositions, and has held many world premiere concerts of his piano works. She has recorded numerous works of Mashayekhi on CD's. (Hermes website)*

“Farimah Ghavamsadri was born in 1950 in Tehran, Iran. In 1973, with renowned pianist Ophelia Kombadjian as her teacher, she graduated from the Tehran National Conservatory. She continued her education at the Ecole Normale de Musique de Paris where she received her musical diploma in piano education and chamber music in 1976. In 1993, she and Alireza Mashayekhi cofounded the Tehran Contemporary Music Group. She has held many world premier concerts of Mashayekhi's piano works, many of them are available on CD. Mashayekhi's vision of multiculturalism encompasses a wide variety of approaches. In AVEC CHOPIN he uses quotations from various pieces from Chopin and from his own works. He also makes changes in Chopin's music which are reminiscent of Mashayekhi's music and vice versa. This composition starts with atonal arpeggios that evolve into Chopin's A-minor Waltz, but written in Mashayekhi's style, which then evolves into the closing chord of the piece. In this composition we hear phrases from Chopin's E-minor and A-minor Waltzes and C-minor Ballad. From Mashayekhi's music we have quotations from CRYSTAL I, Sonata I and Etudes No. 15.” (Mahour institute website)

Gholami, Shahram . Born 1974. Barbat Player . He began Oud playing with Mansour Nariman in 1991 and has collaborated in recordings such Konj-e-Sabouri, Sharh-e-Shogh , Nashakiba and Rouge. He has had performance in concerts of Rumi, Shiva, Davod Azad, Esmaeil Tehrani, Mehrdad Delnavazi Ensembles and National Orchestra, and TV Orchestra. He knows also Setar playing. **(iranian ouds)**

Shahram Gholami was born In Tehran, Iran, in 1974 and began studying the ud and traditional Persian music at the age of 20. Under the tutelage of the great Mansur Nariman, Shahram began recording with composers such as the legendary Parviz

Meshkatian and Ardeshir Kamkar. Shahram was a member of the Iranian National Orchestra for nine years and subsequently played at various festivals such as the 2003 Sufi Music Festival, Amir Khosrow, in India, with the Rumi Ensemble, and Oslo's World Music Festival with the Sarvestan Ensemble in 2006. He collaborated from 2007 until 2008 with master singer Shahram Nazeri. In Europe, Shahram has performed with the Rumi Ensemble and Javid Afsari Rad. Also with Peyman Yazdanian and the Xenia Ensemble, and he has recently performed solo in Paris' Theatre de la Ville, Abbesses. February 2010 marked the release of his solo album, Tolu-e-Kavir, inspired by nature and ancient Iranian fables. Currently, Shahram is working on his latest album with the esteemed Habib Meftah Bushehri. [Mahoor.com]

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Gholami [Mohsen] santur Player "Mr. Mohsen Gholami was born in Amol city of 1979 (1358). He learned Santour from ustad such as Ramin Safaei , Parviz Meshkatian and also learned composing from ustad Ali Tajvidi and Milad Kiyayi . His writing was published to call (shere Bivasueh)' book. This book includes whole of soloists from Parviz Moshkatian , at 8 volumes that one and two volume published .2. salise of student was published at album "Avay Bargrizan" by (chahar bargh) company . 3. this book consist of pants about santur from himself . 4. Now he is going to published several writing that we cancel to santur solo and chord instrument orchestra and pointed the rest of volume book of (shere Bivasueh) . Mohsen gholami presented intensive table of "Avay Bargrizan" and to rivise " shere Bivasueh" to the market totally. " (source personal website)



Gholami [Mohsen]
santur Player



Ghowsi ["Khalifeh" Mirza Agha],
qadiri sheikh, Sanandaj



Lyricist **Golgolab [Hossein]**

Ghowsi ["Khalifeh" Mirza Agha], is one of the greatest mystics of Qaderieh dynasty. He was born in Sanandaj in 1891. He is one of the disciples of Sheikh Abdolkarim Kasnazani and received his spiritual degree from him. Now he has been the Khalifeh of Kasnazani Khaneqah in Sanandaj for more than 40 years. He is the great master of Qaderieh sect. His mellow voice, transparent and precise tone of daf, strong touch and piercing and influential poems he sings are his main characteristics. Khalifeh Qosi never touches daf without ceremonial ablution. His style is a perfect imitation of his father's, who was his first teacher since childhood. His fame, now, is distributed worldwide and for several times he has toured abroad in different European, American, African and Asian countries. He sings in Arabic, Persian, Turkish and Kurdish languages the works of several poets namely Bikhod, Mahvi, Hazin, Taherbeg, Vafayi, Amin, Sheikh Abdolqader Gilani, Hatam Tayi, Ibn-e Arabi, Sa'di, Hafez, Mulavi, Jami in the old traditional style of Khaneqahi music, and accompanies himself with daf. His sons and grandsons are his best pupils. Alireza and Abd-ol-Rahman have inherited father's tone of voice and touch, and occasionally accompanies him. Recent years witness the founding of numerous daf ensembles many of them being under the direct or indirect influence of his trio. Though Khalifeh Qosi complains the inauthenticity of many of these ensembles, the influence of his daf playing and singing on them are undeniable. (Source : Mahoor.com)

Other sources: Ostad Mirza Agha Ghosi, outstanding daf player and master of Sufi vocals, was born in Sanandaj, Kurdistan province of Iran, 1928. He learnt the art of daf playing and Sufi vocals in during his teenage from his father Haji Ghowsi and later with Darvish Karim. He was appointed khalife (spiritual leader) by sheikh abdolkarim Kasnazani of Kirkuk. He is one of the oldest daf players of Iran and he has a very nice vocals. He has performed in many festivals of Iran, France, Colombia, Turkey, Panama, Peru and Ecuador. His sons Abd-al-Rahman and Ali-Reza are good daf players and singers and accompany their respected fathers in his performances. (NASEHPOOR.COM)

Golgolab [Hossein] « was born in 1895 to a family of music connoisseurs in Tehran, and received his first education in music at an early age from his father. He later joined the classes of the distinguished masters of Persian music, Aqa Hossein-Qoli and Darvish Khan, where he learned to play the tar and setar. He was a botanist, musician, poet, and scholar. Golgolab was one of the first students of the first music school in Persia, founded by Alinaqi Vaziri. Golgolab was particularly talented at composing songs, since he was both a poet and an accomplished musician familiar with standard music notation. This so impressed Vaziri that he invariably asked Golgolab to write lyrics for his compositions. Golgolab's best-known poem is Ey Iran (O, Iran) which was set as a

patriotic hymn in 1944 by Rouhollah Khaleghi and has virtually become the national anthem of Persia. Golgolab also composed lyrics for other Khaleghi compositions, such as *Sorud-e Azarbaijan* and *Naqme-ye Esfahan*. Golgolab continued his higher education at the Elmiye School and the Darolfonun (Tehran's Polytechnic School). He also enrolled at the newly established School of Law and graduated with a degree in law and political science in 1922. Golgolab began teaching natural sciences in 1919, and by 1928, when he was tenured at the School of Medicine, he had published twelve books in this field. After the School of Medicine became the Faculty of Medicine of the University of Tehran, Golgolab was awarded a doctoral degree in 1935 and appointed professor of botanical biology in 1940. He retired in 1966 and a year later became the first professor emeritus of the University of Tehran. Golgolab became a permanent member of the Farhangestan (Academy of Persian Language) in 1935 and the director of its secretariat a year later. In this position he played a major role in the coining of scientific terminology in Persian for the natural sciences, particularly botany. Many of the terms he devised are now part of the established scientific vocabulary in Persian. He died at age eighty-eight on March 12, 1984, in Tehran. » (RAKS website)

Golnazar , Darvish : a kordi *tanbur* lute virtuoso.

Golpayegani , Akbar : proved to be one of the prominent voices of the famous Golha Radio program (“Javidan” section, sonnet, 1960’s) with Iradj, Abdulvahab Shahidi, Gholamhosein Banan. The high pitch tune of his voice is specific; his Avaz are noticeable. No significant production after revolution (seems so), but extensively compiled by Avaye Novin (“Golhaye Rangarang” vol. 1 to 16).

Goran tanbur orchestra : a kordi *tanbur* ensemble founded in Kermanshah by Jahanbakhsh ROSTAMI

Goodarzi [Mortezā] (Persian: مرتضی گودرزی) dotar player, influence of Northern Khorasan. is an Iranian dotar player. Goodarzi was born in 1979. He started his musical training at the age of nine. Goodarzi began Learning Dotâr with Dotâr masters such as Haj Ghorban Soleimani, Esmail Sattarzadeh, Mohammad Hossein Yeganeh and Seyed Hasan Qodrat.

Artistic biography: Playing in four student festivals. Playing in music festivals in Iran and abroad. Selected as the best singer and Dotâr player. , Works: *Quchân folk music*, Publisher: Iran music association. (CD) , *Shakhataei - Music of Northern Khorasan*, Publisher: Chaharbagh. (CD) , *abrisham-e tarab (Silk of Mirth)*, Publisher: Barbad Music. (CD) , Playing in the music of the film “When Everyone Was Sleeping”. , usic of the documentary “Aids”. , Playing in radio and TV programs in Tehrân. , *Rahgozâr (Passage)*, Publisher: Barbad Music. (CD) , *Peyvand (Union)*, Publisher: Barbad Music. (CD), “ (Radio Screamer website)



Goran tanbur orchestra



Guerami , [Mahvash],



Conductor **Gregorian [Rouben]**

Gregorian [Rouben] (1915- 1991) “was born into an Armenian family in Tbilisi, Georgia. His family fled the city of Tabriz, Persia, in 1915 to avoid the horrors of Armenian massacres happening in neighboring Turkey. A second-generation musician, Gregorian received his primary music education from his father, the violinist, conductor, and teacher Leo Gregorian, who had studied in Belgium with the legendary Leopold Auer. Rouben Gregorian studied in Tehran and Paris and settled in Boston in 1952. His musical activities included teaching, conducting, and composing. For more than 25 years, he was affiliated with the Boston Conservatory, where he taught violin and was the conductor of the orchestra and chorus. During his active years, Gregorian was the conductor of the Boston Women's Orchestra, The Portland Symphony Orchestra, and the Komitas Choral Society of Boston. He was twice invited to Armenia to conduct the State Philharmonic Orchestra of Yerevan, and he also guest-conducted the National Iranian Radio and Television Chamber Orchestra. Among other prominent musicians of the time, Gregorian was also closely affiliated with the Boston Pops Orchestra, and he was one of the founders and most frequent conductors of the Armenian Night at the Pops. He was proclaimed "Man of the Year" by the National Representative Assembly of the Armenian Apostolic Church of America. “ RAKS website

“**Groh Mozighi Toos**”, “Toos Musical troupe”, a prolific troupe devoted to local folklore and dotar ensemble in the 1990’s in Toos, Mashhad. Feat: Alki Shakhfete (dotar), Ali Sharifi (dotar), Gholamhosein Sharifi (dotar), Ali Akbar Saket (dotar), Muhammad Ali Monjezi (ney). They issued various cassettes of traditional repertoires of Kashmar, Torbat heidariyyah and mystical songs (“Zal man Hoo”) in the 1990’s.

Groh –e Shewash, see Shewash

Groh Simin Boyan, a Setar lute quintet from Kermanshah, led by kurdish Behnam Kazemi and feat. numerous relatives. The troupe adapted mystical songs and poetry for a setar rhythmic arrangement. They issued a cassette and toured Kermanshah in the 1990's.

Groh –e Varesh see Vares

Groh –e Yahyazadeh, see Yahyazadeh

Guerami , **[Mahvash]**, female Santur player

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

H

Habibi [Masud]. Daf player .

Haddadi [Pejman], Tonbak player”(born 1969)

“*Pejman Hadadi, a virtuoso Iranian tombak and daf player, has been hailed "the finest Iranian percussionist living in America" (KPFK Radio, Berkeley, Rhythm magazine). He began playing tombak at the age of ten under the masters of the instrument Asadollâh Hejâzi and Bahman Rajabi. In 1990, upon immigration to the United States, Hadadi began his professional career, performing and recording with ensembles of Persian classical music as well as Indian, Turkish and American musicians. In 1995 Hadadi composed and performed for Namah and Dastan ensembles. His discography includes Midnight Sun, Through Eternity, Fire of Passion, Whisper and Tale of Love. His credits include film and theater soundtracks such as The Prince of Egypt, numerous television and radio interviews with live performances including BBC Radio in London, KPFF and KCRW stations in California. Pejman Hadadi was the recipient of the 2001-2002 Durfee Foundation Master Musician Award and he currently resides in southern California where he teaches tombak and daf.*” (Mahour Institute website)

«*Began playing tombak at the age of ten with the masters Asadollah Hejazi and Bahman Rajabi. Upon immigration to the United States (1990), he began his professional career, performing and recording with ensembles of Persian classical music as well as Indian, Turkish and American musicians. In 1995, Pejman Hadadi joined the famous Dastan Ensemble. Over the years, he has also performed with some of the masters of Persian music including Hossein Alizadeh, Shahram Nazeri, Hossein Omoumi, Parisa, Ali Akbar Moradi and Ardeshtir Kamkar. Pejman, recipient of the prestigious Durfee Foundation Master Musician Award, is also the founder of Neyreez World Percussion Academy in Southern California, where he teaches Tombak and Daf.*” (Hermes records website)

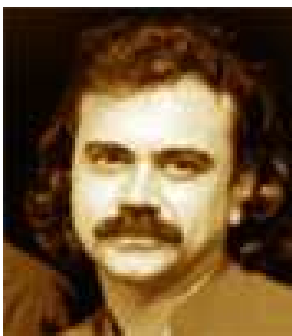
Released Works (Hermes Records) : Clouds, Monad, Release

Haddadian [Mohammad Ali] proficient Ney player (Source : Mahoor.com)

Haddidian [Hosein] proficient dotar player from south of Khorasan razavi. He used to accompany famous singers Hosein Rezaei and Hosein Abidini.

Hafezi [Fereydoun] a composer / setar player

Haghighi [Tahmineh] Female santur player. A follower of Faramarz Payvar and cooperated with Peyman Azarmina (duet for Santur). Issued her own radif cassette.



Haddadi
Tonbak player

[Pejman], Hafezi [Fereydoun]

Haghighi [Tahmineh]

Haghighi [Kiu]

Haghighi [Kiu] « *Kiu Haghighi is known as a santour virtuoso in concert halls around the world. (...)Kiu's work as both a performer and a composer combines and blends traditional Persian forms with contemporary ones. His audiences have remarked at Kiu's new approach to the age-old tradition of the Persian santour. Audiences always remember the energy and vigor of expression of Kiu Haghighi in his musical performances. He has remained faithful to a desire to share classical Persian music with western audiences. Kiu Haghighi performs a varied program of classical Persian musical styles. His santour program consists of concert pieces which are his own original compositions. Kiu offers a 45-minute performance which highlights the exciting classical forms of Persian music.* »

Hagopian [Richard] . Oud player. Armenian descent. Living in the US.

Hajiun [Yasin] a.k.a. « Yasin » famous bandari singer from Bushehr in the 1990's, accompanied by prolific neyanban player / arranger Bahram Mehr Bakhsh.

Hakim Ava [Delbar] pianist, born Moscow, 1958. Released works (Hermes Records) : Piano Solo “*Born in Moscow in 1958 with Tajik origins, Delbar Hakim Ava started learning the piano at the age of six. Having completing her musical studies at the Central Secule, she attended the Tchaikovsky Conservatory in Moscow, continuing to play the Piano. In 1981 she graduated from the Conservatory, specializing in Piano, Piano Concert Meister and Pedagogy. In 1983 she received her Diplome Artistique under the supervision of Professor Aloumian. Afterwards she started teaching music at the Dushanbe University in Tajikistan and collaborated with the Ballet & Opera Theatre of Tajikistan as well as the Center of Methodic Music Pedagogy of the Tajik Ministry of Culture. Hakim Ava performed numerous solo concerts in Russia, Uzbekistan, Tajikistan, Kyrgyzstan, Kazakhstan, Finland, Norway, Czech Republic and Iran as well as accompanying the Symphony Orchestras in the former Soviet republics. Since 1997 she has settled in Iran and continues to teach at Azad University, Art University and the University of Tehran*” (Hermes website)



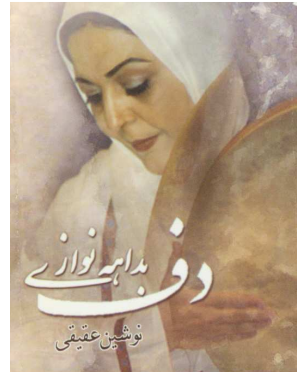
Hakim Ava [Delbar] pianist, born Moscow, 1958



Hang Afarin [Hussein] (1876-1952)



Hannaneh (Morteza) (1922-1989)



Haqiqi, [Noshin]

Hamedanian [Humayun] . Santur player. Played a cassette as a quartet with Jahanshah Borumand and Saeid Rudbari.

Hamnavazan, (Groh e Hamnavazan) a scaled-down line up of the previous Dastan ensemble, as gathered in 2013 for the album « Ahvaal-e del / a tale of the heart », (poetry by Rumi) for the vocalist Parissa. The band toured then, as this was possibly taking over previous tours of Parissa w. Dastan in the early 2000's, but missing major members such as Hamid Motebassem (Tar) & Pejman Hadadi (Daf, percussions). The ensemble featured Hosein Behroozinia (*barbat*), Saeed Farajpouri (*Kemancheh* ,conductor), Saina Khaledi (*santour*), Hamid Honari (*daf, tonbak*).

Hang Afarin [Hussein] (1876-1952) He was playing Kamancheh, Violin, and other military Instruments. His father was Abdollah and his brother was Akbar Hang Afarin. He was studying Music in Darolfonoun. His teachers were Mirza Abdollah Farahani [Setar], Darvish Khan, M.Loumer and M.Douar in Harmony. He accompanied Darvish Khan to Europe for recordings and composed many song. He published Radif for Violin and Piano with Ebrahim Ajang.

Hannaneh (Morteza) (1922-1989) Born in Tehran. He was playing Horn. He was composer and conductor of the Tehran Symphony Orchestra. He studied Music in Tehran Music High School. He founded Tehran Symphony Orchestra with Parviz Mahmoud at 1321 (1942). He went then to Italy for Music studies by Bistrot Cardochi in Vatican Music Institute for 5 years in 1332 (1953). Hannaneh returned to Iran and founded Farabi Orchestra in 1342 (1963), then cooperated with Fereydoun Naseri and Shirvani. Morteza composed many Music for Orchestra and Composed many Music for Film. He wrote many book for Iranian Music. « Morteza Hannaneh was born in 1922 in Tehran, into a highly cultivated family. His musical interest began from early age and in 1934 by insisting of his father he entered the High Conservatory and trained under Qolam-Hoseyn Minbashian by learning music theory and practice. In 1938 after the employment of some Czech masters in Iran, he began to learn French horn from Rudolf Urbanec. Meanwhile he was completing his courses in composition and horn and piano playing. He also composed several pieces for 2 and 4 horns. After graduating from conservatory, by the aid of Parviz Mahmud he learned the art of conducting as a profession. So he continued his music education (especially in composition) under Mahmud, and was appointed as the first horn-player in Tehran Symphony Orchestra which had been founded by Mahmud himself in 1943. He also taught at the Conservatory. After Mahmud and Grigorian, Hannaneh was the third conductor of the Tehran Symphony Orchestra. He wrote music for the documentary film called Iran, the Land of the Black Gold. By 1954 he composed Suite of the Coral City and performed it during the first millennium after the birth of Avicenna. After this concert he received a scholarship from Mr. Cerrulli, then the Italian Ambassador to Tehran. From 1954 until 1956 Hannaneh studied western liturgical music in Vatican High School of Music and at the same time he worked on his new film score called The Bride of Tigris. He studied composition with Maestro Carducci in Roma (1957-1960) and to afford the expenses he contributed in dubbing of Italian films with the late Hoseyn Sarshar and Parvin

Zarrinpur. For a period he studied film music under conductors Candelli and Ferrara in Cinecitta. After returning to Iran in 1961, a new period of his career began. Due pezzi per orchestra composed in dodecaphonic style is the most characteristic piece of his music in this period which he soon abandoned to participate in another way to globalize the Iranian music, instead of composing after western composers. In Hannaneh's words, composing in dodecaphonic style is actually adding something more to the western culture, but not necessarily to Iranian culture. He composed several orchestral, polyphonic and harmonic pieces based on Iranian themes in search of an individual language for his music. He invented the so-called "even" harmony, and was granted the membership of Radio Council of Music and then became the head of it in 1962. He founded the Orchestra of Farabi in radio and as its music director and conductor composed some pieces for the orchestra. In addition, he translated the famous Orchestration by Charles Coquelin into Persian. Hannaneh was sent to the International Seminar of Radio and Television Composers held by UNESCO and there he performed one of his compositions: Oratorio. Film score The Bride of the Sea and Diamond 33 are among his major works in this genre. After disbanding of Orchestra of Farabi, he founded the Music School of Radio and Television and contributed largely to the training of skilled singers and players for the broadcasting organization. Kakuti, one of his richest scores, is performed during the first Shiraz Art Festival by Television Chamber Orchestra, which brought him the Prix de Grande Massion. In the second Shiraz Art Festival Caprice for Piano and Orchestra was conducted by Farhad Meshkat. Coprice, one of his most powerful works based on Iranian music using his own style of harmony writing, dates back to 1955 during his residence in Rome. It takes numerous changes even until Hannaneh's late years. He was never satisfied with it, hence he called it "the damned Caprice." The third version of it has recently been performed by the composer's son, Amir-Ali Hannaneh, himself an eminent pianist. In 1971 Hannaneh received the best motion picture music award for the film Escape from the Trap. Afterwards he composed music award for The Wearied Wolf (1972-73) and then set aside making soundtracks and involved in musical and historical researches. »
(Source : Mahoor.com)

Haqiqi (Noshin) Female *Daf* player .

Haqiqi [Mehregan Gerami], morshed of zurkhaneh. He is born in 1961 and now he has a thirty year experience of being active as a morshed in traditional gymnasiums, called Zurkhaneh. While still in his teenage years, he heard a recording by Ostad Moradi, which drove him to follow his footsteps and become a morshed himself. He apprenticed the late Ostad Morshed Mehdi Kore'i, and in gymnastics he was the pupil of the late Ostads Javad Shah-Mohammadi and Abdolhoseyn Shah-Mohammadi. Morshed Mehregan has featured in many International festivals, among them are three times appearance in Royal Festival Hall (London), once in the Silk Road Festival (United States), twice in Morgenland Festival in Munich, and several times in Sweden, Norway, France as well as other European countries. He has got received his BA degree in physical training from Tehran University, and has been active in numerous Zurkhanes located in Tehran. (Source : Mahoor.com)



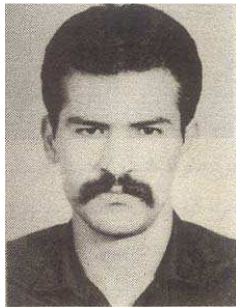
Hayati [Amir] , kordi bard-derviche from Sahneh (ahl e haqq sect)

Hayati (Amir) kordi *Tanbur* player of the ahl e Haqq community from Sahneh - Kermanshah province-. He was born in 1921 in Sahneh. He is one of most prominent tanbur-players and quite famous as a prestigious eulogist of the Imam `Ali. Amir began learning the tanbur at the age of 12 with his father, `Aliqoli. Then he continued his further studies with Seyyed Nasroddin Jeyhunabadi for several years. He has a humble and devoted personality full of divine love. Such characteristics contribute in distinguishing his style as a celebrated master of the tanbur and an eminent singer, among the others. This divine spiritual mood made him go on pilgrimages to the Holy Najaf fourteen times during his youth. His memories of this period are quite astonishing and highly noteworthy. After this period, upon his friends' requests, he moved to Tehran. He has been living in Tehran since then for several decades. In spite of being away from the main musical centers where the maqams of the tanbur prevails, he has been not only capable of maintaining a deep relation with his native music and the maqams, but also able to develop a unique style of his own in performing the ancient and sacred maqams of the tanbur, based on his high level of creativity and the divine love rooted in his personality. He has either directly or indirectly influenced many of the eminent tanbur-players. In 1960, upon an invitation from the authorities at the Iran Radio Station, he performed and recorded several pieces including an everlasting piece " `Ali Juyam, `Ali Guyam" (Saying Ali, Seeking Ali). Broadcasting his performances on the Radio can be regarded as an important means for introducing the tanbur to those interested people outside of Kermanshahan. Both his instrumental and vocal styles are largely different from the other masters of the tanbur. He is actually a virtuoso with an astonishing style. His right-hand performance techniques are also different from the other masters. The way of timing the musical sentences, pauses and the manner of setting poems to music as well as the special dignity which are manifested in his performances, along with the remarkable sonority of his instrument, distinguish him as a prominent master with a unique style. His particular tanbur, which is called "Neda`al-Haqq" (Call

of the Truth, Voice of the Lord), has a soundbox considerably larger than the other tanburs. Amir Hayati also enjoys a conspicuous talent and good taste in composing Kurdish and Persian poems. (Source : Mahoor.com)

« *Darvish Amir Hayati was born in 1921 in Sahne, Kermanshah, Iran. He started learning tanbur from his father, Ali Gholi Hayati when he was 12 and developed his skills with help of his spiritual mentor, Seyed Nasredin Jeyhoon Abad. His used Tanburs with big bodies of Late Master Nariman which were called Neda-Al-Haq (Voice of God). Darvish Hayati was the first person to use Persian lyrics on Tanbur and the first person to perform this instrument on a broadcasting media. He recorded the famous song "Ali Gooyam Ali Jooyam" for Iran's Radio and therefore contributed a lot to Tanbur's popularity. He never had an official Tanbur class but many skillful Tanbur players had learned a lot from him. He recorded an album named "Ali Gooyam Ali Jooyam" in 2000 which was produced by Mahour Label. Darvish Amir Hayati died in 2006.*» (Radioscreamer website)

Hazizi (Davod) kordi **Tanbur** player , presumably from the ahl e Haqq community . He plays instrumental kordi maqamat music on the tanbur lute.



گل نظر عزیزی



Hazizi, [Golnazer] kordi tanbur player from Kermanshan
Hazizi, [Davod] kordi tanbur player from Kermanshan
Hemadi [Asad'allah], folklorist, poet from Mazndaran

Hazizi [Gulnazer] **Tanbur** player from the ahl e Haqq community, Kermanshan .

Helm [Mohammad Qavi] was born in 1951 in Tehran. He was raised in a musical family that nurtured his talents from early childhood. He learned about the different regional musical traditions of his country from his uncle, while receiving his first lessons on percussion music at the age of five from his parents. He entered the Music Conservatory of Tehran at eleven, where he continued his studies in Persian traditional music and embarked on an apprenticeship in Western classical music. In 1978 he went to France to study with Sylvio Gualda in order to perfect his various repertoires of percussion instruments. Although away from his country, he continued to practice Persian music on his own. Currently, he hosts seminars on the improvisation on Iranian percussion instruments, and teaches Western percussion music at the Conservatories of Palaiseau, Ince, and the Ecole Nationale de Bourges. Qavi-Helm has played with many prominent masters and musicians of Iran. He is both a recording artist and a concert musician who has appeared at festivals and concerts throughout Europe, the United States, and Asia. (Source : Mahoor.com)

Helmbaz, [Hussein], a traditional dotar player from Amol, Mazandaran. Took share folkloric troupes in the 1990's. "Born 29 Persian date Esfand 1334 AH / 1956. in Amol. Education: Persian literature. Helmbaz taught himself Dutar playing. Amol worked in groups Shewash and Nima. His albums are "Dodecane Teti", "Shikai", (...)" . (Mehrava.com)

Hemadi, [Asad'allah]. Poet, lyricist. "Born: 29 Esfand 1330 in Sari, Mazandaran. Emadi teaches literature and are graduates of Tehran University. The writer, poet and researcher was born in 1331, in Sari, Mazandaran. His most famous poem is "va Allah Wa Palang".Emadi in several music albums including: Tika Duduk, of Teti, blood row, kindness and worked. His writings on literature and folklore from the Caspian are: "Va palang va Allah" (poetry ax with sound poet), "Legends of the Caspian", Hamza Pahlavan (bilingual Persian legend), "the land of song Rain" (ballads and songs of Mazandaran) and a novel can be mentioned." (Mehrava.com)

Heydari [Hejat'allah], poet, lyricist from Mazandaran

"Born 23 Dey 1331, Period elementary school and high school in the sphere Gangafrooz Shirgah Cress (current Qaemshahr). Graduated degree in sociology in 1349 and after years as a teacher in Tehran and other cities of Mazandaran. Retired in 1370. Wrote in Mazandaran dialect poetry since adolescence and to experience all forms of poetry. So far 30 classical prosody, in various forms odes, sonnets, quatrains, Amiri, couplet, Mstzad and writing. Except poems published in literary and cultural magazine, many papers were printed: and dozens of other papers, in the meantime, the book "Culture Mazandaran", "culture infinitive" "prosodic the attitude to music" "Masnavi Taleba" "Masnavi donkey and milk", and several other works now printed." (Mehrava.com)

Heydari [Shams El Din] **Tanbur** player from the ahl e Haqq community, Kermanshahan .

Heydariyyeh [Mohsen] neyanban player from Bushehr. Original member from Bandariyaneh band – bandari music - .

Hesam Saltaneh Morad [Jahangir] (1881-1961) He was Playing Violin, Piano, and Setar however was a compositor. His teacher was: Taghi Daneshvar. His friends: Aref, Hussein Taher Zadeh, Seyed Aziz Molk, Darvish Khan, and Mirza Gholam Reza. However, Mohammad Taghi Bahar [poet] was his friend. He had Phonograph and recorded his song and Taher Zadeh's song. He composed many songs.



Heydari, **Heydari, [Shams El**
[Hejat'allah] lyricist **Din]** kordi tanbur
 from Mazandaran player from **Hojat, [Azade]** **Hormozi** (Saeid) **Homayunfar [Karan]**
 Kermanshan (1897-1976)

Hojat, Azade : female singer from the radif quartet **Leyli**. Members are : Azadé Hojat (singer, dayere), Leyli Atashkar (setâr) , Asaré Shekartchi (kemânché), Nushin Pasdar (barbat, tambour zarb)

Homayunfar [Karan] “Born in Tehran (1969), started playing the Piano at the age of six . He studied the theory of music under the supervision of **Behbud family** and after graduating from high school he moved to England and then Turkey, where he attended the Bilkent College of Music. Karen continued studies in Haceti Tepe Music Conservatory (Ankara) where he met some of the most famous Turkish musicians and conductors such as **Hikmet Shimshek**, **Kemal Eroughlu** and **Enver Tufen**. Leaning on their experiences, he continued to learn more about Harmony, Counterpoint, Forms as well as playing the Piano. After coming back to Iran, he went on with his studies with **Amir Sarraf** and **Mehran Rowhani**. Karen's professional career began in 1994 in the Film Industry , where he composed more than 30 movies and TV series scores so far. Released works (Hermes Records) : *Qeshm Island* “ (Hermes records website)

Honarbin, Maral, a female setar Player. « *Maral was born in Tehran, Iran. she was born and grown in a family truly in love with Persian traditional music, and that was her first introduction to music. At age 6, she began taking Children Orf classes under supervision of Mr. Dâryush Feiz-Âbâdi. Through these classes, she was introduced to theory of music and also learned to play the recorder. At age 8, she performed in the Orf's graduation concert and at that time, she chose Setâr as her formal instrument. She started playing setâr under guidance of Miss. Faribâ Hedâyati. At 13, Maral took part in some competitions between youth. While taking Classes with Miss. Faribâ Hedâyati; Maral also studied with Ostâd Jalâl Zolfonun for a period of time.* » (Maral Honarbin Website)

Hormozi (Saeid) (1897-1976) He was born in Tehran. He was playing Setar and he was teaches Radif. His father was Hussein Seghat Saltaneh. His teachers: his brother Shahzadeh Abol Fath Mirza and Darvish Khan [2 years]. His friend: Amir Ghasemi [Singer]. He went to Radio and Television at 1307 (1928). He teaches in Iranian Music Institute. He records Darvish Khan's Radif with Setar.

« *A modest, humble musician, Saïd Hormozi studied târ from an early age with one of Darvish Khân's pupils, then with both Darvish Khân and Morteza Ney-Dâvud. In his middle years, due to a serious illness, after a brief learning period with his brother who had studied academically with the past masters, he abandoned playing târ in favor of setâr. His strong and beautiful renderings, radif-like intermittent passages as well as his élan vial are among his most prominent characteristics in playing setâr. His left-hand ornamentations and left-hand pizzicati and vibrations were peerless. He was one of the most distinguished performers in the history of setâr playing. Dastgâh-e-Mâhur was his favorite and he played it exquisitely.* » (Maral Honarbin Website)

“Saeed Hormozi (1897-1976) the prominent Iranian musician, the great radif master and virtuoso tar and setar player, the son of Mirza Hoseyn Khan Seqat-ol-Saltaneh, was born in Sangalaj quarter of Tehran. He showed his interest in music from an early age and grasped playing music despite the objections made by his family. He first began to play and practice music by himself and from 16 he learned tar from his brother Abolfatah Mirza who was a direct pupil of Aqa Hoseyn-Qoli. Afterwards he went to a pupil of Darvish Khan, Mahmud Ruhbakhsh, and then for a while he was accepted by Darvish Khan himself to study tar and setar and also the radif of Persian classical music. Soon Darvish Khan awarded him with the medal of the "Golden Hatchet," which he used to give to his prominent pupils. After the death of his great master, Hormozi studied the version of radif of Aqa Hoseyn-Qoli and Ali-

Akbar Khan Shahnazi and also a repertoire of precomposed pieces with the latter. In 1928 he began his teaching career by founding a school of music in Shapur street in Tehran. However, because of his major responsibilities in Sepah Bank - where he had been employed - he had to abandon the teaching career for a certain period of time. Upon the foundation of the Center for Preservation and Propagation of Persian Music, he cooperated there as an ostad of setar and radif and trained numerous pupils. Sa'id Hormozi was a committed musician who was fervently engaged in teaching and preserving the tradition of Persian music. On December 27, 1976 while teaching at the "Center" Hormozi slipped into a deep coma and did never come back. He died at the same night in Tehran." (Source : Mahoor.com)

Hoseini, [Seyyed Vali] A tanbur player from Kermanshan. Influential upon later players MORADI and ELAHI.

Hosseini [Seyyed Kazem], Vocalist locally known and acknowledged in Mazandaran. "Birth: 08 Persian date Esfand 1335. Education: Degree, Occupation: Retired . Son (of?) Ali, from 1347 to the implementation of different plays in different cities of the province and from 1368 to local music. He ranks first among the students in teachers' homes in Sari in 1352 and first place in the contest of Ramsar in 1354 in that country. He sang in various concerts and in 1374 the group joined Amir Pazevari". (Mehrava.com)

Hosseini [Bahareh], Violin player, Student. Member of MEHR ensemble. Educators: Alavi, Davoud Ganjeh'ei

Hoseinzadeh [Mahmud] a prolific vocalist and occasionnal dotar player from Kashmar, Khorasan in the 1990's. He is the most famous regional singer from Kashmar. He recorded some cassettes of traditional songs from Torbat e Heidariyyeh, often accompanied by dotar player Zolfoqar Asgharian.



Hoseini [Seyyed Vali] , **Hosseini [Seyyed Kazem]** vocalist from Mazandaran **Hosseini [Bahareh],** Violin player

I I



Iranshahi [Fahimeh],
Singer,

Irani Mojarad [Mohammad] (1252-1350/9/22 sh) (1872-1971) famous setar player in the 1960's {Hadj Agha Mohammad Irani Mojarad} Historian, Iranian Musician, and poet, famous past songs. He was taught Radif. His teacher was Mirza Abdollah Farahani. He was executing sessions with Iranian Music Masters at home. During these sessions one's was discussng about Iranian Music and concerts were performed by Iranian Music Masters. Some soundtakes were made there, home.

Iran Khanoum no detail available.

Iranshahi [Fahimeh], Singer, Student. Member of MEHR ensemble. Educator: Nasser Ezadi

JJJ

«Seyed Ali Jaberi (Kermanshah 1974) is considered one of the most important figures in contemporary Persian music. He comes from the traditional training. He learned the Radif of Persian classic music with various masters of the traditional including Golnazar Azizi, Seyed Amrallah Shah Ebrahimi, Ebrahim Sepehri, Hossein Alizadeh.. Jaberi has led Tanbur performing both in IRAN and throughout North of America (Canada), Europe (Italy) and Asia. He was the conductor and professional Tanbourist in Iranian National orchestra. His first professional experience in Asia was played in the orchestra of the famous MINON, in Japan. He conducted some other professional performances such as SUFI in India, and BARBICAN in England. Some of Jaberi's performances/compositions are the HAMDELI, AZ ZABOUR TANHAI, ZEM ZEMEYEH GHALANDAI.”



Jaberi [Seyyed Muhammad] Daf player from Kermanshah (Ahl e Haqq)

Jaberi [Seyyed Muhammad] Daf player from Kermanshah (Ahl e Haqq). « *Played with Seyyed Ali Khan tanbur troupe. « Seyyed Mohammad Jabery, born in 1981, in Kermanshah, interested in traditional, folklore and Gnostic music from childhood and had been learning Tanbour before of my brother, Seyyed Ali Jabery and with my brother and uncle's persuasion I selected Daf and learned initial lessons before of Ahmad Khaktinat back then and sol-fa, solmization and rhythm before of professors such as Jamshid Mohebbi and Hamid Moghadam. In Fajr music festivals, 1984, 1986, I was chosen as winner in section of Daf. I, accompanying with Seyed Ali Khan band, took part in Mizeon international music festival in Japan, on 1983. I took part in Fajr, Zekrozakerin, Hemas, Regional music festivals. In 2001, within Rumi band, accompanied by Filhar Mondek band of London, instructing by Iraj Sahbayi and composing by Kambiz Roshan Ravan, I performed 2 nights at Royal Festival Hall. We had plenty of concerts in London in Molana band, and vocalist was Abdolhossein Mokhtabad. I worked with several bands such as Seyed Ali Kan, Vadan Khoda, Dehlavy Strumming band (instructed by professor Dehlavy), Molana, Hamdel, Bidel, Ghalandar and etc. In 1998, in the form of Iran Percussion band, with musicians such as Pedram Khavarzamani, Shahin Mohajery, Massod Nadey, I took part in Spain Percussion Festival and gained the first place. In 1998, along with traditional music band instructed by Hamid Khabazy, had a tour in Spain and had several performances in Canada, Germany, Italy, France, Japan, England, Sweden, Denmark, Swiss, Tunisia, UAE, Lebanon, Spain and Czech Republic. And now I am teaching Daf, and my Daf va Baran album will be released soon.* »

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Jaberi brothers troupe Tanbur player from Kermanshah (Ahl e Haqq)

Jafari [Fatemeh] vocalist from Sari (Mazandaran) "Birth: 31 Persian date Shahrivar 1358 AH /1989, Sari (Mazandaran). Education: Bachelor of Nursing. She studied music in the traditional singing of the Caspian Farhangkhaneh (House of Culture) began in 1380 in the period of seven traditional music (radif) in the center until completion. Took part several concerts & CD in Germany and Sari, (...) with Shevash, as the reader's cooperation and this cooperation to be continued. Cooperated w. Mazarvan group, Mehrbang and other shows." (acc. Mehrava.com).

Jahan [Mahmud] Prolific, famous bandari singer from Bushehr in the 1990's, accompanied by prolific neyanban player / arranger Bahram Mehr Bakhsh.

Jahanabadi [Sina], female instrumentalist (radif) "Sina Jahanabadi was born in 1975 in Tehran. He was educated at the School of Music, and received his MA degree in playing Iranian instrument at the University of Arts. He has grabbed the chance of learning from Davud Ganje'i, Ardeshir Kamkar, Ali-Akbar Shekarchi, and the deceased Kamran Darughe. She has collaborated with a number of groups including Ava and Shahnaz under maestro Mohammad-Reza Shajarian, and Mowlavi Ensemble under maestro Shahram Nazeri. Also, he has played in several recordings such as Ah Baran, Zibatarin, Hengame, Nasim-e Vasl, Setareha, and in some film and TV series music. In addition, he has played concerts in various foreign countries and taken part in a number of international festivals." (Mehr ensemble website)

Jahanmani [Payam] (b. 1981, Tehran) , tar player. Graduated from the Tehran Conservatoire. Elementary level studies with Hamid Shoja'i and Karim Alishahi, Intermediate level with Arshad Tahmasbi and Behruz Hemmati. Advanced level with Ostad Hossein Alizadeh. Behzad Mirzaei (b. 1977, Tehran) Graduated from the University of Science and Industry. Tombak studies with Morteza Momtaz, and the late Daryush Zargari. Course of tar with Fariborz Azizi. (Source : Mahoor.com)

"Payâm Jahân mâni is an Iranian TAR player and Composer. Payâm Jahân mâni was born in Tehran (1981). He learned basic of music under Mr. Vaez Taghavi, Mr. Karim Alishahi and Mr. Hamid Shojaee supervision. Then for more education he worked under Mr. Arshad Tahmasebi and Mr. Behrouz Hemmati. He took advanced lessons from Hossein Alizâdeh. Payâm Jahân mâni is one of the most famous students of Hossein Alizâdeh. He is graduated from Music Conservatory of Tehran (1999) and Bachelor of Arts in music (2005)". (Radio Screamer website)

"Payam JAHANMANI s'est formé au târ, puis à la composition, auprès de Vaez Taghavi, Karim Alishahi et Hamid Shojaee. Il s'est ensuite perfectionné avec les maîtres Arshad Tahmasebi, Behrouz Hemmat et finalement Hossein Alizadeh dont il est devenu l'un des élèves les plus célèbres. Il a produit de nombreux CD, dont ses propres compositions Didar, Raha, Sarkhane et The Man Without Lips" (Sons de Perse)



Jafari [Fateme]
vocalist from Sari
(Mazandaran)



Jahanmani [Payam]
(b. 1981, Tehran), tar
player



Jahanshad, Jamal. Born 1948. (iranian ouds)



Jahed, Masoud, ney player

Jahanshad, Jamal born 1948. Barbat player. Entered the National College in 1960 and studied Radif, Music Composing and Harmonies with Ali Akbar Khan Shahnazi, Houshang Zarif, Farhad Fakhreddini, Hossein Dehlavi, Kamal Pour Torab and Hormoz Farhat there. He performed in lots of concerts in Iran and abroad with groups such as National Orchestra, Samaei Orchestra, Mezarabi instrument Orchestra by the leadership of Hossein Dehlavi and Big Orchestra of Faramarz Payvar and lots of recordings as as Oud Player. He plays play Oud, but also knows Tar completely. (*iranian ouds*)

Jahed, Masoud born 1341 AH/1973. A traditional ney player from Mazandaran. *"Masoud Jahed is a ney player and composer. He was born in 1342 and the third generation of musicians straw that goes its own way and less attention to the atmosphere of the world's reed hospitality. During the years he has worked, in addition to training in the field of music production and is also taking steps. His work began with Duet and three catching in the field of composing and later expand the scope of its activities to music with lyrics and released several albums. One feature works with K. Jahed, the wife of R. Jahed The last match as a result of the ney, which is published in collaboration with her husband, R. Jahed, "open window." (Mehrava.com)*

Jamshidi [Shahram] - Kamanche and Tanboor Player, born Tehran 1981. Followed the Masters: Afshin Jmashidi, Hooshyar shirinbayan, Seyed Khalil Alinejad, Taher Yarveisi, Mehrdad Javadian, Saeed Farajpoori. Founded Sajaran Music Group.

Jannaty [Asieh], Vocalist & Student. Member of MEHR ensemble. Educator: Nasser Ezadi

Javaheri [Ali Reza], santur player, virtuoso composer. *"Alireza Javaheri was born in Mashhad Iran in 1974. Began his basics music studies with Abbas Khammar 1986. Completed Persian radif of [Mirza Abdollah](#) with [Kaivan Saket](#) 1988. Started advanced music studies of Santour and Persian classical music with Master Reza Shafieian and Master [Parviz Meshkati](#). Started Tonbak studies with Daryoush Eshaghi, Mashhad 1991. Formed Zarbahang ensemble, and worked with Daryoush Eshaghi to Formed Zarbahang ensemble, and worked with Daryoush Eshaghi to compose many pieces of percussion music used for this group 1994-1997 Graduated from Art University in music studies in 2000. Formed [Chakad Ensemble](#) and played in several concerts in 1997. Worked With [Bahman Rajabi](#) and Chakad Group to create and play [Savaran-e Dasht-e Omid](#) with in Chakad ensemble in 2001. Concert in Australia With [Hengame Akhavan](#) in 2002. Many concerts with Bahman Rajabi and Maziar Shahi and Ahmad Mostanbet under [rhythmic Persian classical music](#). Worked with [Aref ensemble](#) and appeared in several concert in Tehran with Meshkati and [Shahram Nazeri](#). Worked with [Mohammad Reza Lotfi](#) to collect Master Hossein Yahaghi's work in 2006. Compose many pieces for Chakad ensemble - will publish soon. Worked again with Aref ensemble in Tehran with Parviz Meshkati and [Hamidreza Nourbakhsh](#) in 2007. Transcribed the works of Parviz Meshkati and many others into notation and published several of them" [Ali Reza Javaheri website]*

Javaheri [reza] singer, oud player in the 1990's. Few cassettes available suggest his repertoire was an adaptation of Kuche bazari-like, but feat. oud, qanun, mystical lyrics, and devoted poetry for Emam Ali.

Jenab Ghazvini (?) This singer was living at Ghajar era. His teacher was Agha Jan Savei [Radif] and Mirza Hassan Ghazvini [Sing]. His best student was [Eghbal Azar](#).



Jamshidi, Shahram,
kemancheh player



Jannaty [Asieh], Singer



Javaheri [Ali reza],
santur virtuoso

KKKKKKKKKKKKKKKKKKKKKKKKKKKKKKK

“He is a major poet in dialect language from Mazandaran province, . He was born in 1296 in the city of Sari. After his primary education in the literature and poetry and poetry in Mazandaran. (...) some of his dialect poems written by him and sit on people's mind, including the long poem written by "migration" that the story of the great migration from the countryside to the winter (...). This Masnavi later narrated by the late Muhammad worldly and share music Caspian region became one of remarkable recording in this area. The poet from Mazandaran province in addition to poetry, proemine in song and tasnif, and songs and rhymes lasting results (...). Also composed strains of music for Iran produced radio and television. (...) His son Dana Kabiri, inherited this major poet from Mazandaran province.” (Mehrava.com)

- Writing and singing in BABA TAHER group, under conducting of Maestro Seyed Khalil ALI NEJAD in 1995.
- Creating ARGHANOUN group with Mr. Hesameddin Seraj.
- His own attacts such as : Booye Behesht, Royaye Vasl, Eshgh o masti, Shooore masti.



Kabiri, [Gholam Hosein]: poet from Mazandaran	Kakavand, [Ramin]: Kordi Tanbur player	Kaki, [heidar] Tanbur player.	Kalhor, Keyhan (1963-) . Kemancheh player.
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Kalhor, Keyhan (1963-) . Kemancheh player. From Kermanshah « *Keyhan Kalhor was born in Tehran in 1963. At the age of seven he began his music studies under Master Ahmad Mohajer. A child prodigy on the kamancheh, he was invited at the age of thirteen to work in Iranian National Radio and Television Orchestra, where he performed for five years. At seventeen, Kalhor began working with the Sheyda Ensemble of the Chavosh Cultural Center, the most prestigious arts organisation at the time in Iran. While performing with Sheyda, he continued studying the Iranian traditional repertoire (radif) with different masters. In addition, he spent much time in different regions of Iran, including Khorasan in northeast and Kurdistan in the west, and absorbed regional repertoires and styles. He studied Western classical music in Rome and at Carleton University in Ottawa, Canada, where he received a degree in music. Kalhor has composed works for Iranian's most renowned vocalists, including Mohammad Reza Shajarian and Shahram Nazeri, and he has also performed with Iran's greatest masters, including Faramarz Payvar and Hossein Alizadeh. In 1991 he co-founded Dastan, the renowned Persian traditional music ensemble, and in 1997 he formed the ensemble Ghazal, which performs improvisations based on Persian and Indian music. His recent commissions include works written for the Kronos Quartet, and for YoYoMa's Silk Road Project.* » (simorgh.org website)

Kamjoo [Saeed] started playing the Kamanche at the age of seventeen under the guidance and supervision of Ardeshir Kamkar, Ali Akbar Shekarchi and finally Ostad Ali-Asghar Bahari. He received his BA in 1996 from the University of Tehran where he completed his studies with Dr. M.T. Massoudieh and Majid Kiani. Saeed Kamjoo immigrated to Canada in 1997 and since then has performed in several concerts and music festivals. In the recent years he has composed and recorded his instrumental, vocal and percussion works with various ensembles in Iran, United States and Canada. Kamjoo has proved to have a different approach toward the tradition and modern performance practices of Persian music. (Source : Mahoor.com)



Kamjoo [Saeed] proficient
Kemancheh player



Kamkar [Arsalan] (1339- sh) (1960- m)

Kamkar [Arsalan] (1339- sh) (1960- m) Barbat player. Presumably the homonymous kurdish clan's father. Arsalan was born in 1960 in Sanandaj. He learned the preliminaries of music from his father and since childhood he performed in ensembles in Sanandaj directed by his father. Later he came to tehran and studied music in the school of Fine arts. After the completion of his studies, he worked with Tehran Symphony Orchestra as violin player. He is now a valued member and concert maestro of this orchestra. In addition to violin which is his specialty instrument he is also highly skilled in playing the lute. Arsalan has also composed many musical pieces, among them are : In Memory of Ali Asghar Kurdistan, Zardi-e- Khazan(4 Kurdish songs) , Sarzamin-e-pedarlam, Sorood-e- Iran, Concerto(joint piece with Ardeshir Kamkar) Shabahengam(joint piece with Hooshang Kamkar on Nima Yushij's poems) Khak Symphonic Poem, Silk road, and the soundtrack for feature film "Mother" directed by the late Ali Hatami.

Kamkar [Ardavan] (1347- sh) (1968- m) : contemporary santur player

Kamkar [Ardeshir] (1341- h) (1962- m) kamansheh player



Kamkar [Ardavan]
(1347- sh) (1968- m)



Kamkar [Ardeshir]
(1341- h) (1962- m)



Kamkar [Arjang]
(1335- sh) (1956- m)



Kamkar [Bijan] (1328- sh)
(1949- m)

Kamkar [Arjang] (1335- sh) (1956- m) tonbak player

Kamkar [Bijan] (1328- sh) (1949- m) Tar / setar player

Kamkar [Ghashang] : setar player

Kamkar [Pashang] (1330- sh) (1951- m) : contemporary santur player



Kamkar [Ghashang]



Kamkar [Pashang] (1330- sh) (1951- m)



Kamkar [Houshang] (1325- sh) (1946- m) no details available

Kamoosi (Yusef) (1902-1987) barbat player, 1st generation. He has used trainings by Darvish Khan in Tar playing and has learned Oud himself. He has performed in "Radio Tehran" and has some recordings in India. (*iranian ouds*)

Karbati, [Hosein]. Tanbur player from Kermanshan.



Khaledi [Mehdi]
(1289-1369 sh) (1919-1990 m)



Kamoosi (Yusef)
(*iranian ouds*)



Karimi [Mahmoud]
(1306-1363/9/3 sh)
(1927-1984 m)



Karbati, [Hosein].,
tanbur player

Karim [Adnan] A kordi oud player and famous entertainer from Kirkuk, Iraq.

Karimi [Adel] A santur player.

Karimi [Mahmoud] (1306-1363/9/3 sh) (Tehran 1927-1984 m) His father was Ebrahim, a violin player. He was Singer, knew Radif and played Setar. His Teacher were Abdollah Davami [Sing], Irani Mojarad [Setar]. Davami was his teacher at 1330 (1951). He was teaching the vocal art in Iranian Music Institute and Music Conservatoire. His students was Parisa [Fateme Vaezi], Soheila Shahshahani, Afsaneh Rasaei, Sousan Matloubi and « *The master Mahmud Karimi was born in 1927 in Tehran to a family appreciative of culture and art. Following childhood and fulfillment of his preliminary and secondary education, he went to the state department for fine arts and started studying at a painting school, in the branch of miniature, under the tutelage of then masters and carried on for three years after the end of which he was also employed there. Afterward, he was transferred to the construction organization affiliated with the ministry of interior, and then to the ministry of justice after ten years in which he stayed till his retirement. From childhood he was really fond of arts and more of music though he had started with painting, so he began Iranian singing. From time to time he used various resources since there were no many opportunities to find someone quite accomplished and knowledgeable in traditional Iranian music. No doubt, this was for those who themselves had private musical schools and needed to strengthen their knowledge and competence in the field. As soon as Karimi found the notice for the establishment of this class, went for receiving the necessary education there under the master Abdollah Davami in vocal Radif following that he started to teach singing there too after a time. At the time when the society for development and propagation of Iranian national music had been established by the efforts of the department for fine arts and attempts of such masters as A. Davami, he participate in the complementary singing classes in the national music school, an organization grounded on the aforesaid society. He was one of the first students to enter Davami's classes from 1951 and mastered the complete set of Iranian vocal Radifs under that great master with abundance of effort. Davami himself said that from among his pupils Karimi was the*

one who was more infatuated with the job. After a while and under the permission of his master he was allowed to teach in his stead in the classes. The master Karimi had been able to work and teach in various art centers and organizations as the national music school affiliated with the ministry of culture and art and the center for development and protection of Iranian music, belonging to Iran's national broadcasting agency, in order to communicate all he had learned to his pupils. He was glad to train and teach those who were the real Iranian music lovers. He never gave up the hope for doing greater services in support of Iranian music and transferring this national heritage to others. As one of the genuine lovers of Iranian traditional music he always avoided dealers of vulgarity and those who were about to destroy Iranian music in the name of "art and music". The master Mahmud Karimi died in November 1984 at the age of 57 and was laid to rest in Imamzade Abdollah." (Source : Mahoor.com)



Karim [Adnan] kordi entertainer from Kirkuk. Plays oud. **Kamali, [Adel]**, tanbur player from Kerend, Dalahu **Kasaei [Hassan]** (1307- sh) (1928- m) **Kasirissafar, Mohsen**, Daf /Tonbak

Kamali, [Adel]. Tanbur player from Kerend, Dalahu in Kermanshan. Brother of Fereydun Kamali.

Kamali, [Fereydun]. Tanbur player and maker from Kerend, Dalahu in Kermanshan. Brother of Adel Kamali.

Kasaei [Hassan] (1307- sh) (1928- m) Born in Esfahan. He could play Ney. & Setar and most Iranian Classical Music and songs. His father was Javad Kasaei. His teachers were Jalal Tadj Esfahani and Adib Khansari [sing], Mehdi Navaei [Ney], Abol Hassan Saba [Radif]. His students were Mohammad Mousavi, Nematollah Sotoudeh, Manouchehr Borjian, Kamal Same, Manouchehr Ghayouri, and ... He was cooperated in Golha program with Tadj Esfahani, Jalil Shahnaz, Adib Khansari and ... He recorded Radif asette and tracks with Setar. This Radif is Esfahan Method.

« Hassan Kassaei is considered to be the best living ney player. He was born on September 26, 1928 in Isfahan. His father appreciated music and his home was a popular rendezvous for musicians, among them Seyed Hosein Taherzadeh (vocalist), Akbar Khan Noroozi (tar), Gholamhosein Saranj (kamancheh), Jallil and Hosein Shahnaz (tar), Esmayil Addib Khansari (vocalist), Jaflal Taj Isfahani (vocalist), and Maestro Aboihassan Sabba. Growing up in such a home, Kassaei developed a keen sense of musical and vocal appreciation. His father, having noticed his son's being a music prodigy, asked Taj Isfahani to give him lessons on vocals. In 1947, Maestro Mehdi Navai (a great expert of the nay and one of Naye Asdollah's students) agreed to give lessons to the young Kassaei. This tuition period was to last only three months due to the maestro's demise before which he had mentioned to Kassaei's father, "All that I acquired in forty years, this youth learned from me in only three months." Navai's successor as Kassaei's instructor was Maestro Abolhassan Sabba who managed to transfer his unique talent and creativity to Kassaei who in turn took advantage of this opportunity to become acquainted with some of the delicacies of the rich heritage of Iranian music and, thus, achieve the honorable position he holds in music today. Kassaei has been playing the nay for over fifty years. It is to his credit and a result of his hard work and creative spirit that this instrument has won such recognition nowadays. Many a tune that is played today on the ney would be unthinkable prior to Kassaei.» (simorgh.org website)

Kasirissafar, Mohsen, Daf /Tonbak player " Was born in Mashad (Khorasan, Iran, 1955). He began studying the Tombak in 1980. In 1983 and in order to complete his techniques, he started to study under the supervision of Hossein Alizadeh, Keyhan Kalhor, Mohammad Reza Lofti and Nasser Farhangfar. Since 1978 he lives in Rome where he works with musicians and composers such as Ennio Morricone, Giancarlo Schiaffini, Giorgio Battistelli, Angelo Branduardi, Mauro Pagani, Daniele Sepe, Rital Marcotulli, Antonello Salis and Alessandro Satta. His activity ranges from Persian classical to popular music, from medieval and renaissance music to contemporary and experimental. He has recorded numerous records and his concerts are frequently broadcasted. At present he devotes most of his time to teaching Tombak and Daf. Released works (Hermes Records) : Ditrambi, Clouds "

Kashani [Molouk] see Zarabi Molouk

Kaveh [Arsalan] tanbur player from Kerend, near Kermanshah. Cooperated with Masud Habibi.



Kashani [Molouk]



Kavian [Maryam], Violin player



Kavyani [Faraz] a tanbur player from Kermanshah

Kavian [Maryam], Violin player. Member of Mehr ensemble. Educators: Vahid Amirani, Farid Morse'ei

Kavyani / Kaviani [Faraz], “He was born in Kermanshah, Iran in 1981, He has been entering to the music world from 1989 with learning of tanbur. He got the first dignity of this instrument soloist tournament in schools of the Kermanshah province in 1995. He had been learning from master Mozaffar Berenji from 1996. He entered to conservatory in tar playing in 1999 and benefited from experiences of artists like Behrouz Hemmati, Fariborz Azizi and Mohammad Reza Ebrahimi. (Radioscreamer website)

“I was born in Kermanshah in 1359, I have been entering to the music world from 1368 with learning of Tanbour. I got the first dignity of this instrument soloist tournament in schools of the Kermanshah province in 1373. I had been using from master Mozaffar Berenji experiences from 1374. I entered to conservatory in Tar playing in 1378 and used from art of artists like Behrouz Hemmati, Fariborz Azizi and Mohammad Reza Ebrahimi.(...) CD “Zemestan Tanhai is published by Haft Eghlim institute” (<http://www.farazkaviani.com/Demo.aspx> website)

Kazemi [Bahman] a famous setar player. He created the Groh Simin Boyan, a mystical setar quintet from Kermanshah in the 1990's.

Kazemi [Muhammad Ali], lyricist, poet from Mazandaran. “Born: 20/02/1330 in Sangdeh near Dodangeh / Sari. Occupation: Retired. Education: Master's degree in Electrical Engineering. Epic poem composed in 1354 and so on Mazandaran society influenced many to name Chkl known professor.” (Mehrava.com)

Keramati [Mohsen] was born in 1947 in Tehran. He is a graduate of the Faculty of Fine Arts in Tehran University. He studied singing in 1978 with great masters M.-R. Shajarian, and Mahmud Karimi. He has performed in different countries such as France, Germany, and United States, alongside such masters as Hossein Alizadeh, Daryush Talayi, Hamid Motebassem, and Arshad Tahmasbi. Of his numerous recordings are Sobhgahi (Aubade), Raz-e No, and Panje-ye Dashti. (Source : Mahoor.com)

Keyvas [Guran Orimi a.k.a.], lyricist from Mazandaran, became deaf.

“Professor Goran Orimi the pen name of Keyvas, born 7 / 3/1317 chord educated and hard-working mountain culture is native to the Caspian. His hearing loss also compatible sound and silence, and that is attuned to the development of his poems in tabari language. (...). Keyvas is an honest narrative poem of what he Mazandaran flowing green land. He held (...) the first conference in honor of the elite and celebrities Mazandaran. Various tribute in TV and in Sari. Various awards for the protecyon of the local language.” (acc. Mehrava.com)

Khaledi [Mehdi] (1289-1369 sh) (1919-1990 m) He was playing Violin however he was composer. His teachers were Abol Hassan Saba, Hussein Yahaghi, Ali Reza Changi, Habib Samaei, Jalal Tadj Esfahani, Adib Khansari, Rouhollah Khaleghi and his father Hussein Khaledi. He went to Radio at 1333-34 (1954-55) and he founded Seven Ensemble in Radio.



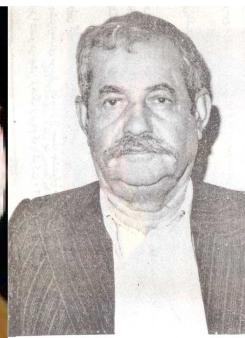
Kazemi [Bahman] a famous setar player from Kermanshah



Kazemi [Muhammad Ali] lyricist from Mazandaran



Keyvas [Guran Orimi] a.k.a., lyricist from Mazandaran



Khademi, Alabedin. (مرحوم عابدین خادمی نوازنده برجسته تنبور)
(tanbourgoran.com)

Khademi [Abedin]. Tanbur player from Kerend, near Kermanshah.

Khajeh, Parimehr (???) Female *Qanun* player . Released a Tribute to Simin AQARAZI as Mahoor CD MCD194.

Khaledi, [Sediq « Manzema »] young *tanbur* maker in Sanandaj, Kordestan, 2007.

Khaledian, Mohammad (born 1975) Barbat player He was taught Oud and Tombak first by Reza Rezaie in 1990 and then he continued Oud with Mohamad Firoozi. He is now a music student and has performed concerts with Javan, Neshitman and Roodaki ensembles. (*iranian ouds*)



Khaledian, Mohammad (born 1975) . (*iranian ouds*)



Khaleghi [Ruhollah] (1285-1344 sh) (1906-1965 m)



Khansarian, Reza. Born 1948 (*iranian ouds*)
Khansari, [Hadib]: radif singer



Khaleghi [Ruhollah] (1285-1344 sh) (Kerman 1906-1965 m) Musicologist, compositor, and Violin player His mother was a tar player. Studied Music in Iranian Music Conservatoire. His teacher was Ali Naghi Vaziri. He founded Iranian Music Institute with other Musicians, then Iranian National Conservatoire in 1328 (1949). He founded Golha Orchestra in Radio at 1340~1342 sh (1961~1963) and composed many songs and wrote many book for Iranian Music. He wrote Iranian Music history and biography that this book is Iranian Music Biography reference. His books: glance to Music, Iranian Music History, Music Harmony, and Iranian Music. He passed away in Salzburg. He was buried in Tehran.

“Born to a cultivated family in Kerman in 1906, Ruhollah Khaleghi showed a precocious interest in music. He studied in Tehran, Shiraz, Esfahan, and again in Tehran. He managed to persuade his parents to buy a tar for him. After a while he went to study kamanche with Rahim Khan, and for a while with Reza Khan, known as Barbod. After Vaziri founded High School of Music in 1923, Khaleghi entered his school. He developed a far broader view of musical concepts there. Despite father's opposition, Khaleghi continued his musical studies. He studied violin, composition and harmony and became assistant to Ostad Vaziri. This led to some minor clashes with the head of music chamber, but Khaleghi claimed his right to establish the National Conservatoire, probably his greatest contribution to the music in Iran as general. Khaleghi stayed at the basement of the building and composed and edited numerous essays, articles, books for pedagogical purposes, of which The Story of Music in Iran enjoyed a huge success. A man of discipline, he was also a hard-working author. His handwriting had an exceptional beauty, his memory was phenomenal, and he was a good orator as well. In music he was a true disciple of his beloved master, Vaziri. According to Vaziri, Khaleghi's style was truly academic based on their own mutual esthetic theories put forward to establish a new tradition. Khaleghi had two children, Golnush and Farrokh. Golnush is an eminent musician and has conducted and recorded her father's legacy. She studied in Tehran, Salzburg and now resides in the US. She also has established there a Khaleghi Foundation which helps to promote the heritage of Iranian music as well as to preserve the legacy of Ruhollah Khaleghi. Ruholla Khaleghi made several trips to foreign countries, from east to west, to share his musical experiences with other musicians from different countries. He went under an operation during one of his visits to Salzburg and died several years later, 1965. “ (Source : Mahoor.com)

Khansari, [Adib]. A vocal master of Muhammad Reza Shadjarian, proficient. Allegedly from the school of Esfahan.

Khansarian, [Reza]. Born 1948. Barbat player. At the age of 15 ,he began violin playing with Shora Michaelian and at 18, Oud playing with Mansour Nariman. He graduated from The Art Teacher Training Institute in 1978. Besides the collaboration with music ensembles like Hafez, Moshtagh, Neyriz and high orchestra of Hossein Dehlavi, he has founded an ensemble named Barbat and has performed lots of concerts in Iran and abroad. He has also helped Master Nariman in recording the pieces of the "Oud Playing Methods" book as an accompanist. (*iranian ouds*)

Kharkan, [Negar]: Kemancheh player. *"Born in 1362-Tehran, Kamancheh, BSc, music in music University and MS student of music. She started her music training career at the age of 12 with Kamancheh under supervision of A. Kamkar, H. Montazeri & S. Farajpour. Performing several concerts in Iran: Ham Avayan -86, H. Alizadeh & Molavi Ensemble , Sh. Nazeri & Eshtiyagh , A. Ghorbani , and in other countries performing several concerts in Germany and france. [Shahnaz ensemble website]*

Khavar Zamini, [Pedram]: tonbak player. *"Pedram KHAVAR ZAMINI fut élève des maîtres Kamyar Mohabbat et de Bahman Rajabi. Il a également composé et publié sa première oeuvre "Koutah" pour ensemble de tombaks avec le percussionniste Hamid Ghambary. Il a travaillé avec les plus grands musiciens et compositeurs iraniens comme Sharam Nazeri, Dariush Talai, Kayhan Kalhor et Ali Akbar Moradi. Entre 2002 et 2004, il réalise plusieurs concerts aux États-Unis et en Allemagne où il rencontre Ross Daly puis devient membre de son groupe Labyrinth. » (sons de perse*



Kharkan, [Negar]: Kemancheh player

Khavar Zamini [Pedram] ; tonbak

Khayyam, [Hooshiyar]: pianist , born 1978

Guitar player **Khayam, [Golfam]**

Khayam, [Golfam]: female guitar player.

"Received her Master's degree from the College-Conservatory of Music (CCM), University of Cincinnati under the supervision of Clare Callahan and the coaching of Oscar Ghiglia and Lee Fiser. She continued her studies at the Geneva Conservatory with Dusan Bogdanovic where she completed the degree of Interprétation Spécialisée Soliste. A winner of the Conservatory's 2009 concerto competition, Golfam performed as soloist with the Geneva Conservatory Orchestra under the baton of Domingo Garcia. Her final degree project, awarded with distinction, concerns the performance and improvisation of ethnic elements in the music of Bogdanovic, in which she adapts Persian musical elements and instrumental techniques for the classical guitar. Apart from her career as a soloist, Khayam enjoys collaborating with Iranian traditional musicians. These partnerships fulfill her interest in discovering overlaps of her musical heritage and the Western musical world. Khayam has concertized in Europe, Asia, and the United States, and has participated in several master classes namely with Leo Witoszynski, Nigel North, Aniello Desiderio, Raphaella Smits, Carlos Pérez, among others. She has been a teaching assistant in the Guitar Department at CCM, and guitar teacher at the Geneva International School. She is currently on the faculty of the University of Art, Performance Department in Tehran." (Hermes records website)

Khayyam, [Hooshiyar]: pianist *"Born in London (1978), Khayam belongs to the new generation of pianists and composers of Iran. He has worked under the supervision of many pianists and piano professors namely Gagik Babayan, Raphael Minasekanian, Farman Behboud, and Davoud Djafari. In his Bachelor degree in Persian Music in Art University of Tehran, he had the supervision of Hooshang Zarif, Hadi Montazeri, and Davoud Ganjehyi amongst others. Hooshiyar is active as a pianist in classical repertoire, and in contemporary music. The highlight of his performances are pianist of the "Inty Contemporary Orchestra", conducted by Mark Gibson (Cincinnati Conservatory of Music CCM) 2005, Pianist of the "Concert Orchestra" Conducted by Xian Zhang 2003-4, numerous solo recitals, chamber concerts, and as soloist of concerti in Tehran, Cincinnati, Pittsburgh, Berlin. He has done his Masters in Composition and his Doctorate in Composition and Conducting both from University of Cincinnati, College-Conservatory of Music (CCM). He taught for three years as teaching Assistant in Theory and Composition Graduate programs of University of Cincinnati, Conservatory of Music, and now teaches in Composition and Ensemble departments of Art University of Tehran. Released works (Hermes Records) : Tatari, Clouds, Thousand Acacias"*

Khorram, [Homayun]. Composer, cooperated with Javad Marufi.

Khoshravi [Farivar]. Santur player ; modern, harmonious influence. Issued CD « Blue of Dream » (Barbad, 2009)

Khoshrow, [Abul Hasan]. A major vocalist, laleva player from Mazandaran

“ Born: 14 Dey 1325 in Qaemshahr, Saru Kola village. Education: graduated from the Tehran Music Conservatory As a son of Abu Talib, he learnt laleva from childhood(...), and to completed then his musical knowledge to the Tehran Music Conservatory and graduated from high school. In 1339 he formed his first band in 1345 and started his collaboration with Radio Center of Mazandaran province. Named hir music group Roja (Morning Star) in 1350. hmchnyn expand your artistic activity led to the group Amir Pazvari, where he served as a singer and musician (laleva). Participated festivals, epic and areas of Kerman, and other international film festivals such as german Festival . His artistic activities were awarded, confirming appreciation as a top performer reader. During decades, Abul Hasan Khoshrow jammed occasionnaly, launched various.Groups such as radio, Roja, Shewash, Amir Pazevari, Seif al-din, and in recent years this group called themselves " khoshtip ha". Musicians smiling members of his family have been in the last few years. (...) Khoshrow's band members: Abul Hasan Khoshrow (singer and laleva), B. Khoshrow (Head of Department, leader, Tar, Dutar, Setar), R. Khoshrow (drum, desarkoten), Ali Reza Khoshrow (Tar), Vahid Miri (laleva, qarneh, sorna), Arash Mousavi: (Barbat), B. Bahrami (Dammam, drums), Mahbod Rabi (kemancheh), B. Babarbi (Daf, dayereh).” (Mehrava.com).

Kiae'i [Milad] ; famous santur player of the 1990's



Khoshrow, [Abul Hasan], Mazandaran



Kiae'i [Milad] ; famous santur player of the 1990's



Kiani [Abdol Madjid] (1320- sh) (1941- m)



Fariborz KIANI at Salaam festival 2006, London.

Kiani [Abdol Madjid] (1320- sh) (Tehran 1941- m) Iranian Musician and Radif Santur Master. His teachers were Manouchehr Sadeghi and Mohammad Heydari. He went to Tehran Music Conservatoire and at, 1345 (1966) he went to Tehran Music University. His teachers in University were Nour Ali Broumand, Abdollah Davami, Daryoush Safvat. He went to Iranian Music Institute and Learned Music in here. His teachers in there were Saeid Hormozi, Yousef Froutan, Ali Asghar Bahari, Mahmoud Karimi, Mehdi Nazemi and Ghobad Zafar [Habib Samaei's method]. He was recorded many cassette about Iranian Music. His cassettes are: Glance to Habib Samaei's Playing Santour method at 1363 (1984), Radif of Iranian Music [Album 6 cassette] at 1368 (1989), Three Methods for Playing Santour. Two discs [at France and Iran] at 1356 (1977) and 1358 (1979). He was writes several books: Seven Dastgah of Iranian Music, Iranian Music Theory, Transpose Shour Radif for Santour He is boss of Music Department of Tehran Music University, however he was teaches Iranian Music History and East Music in Jahad Daneshgahi.

Kiani [Fariborz] ; lyrical singer / daira drum. Performed at Salaam Festival London , summer 2006.

« Fariborz Kiani started learning Tombak firstly by himself and later on with one of Iran's leading Tombak players, Morteza Ayan. He studied Daf with Iran's Daf legend Bijan Kamkar. He has participated in numerous concerts throughout the world performing with some of the finest Iranian musicians. Fariborz Kiani has also worked and performed extensively with internationally acclaimed musicians of other music cultures. He has participated in various festivals including the Rhythm Stick and the Womad. He holds regular percussion workshops in London and has given talks on percussion instruments of Iran at various educational institutions throughout the UK. He is currently teaching Persian percussion as well as leading the Middle Eastern Ensemble as part of the music degree programme at the City University. In 1995 Fariborz founded the Nava Arts which has since become one of the best known promoters of classical and folk Persian music of the highest standards in the UK..»

Kiani [Farogh] a choreographer and traditional singer from Torbat e Jam

Kiani Nejad [Mohammad Ali] (1331- sh) (1952- m) no details available

Kourajavi [Seyyed Safer Rezani] Kordi tanbur player from Kermanshan.



Kiani [Farogh] traditional epic genres in Torbat e Jam, south Khorasan
Kourajavi [Seyyed Safer Rezani] Kordi tanbur player from Kermanshan
Koushkani [Amir]

“Kordestani “ [Seyyed Ali-Asqar] *“was born in Salavat-Abad village near Sanandaj, Iran. His father was called Seyyed Nezameddin and was an esteemed and religious man in his territory. He sent his son from early age to study with one of the greatest men of faith in Sanandaj. After several years, Ali-Asqar attained his mastery in Qur'an recitation and soon became famous for his beautiful and excellent voice. His fame went beyond his birth place to nearby towns and villages. His melancholic, pleasant voice and his extended range of tones, his rapid trills in upper registers are among the most evident characteristics of his art of singing. The heart-rending and tragic character of his voice is immediately perceived by the listener, even though he or she may not know the meaning of the words he sings. Seyyed Ali-Asqar Kordestani died in 1936 in his birthplace, Salavat-Abad, and was buried there. May his soul would rest in peace forever”.* (Source : Mahoor.com)

Koushkani [Amir] Tar player. « Amir Koushkani's training in Persian music began in Iran , where he was introduced to classical Persian themes. At 13, he began formal musical training in Tar, under the tutelage of Master Darioush Peerniakhan. Two years after completing his four year program, he became instructor of Tar at the Centre at the age of 19. In 1991, Koushkani immigrated to Canada , where he continues to explore traditional music through composition and improvisation, focusing his energies on mastering Radif . The term Radif refers to a Classical Persian musical form, which has distinctive phrasing, style, and performance technique. Through his lengthy involvement and experience with world music, Koushkani has composed works for theatre, orchestra, and solo performers. His diverse performing background has provided opportunities for involvement in many innovative music ensembles. With Vancouver based trio **Safa** , Koushkani incorporates elements of Persian music with Western Classical and Latin American styles into his compositions and arrangements. Comprised of percussion virtuoso, Sal Ferreras, Quebecois virtuoso clarinetist, Francois Houle, and Koushkani on Setar, Tar, and vocals, **Safa** has performed in venues and festivals across Canada . **Safa's** 2002 CD, “ **Alight** ”, which featured some of Koushkani's compositions based on Sufi poetic themes, was met with critical success. 4 years ago, Koushkani brought together students and professional musicians to form the **Mostagh Music Group** , and more recently, the **Ruh Afsa Ensemble** and the **Nava Ensemble**. As Music Director and performer , he has reached out to musicians of all cultures to educate them about the history and art of playing Persian Tar and Setar. Koushkani was commissioned by the Vancouver Symphony Orchestra for their 2004 special event, for which he composed his first concerto for Tar and orchestra. Amir Koushkani has performed at over 100 concerts and festivals in Iran , Canada , Europe, and the United States . He is currently composing a new body of work for an upcoming concert with the Pacific Baroque Orchestra, as well as continuing his research of Western Classical ensemble music and sharing his knowledge, passion, and expertise with other musicians and the world community.

- Performer, composer, and instructor of traditional Persian stringed instruments, Tar and Setar
- Master of Persian Radif (Traditional music stylization), through extensive research, study, and performance of classical Persian music
- Original composition and arrangements for solo and ensemble performances, recordings, and theatre productions
- Founding member of trio, **Safa** , with Sal Ferreras and Francois Houle Musical Director of **Mostagh Music Group**, **Nava Ensemble** and the **Ruh Afsa Ensemble** “

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LL

Lam'ani [Reza Ali], Born in 1976. Started to learn GUITAR at the age of 9 and is playing the guitar in POP and Classical methods by now. His teaching experience is more than 11 years. His professional career is playing in such groups as Khashayar E'temadi, Shahryar Kohan Zadeh, Hami, Nima Sima and also other groups.



Lam'ani teacher	[Reza Ali, guitar	Larijani [Reza Lotfi]	Lotfi [Mohammad Reza] (1325- sh) (1947- m)
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Larijani [Reza Lotfi] : « The master of Persian Tar and Radif repertoire of Persian Classical Music, Reza Lotfi-Larijani was born in Najaf (the center of Islamic theology and studies) while his father was studying there Islamic theology (religious jurisprudence). Then after coming to Teheran, he became interested in Persian Tar, but his practicing was secret and his father did not know anything about it, until a day the sound of Persian Tar from the underground attracted him, so he understood that his son, Reza was playing Persian Tar and therefore he thought it was better to learn by a master and since Kamalolmolk (the very famous painter of Iran) was also one the encouragers of young Lotfi, his father decided to introduce him the well-known master Darvish Khan and after some lessons Darvish Khan said that he had so much intelligence and he suggested him to go to the class of Musa Ma'rufi (one of the famous Darvish Khan's students who knew the Western notation well) and learn basic theory of music, then he would be able to learn Radif by himself (the Radif that Mr. Musaa Ma'rufi had collected), after that he started to learn that Radif, and finally finished it, but in his mind he was searching for another thing that has impressed him before and that was the playing of great Master Mirza Hossein Gholi and since unfortunately at that time he had passed away and he searched and found his eldest son great Master Ali Akbar Shahnazi, who was only the one that he had all of his father's Radif in his mind and he requested Master Shahnazi to learn and then notate the melodies and this was their start and took 7 years and another 3 years for comparing the melody then Master Shahnazi confirmed accuracy of the written notations and write a certificate for it that it allowed Master Reza Lotfi-Larijani to publish this wonderful work, though this never published. By the way he has studied Law in the University of Paris, also researched about Persian Classical Music of many centuries ago. He wrote some books which we hope they will be published with the help of his family. He passed away in September, 2003, in Teheran, Shemiran. The biography of the late Reza Lotfi-Larijani comes from the personal interview of Parham Nassehpour with him. Parham Nassehpour was his student from 1997 to 2003. »

Leyli ensemble: a quartet of radif classical music. Members are : Azadé Hojat singer, dayere), Leyli Atashkar (setâr) , Asaré Shekartchi (kemânché), Nushin Pasdar (barbat, tambour zarb)

Loshani [Ghulam] traditional sorna shawm player from Dorud, N-E Lorestan in the 1990's.

Lotfi [Mohammad Reza] (1947- 2014) . Lutenist, composer. He was born in Gorgan in Golestan County in Northern Iran. He is playing Tar, Setar, Kamancheh, and other Iranian Music Instruments. His teachers were Ali Akbar Shahnazi, Habibollah Salehi, Nour Ali Broumand, Saeid Hormozi, Abdollah Davami, and ... He was recorded Iranian Vocal Music (Radif) with Abdollah Davami. He was member of Sheyda Ensemble. Lotfi was teaches Tar, Setar, and Radif in Tehran Music University. He took share with Hussein Alizadeh in Chavosh Ensemble and they have recorded many songs in 1357 (1978). His friends were Mohammad Reza Shajarian, Parviz Meshkati, Naser Farhang Far, Hussein Alizadeh, and ... He recorded many cassette with Mohammad Reza Shajarian. He won the first prize in Iran's Young Musicians Festival in 1964. While at the conservatory, he also studied western classical music and the violin, which led to his collaboration with various. <http://www.shayda.net/> "Available" « *His elder brother played târ and he was the person who encouraged him to study fervently on Persian classical music. He came to Tehrân at 17 to attend the classes held by Ali-Akbar Shahnâzi, and learned the secret techniques of târ. After entering the Faculty of Music in the College of Fine Arts (Tehrân) and getting acquainted with the ideas of Nur-Ali Borumand he chose the right path to step in. in addition to his professors in the College, he took lessons from the renowned instrumentalists and musicologists of his day. His lie has been completely devoted to Persian classical music. Because he was a pupil of lesser-known masters such as Nur-Ali Borumand, Saïd Hormozi, he tried to find and correctly render to obsolete phrases to setâr. Although his fingernails are not suited to play setâr, he tries to produce extreme beauties on the instrument aided by his inborn genius. He has used technique and physical power to serve music at his best and always avoids show-off in his performances. He is equally acknowledged by music connoisseurs and public opinion at the same time. His technique of playing setâr is a fruitful combination of old style and innovation of newer styles.* » (Maral Hornabin Website)

« Mohammad Reza Lotfi was born in 1947 in Gorgan, northern Iran. Encouraged by his elder brother, he learned to play the tar and showed his talent by winning the first prize in Iran's Young Musicians Festival in 1964. The following year, he started his studies at the National Conservatory in Tehran under Habibollah Salehi and Master Ali Akbar Shahnazi. While at the conservatory, he also studied western classical music and the violin which led to his collaboration with various orchestras under the direction of Hossein Dehlavi. Some of his other eminent teachers were Abdollah Davami, from whom he learned the Radif, and Master Hormozi, who taught him the setar. While attending the College of Fine Arts at Tehran University, Lotfi became the student of Master Nour-Ali Boroumand. He also worked at the Center for the Preservation and Propagation of Traditional Iranian Music, both as a soloist and a conductor. His other accomplishments were teaching at the Center for Intellectual Development of Children and Adolescents, researching folk music for National Radio and Television, and appearing at the Shiraz Arts Festival. After graduating in 1973, Lotfi joined the faculty of Fine Arts at Tehran University. He continued his collaboration with Radio and Television and co-founded the Shayda Ensemble. Between 1978 and 1980, Lotfi became the Head of the School of Music at Tehran University. He served as the director of the Center for the Preservation and Propagation of Traditional Iranian Music and the Chavosh Conservatory. In 1984 Lotfi was invited by Fondazione Cini to participate in a seminar and perform concerts in Italy where he resided for two years. He has been living in the United States since 1986 and has performed widely throughout Asia, Europe, and North America. A prolific musician, he has made numerous recordings both as a solo artist and with major Iranian musicians such as Mohammad Reza Shajarian, Shahram Nazeri, Hossein Alizadeh, and Parviz Meshkati. Lotfi is one of the greatest contemporary masters of the Tar and Setar. » (simorgh.org website)

Lotfi [Sharif] no details available

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

MM

Mah Ensemble (“Groh Mah”) a sonnati quintet lead by the notorious composer Majid Derakshani (composition, conductor & Tar). Visible from 2012-2013. Interim lead singer: Salar Aghili (2013), Mahdieh Mohammadikhani (abroad of Iran, 2013) .

Mahaboob, [Ali] oud player from Salakh, Qeshm island, Hormuzgan. He was prolific and had seasonal tours as hotel entertainer in Dubai (UAE)

Mahaboob, [Ahmad] oud player from Salakh, Qeshm island, Hormuzgan.

Mahdavi, [Reza] Santur teacher. Issued one cassette.



Mahdavi, [Reza]	Mahjoubi [Reza] (1898-1954)	Mahjoubi [Morteza] (1900-1965)	Mahmoudi Khansari [Mahmoud]	Majd [Lotfollah] (1917-1978)
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Mahjoubi [Reza]) (1898-1954) Violin Player, born in Tehran, 1898. His father: Abbas Ali Amir Nezam Azarbajani [he was playing Flute]. His wife was Fakhr Sadat [Piano player]. and friends: Morteza Mahjoubi [his brother], Darvish Khan, Abol Hassan Varzi, Amiri Firouz Kouhi [poet] and Hadj Einodoleh. His teachers were Ebrahim Ajang and Hussein Esmaeil Zadeh, Ali Khan Bahari [Ali Asghar Bahari's uncle]. He was began Music in 1293 (1914) in San Louie School.

« Reza Mahjoubi was the older brother of Morteza Mahjoubi. He was born in Tehran in 1898, and had a love for music equal to that of his brother. He received his first music lessons from Hossein Hang-Afarin and Ebrahim Ajang. Because of his lack of interest in learning music theory, Ajang did not continue his lessons. Mahjoubi went on to study the violin with Hossein Khan Esmail-Zade. At that time, anyone who wished to study the violin would study with Hossein Khan, even though he was a master of the kamanche.

Reza Mahjoubi was a hard-working musician, practicing for many long hours in the hope of surpassing his brother Morteza. He founded his own teaching studio in 1926, and performed in Radio Iran programs and various concerts. He composed many beautiful rengs, pishdaramads and chahar-mezrabs. Reza Mahjoubi was afflicted with an unfortunate drug addiction and eventually lost his mind. He died in 1954 » (RAKS website)

Mahjoubi [Morteza] (1900-1965) Radif pianoi master, born in Tehran . However he could play Setar and Violin and he was composer. He used to play Violin in Golha Ensemble (Radio). His teachers were Ebrahim Ajang, Hussein Esmaeil Zadeh, Hussein Hang Afarin and Mofakham Mamalek [in Piano {he was Amir Nezam's Son}]. He went to Beirut, Halab, and Dameshgh for recording Disc with Abol Hassan Saba, Hussein Yahaghi, Morteza Ney Davoud, Tataei and Arsalan Dargahi. He performed his first concert at 10 years old with Abolghasem Aref Ghazvini, Reza Mahjoubi (His Brother), Mofakham Mamalek and Shokrollah Khan in Faros Cinema. He composed about 22 songs.

« Morteza Mahjoubi was born in 1900 in Tehran. His father, Abbas Ali Mahjoubi, played the ney. The family owned one of the few pianos in the city, and his mother, Fakhressadat, could play a little. He started his music studies with Hossein Hang Afarin; later, Mahmoud Mofakham accepted him as his student. Morteza was only ten years old when he accompanied Aref Qazvini, the renowned singer and poet, in a concert. He developed a unique technique of playing the Persian classical music on the piano, which remained true to the ornamental and monophonic nature of the music. He devised a special tuning system for the piano which enabled him to play in all the different modes and dastgahs. He was, indeed, one of the jewels of Persian classical music. His playing charmed and mesmerized his listeners. He is known to be the only pianist who was able to play the piano as though it was created for Persian music. Mahjoubi was present at the performances of Radio Iran from the very beginning. He was a prolific composer whose beautiful works have been performed by the Golha Orchestra, sung by the best singers of the time, and remembered by many with great fondness. Karevan, Nava-ye Ney, and Che Shabha are some of Mahjoubi's best creations. Morteza Mahjoubi died in 1965 in Tehran. » (RAKS website)

« Morteza Mahjoubi , according to a general consensus, is the greatest among traditional pianists of Iran. His father, Abbas Qoli, was literarily a tasteful man and was a ney player himself. He had a piano in his house and his wife was familiar with the playing

of this instrument. The proper family condition drove Morteza towards music. He sat at the piano and played childishly tunes. Amazed by the gifts of their son, Morteza's parents sent him to study music with Hoseyn Hang-Afarin. Later he went to continue his studies with Mofakham. His father founded - for the first time - a Café in Lalehzar street in Tehran. There Morteza accompanied his brother, a celebrated violinist, on the piano. In the first concert held in Farus movie theater, Morteza made his debut at the age of 10 by playing piano solo and accompanying Aref, the famous composer of tasnifs who also sang in the concert. By 1923 he was very famous and regarded as a great pianist in the classical tradition of music. He preserved the techniques of his masters, improved the technique and used a swift fingering. He played Iranian melodies with exceptional mastery and was an elegant and tasteful musician. He composed some pishdaramads and renga to be performed on the piano which he altered its tuning to compensate with the needs of Iranian music. The well-known poet, Rahi Mo'ayyeri provided the text of many of his tasnifs. Mahjoubi's main profession was always playing and instructing the piano. He was a modest, munificent, but also a nervous and peevish man. Up to now, no one has attained his position in the art of Iranian piano playing ". (Source : Mahoor.com)

Mahjoubi [Nazarli] , one of the greatest of Turkmen Baqshis (dotar playing bard), was born in 1929 in Chay-Gachar. At the age of eleven he was taught by Qara-Baqshi - a friend of his father - for a period of one year and was taken by him to local congregations. Nazarli was a master of all four maqams (modes) of Turkmen music and for 55 year was regarded as the ultimate performer and singer of the music of his native land. He lived in Chay-Qushan, a district of Gonbad, and earned his living by farming and cattle breeding. Nazarli was indubitably the last representative of a long and authentic tradition of musician called "Khalifeh" in this region. "Khalifeh" is another name for Baqshi but he is more developed and has perfected his technique. His warm and mellow voice reminded the listener of longly forgotten memories of folk epics and myths. He was a man of an exceptional spiritual powers. He mesmerized his audience by his ascetic way of living. He died in 2000. May his memory will last forever. Turkmen music generally is performed in 4 different mode: Teshnid, Qereqlar, Mokhammas and Navai. (Source : Mahoor.com)

Mahmoudi Khansari [Mahmoud] (1934/7/12-1987) A singer, born in Khansar, however could play Setar. His father was Jamaledin Mahmoudi. His teachers were Kamal Dehgan, Abol Hassan Saba, Manouchehr Jahan Baglo. Was member of Golha Ensemble.

Mahmoud [Parviz] (1903-?) Top composer, born in Tehran. He went to United States of America and he taught there in the Music University . He was composing many songs for Symphony Orchestra. His songs were Fantasy for Folk Music, Quartet for string Instrument and ...

Majd, [Fozie], B.Mus (Ed.), Iranian composer, collected the music of Khorasan, Baluchestan and other regions between 1972 and 1978, a project sponsored by the NIRT. She started, in the NIRT, the "Group for collect and research on regional music" which she headed until August 1980. Meanwhile, she had presented programmes of regional music in the Shiraz and Tus (Mash-had) Festivals of Art, 1973-1978, introducing masters and their original music, which was at that time unknown to the public, and caused great interest and acclaim. The musicians were invited to become members of the "Group for collect..." and received a salary from the NIRT. A collection of six CDs devoted to the recordings of those years, collected by her, including the dotar maghams of Torbat-e-Jam, and the schools of dotar-bakhshi music of Northern Khorasan, as well as the two CD's labelled "Music in Noban and Zar" and Arba'een in Bushehr", all recorded between 1972 and 1978 in their respective regions, have been published by Mahoor. The present CD is the ninth in the series. (Source : Mahoor.com)

Majd [Lotfollah] (1917-1978) Tar player. He was born in Ghaem Shahr [in Mazandaran County]. He played Tar in Radio and Nation Music Institute. His friends were Gholam Hussein Banan, Navab Safa, Abol Hassan Varzi, Hussein Tehrani and Adib Khansari. Played in Golha Ensemble.

Mallah [Hussein Ali] (1921-1992) Born in Tehran. He was Writer and Music Researcher, Poet and he was playing Setar and Violin. His teacher: Ali Naghi Vaziri. He studied Music in Music High School. and Violin Soloist of Radio. He was teacher of Music High School. He was boss Music Radio. and Iran's International Music Battlement member. He was writing Instrument logy book [Iranian Instrument and the World old Instrument]. He was writing many book and many Dissertation about Iranian Music, Iranian Music Instrument, Iranian Music and Poem, Description to Jami's Dissertation, Description to Maghased Alhan [write by Abdol Ghader Maragheh], Correction to Behjat Rouh, Iranian Musicians Biography, writing and Translation few Drama and ...

Malek [Hossein] A santur player in the 80's, Tehran. No details available.

Malek [Assadollah] A very prolific fiddle player in the 80's, Tehran. He recorded many CDs with Fazlollah Tavakol (santur), mansour Nariman (oud), Hushang shariff (Tar)



Mallah [Hussein Ali] (1921-1992)



Malek, Asadollah



Malek, Hosen

Manoochehri, Hasan, born 1934. Barbat player . He began studying music under the tutelage of Late Abolhasan Saba, Master Hossein Tehrani and Master Zarrin Panjeh. After graduation he began collaboration with Art&Culture Orchestra, later he collaborated with Iran Radio Orchestra like "Orchestra No.1&2", national instruments, Golha Orchestra and had performance in different countries. He has had solos in Payvar and Dehlavi Orchestra. Since 1989, his retirement, he began his collaboration with Saba Orchestra and simultaneously he makes Oud in his workshop. – (*iranian ouds*)

Mansour, [Mahmud] Noticeable oud player from Salakh, Qeshm island, Hormuzgan. He was prolific and now famous all over Hormuzgan.

Mansouri, [Maziar], Fiddle / traditional kemancheh player from Qaemshahr, Mazandaran. “Born in 1359 in Qaemshahr. Education: Diploma in Literature. His musical activity from 1379 to Professor Ahmed Mohsenpour begun and benefited the presence of great masters like Ardeshir Kamkar, Ali Akbar and Mohammad Reza Lotfi. (...) Played fiddle in the latest album of Sarvang.” (Mehrava.com)

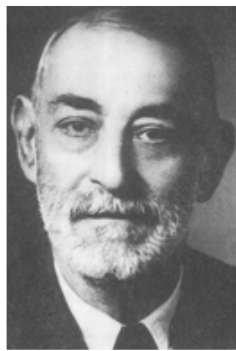
Maroufi [Musa] He was born in 1897 to a wealthy family. He began his music studies using a piano at his house, and then studied tar with Aqa Hoseyn-Qoli. After the death of his master he joined in Darvish Khan classes when he was 30. He had several courses on radif with Darvish Khan and graduated by receiving the Golden Halberd, a medal donated by Darvish Khan to his top students. As early as High School of Music was founded by Ali-Naqi Vaziri (1923) he joined as a tar player to its orchestra, already joined by H. Gol-e Golab, M.-H. Adib, H. Saba, E. Mehrtash, and M.-S. Arbabi. He then became the tar master of Military School of Music which was active until 1934. In 1965 Musa Maroufi transcribed complete set of dastgahs of Persian classical music. It was published as Radif of Seven Dastgahs of Persian Music, with an introduction by Mehdi Barkeshli. This was a major contribution and largely helped to preserve the musical legacy of Persian classical music. (Source : Mahoor.com)

Maroufi [Javad] (1918-1991) Born in Tehran. His father was Mousa Maroufi. He was playing Piano. He was playing Iranian Classical Music "Radif" by Piano. However, he was playing Tar. His teachers were Kharatounian and Ali Naghi Vaziri [in Vaziri's Music School]. He was playing Piano in Rouhollah Khaleghi's Ensemble, however he was playing in Radio. He composed many song for Piano [Iranian Music].

« Javad Maroufi was born in Tehran in 1919. He was one of the first musicians who chose to perform Persian music on the piano. Piano and violin were brought to Persia during the reign of the Qajar King Nassereddin-Shah. In the beginning, these instruments could only be found in the royal palaces and the homes of the nobility. Qolamreza Salar Moazez, Motamedolmolk Yahyaian, and Mahmoud Mofakham were among the first musicians who introduced the piano in Persia. Alinaqi Vaziri taught piano in his music school, and later, prominent musicians like Moshirhomayoun Shahrदार, Hossein Ostovar, Morteza Mahjoubi, and Javad Maroufi were the ones who were admired by the lovers of this instrument and by ordinary people. Maroufi was the son of Moussa Maroufi, a renowned player of the tar. Mousa was the best student of Darvish Khan and Alinaqi Vaziri. He paid special attention to his son Javad's musical education. After completing elementary school, Javad Maroufi attended Alinaqi Vaziri's School of Music. He started with the tar, but turned to the piano after a few years. Maroufi graduated from Vaziri's School of Music in 1932. He went on to receive a diploma from the Tehran Conservatory, where he studied Western music. He believed that, in order to be able to play Persian music on the piano, one should also master the techniques of Western music. Maroufi began working at Radio Iran when it was established in 1941. He collaborated closely with the great Rouhollah Khaleghi as a piano soloist, as well as an arranger of works of other composers. He taught piano, music theory, and solfege at the School of National Music for many years. He also composed many original works for piano solo. Maroufi passed away in 1994. » (RAKS website)



Mansouri, [Maziar],
kemancheh player
from Mazandaran



Maroufi [Mousa]
(1889-1965)



Maroufi [Javad] (1918-1991), famous pianist



Maroufi [Javad] (1918-1991) Piano, then tar player. Born in Tehran. His father was Mousa Maroufi. He was playing Iranian Classical Music "Radif" by Piano. His teachers were Kharatounian and Ali Naghi Vaziri [in Vaziri's Music School]. He was playing Piano in Rouhollah Khaleghi's Ensemble, and however the in Radio. He composed many song for Piano [Iranian Music].

Marzieh (1924-2010) female vocalist « *The first lady of Persian music, now in her mid seventies, has been one of the most outstanding figures the artistic society of Iran will ever see. Marzieh has touched the hearts of millions of people by her lovely performances and songs that will be whispered forever. As long as music exists, Marzieh will be remembered and highly respected at the horizons of the music world of Iran. She has enormous number of songs and almost all of them seem familiar to the Iranians. She has spoken on behalf of every single person who had something to whisper. Like other ladies in Iran, she became silent in 1979 and no longer appeared on any stages of her homeland to sing for her people. In 1990s, she left Iran due to her political ideas and joined one of the anti government organizations abroad. Soon after she left the country, she performed several concerts in Los Angeles (1995), and later in Earl's Court (London in 1996), as well as in some other places where multitude of people of different backgrounds, beliefs, religions, and nationality gathered and joined in friendship and peace to remember those days of old age in Iran once more. They loved to hear her voice live again and Marzieh made their dreams come true at such an old age.* »

Mashayekhi [Ali Reza] a santur player. Alireza Mashayekhi was born in Tehran, Iran, in 1940. He is one of the first Iranian composers who has pioneered modern music in Iran. Mashayekhi's works have been performed in Iran and abroad for more than 35 years. His first teachers in Iran were the deceased Dr. Lotfollah Mofakham Payan (Iranian music), the late Hossein Nasehi (Composition) and Ophelia Kombajian (Piano). Hanns Jelinek and Karl Schiske were his composition teachers in Vienna. His acquaintance with Hanns Jelinek encouraged him to explore a wide spectrum of 20th century music. This and his fondness of Iranian culture were the cornerstones of his artistic development. After completing his studies at the Akademie für Musik und Darstellende Kunst in Vienna, he went to Utrecht, the Netherlands, to pursue his study of electronic and computer music, which included attending lectures by Gottfried Michael König. Mashayekhi believes that composers of our times should create music in a wide range of styles. His own compositions have tended towards two major directions: pieces that are directly inspired by Iranian music (e.g. Symphony No. 5, Persian Suite, and Shahrzad) and those compositions that are not directly related to Iranian music (e.g. Symphony No. 6, Concerto for Violin and Orchestra, Sonata for Piano). Alireza Mashayekhi, who has his own philosophical thesis on music, believes that we can discover truth only through multilogical structures of artistic thought, this being the only way we can encompass the contradictions that "truth" carries in itself. He argues that by abandoning sequential problem-solving that has indisputably dominated "logic," especially since Newton, we are able to pursue simultaneously a number of X's. He therefore calls his own way of structuring music the "quest for meta-X." He introduces this kind of search in the following pieces:.....Symposium, String Quartet III, Symphony No. 8 and Celebration for Piano and Percussion.

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(Piano) and **Hans Jelinek** (Composition). His acquaintance with **Hans Jelinek** encouraged him to explore a wide spectrum of 20th century music. Alireza Mashayekhi believes that we can discover the truth only through multi logical structures of artistic thought, this being the only way we can encompass the contradictions that “truth” carries in itself. He argues that by abandoning sequential problem solving that has indisputably dominated “logic”, especially since **Newton**, we are able to pursue simultaneously a number of X’s. He therefore calls his own way of structuring music the “**quest for meta X**”. He introduces this kind of search in the following pieces in his **Iranian Orchestra for New Music Album: Symposium , String Quartet III, Symphony No.8, Celebration.**” (Hermes website)



Marzieh, famous vocalist **Mashayekhi [Ali Reza]**

Masoudieh [Mohammad Taghi] (1927) **Meftah [Mehdi] (1909)**

Masoudieh [Mohammad Taghi] (1927) First Iranian ethnomusicologist, Composer. Born in Mashad, Khorasan . He was a teacher of Tehran Music University and Jahad Daneshgahi Music University & Music in Tehran Music Conservatoire, License in Harmony and Counterpoint from Germany in 1335 (1956), and Ethnomusicology PHD in 1342 (1963). He wrote many books about Iranian Music.

« *Mohammad Taghi Masoudieh was born on April 9, 1927 in Mashhad. His birth coincided with the birth of Imam Mohammad Taghi (The Holy) and for this coincident they named him Mohammad Taghi. Mohammad Taghi Masoudieh passed his educational elementary studies in Elmieh primary school from September 1934 to June 1940, and since September 1940 entered Shahreza high school in Mashhad for his secondary studies and graduated from 5th year's secondary scientific with a diploma. Through his studies, he was a thoughtful and precise and hardworking student and mostly he had intimacy with the late Dr. Gholamhosein Usefi and Dr. Kazem Omidvar. Thereafter, he came to Tehran and on June 1946 received literature diploma of the 6th year of his secondary from the Tehran Daro-l-phonon high school. He bought a Violin from one of his relatives called Mohammad Fazayeli and started learning the Persian music and Violin with him. Then he continued his way by another person named Javan who was an anthem teacher in the schools of Mashhad and was also their neighbor. For his father approval and satisfaction, he went to the law and political science faculty of Tehran University for the academic education on September 1947, and at the same time he proceeded to study music in Tehran's great academy of music and on September 1950 he achieved his B.S in Judicial Law as well as a supreme music diploma. Thereafter, he headed for Paris to continue his studies and started learning the Violin with Line Taluel, Counterpoint by Noel Gallant and Harmony with Georges Dandelot and on July 1956 he achieved his Bachelor Diploma in Harmony. Then he headed to Leipzig, Germany to continue his studies in the Great Academy of music. The late Masoudieh has denoted that: “Although I did not use any allowances or fellowships, but necessarily sometimes I had to undergo through hard and arduous jobs in order to be able to continue my education and secure my life.*

Therefore, I requested for an educational scholarship for continuing my music education in composition of the International Union of Persian Students located in Prague. Fortunately, my request was accepted and I was able to study composition in the Leipzig Music University”. On September 15, 1958 he started his education on composition in the Leipzig Music University with Ottmar Gerster and Johannes Weyrauch and on July 6, 1963 achieved his Bachelor diploma in composing music. After that he went to Köln to study Musicology and Ethnomusicology. On May 11, 1968 successfully achieved his Musicology PhD. The thesis for his PhD which was about Shoor Phonograph and its analyzing was published in Germany in two volumes at the same year (1968). After finishing his education, he came back to Iran for research and teaching. On December 18 1969 He started working in the music group of Fine Arts Faculty of Tehran University as a contractual assistant professor. On June 30, 1974 he became the associate professor and eventually on April 27 1993 rose to the post of determinate full time tenure professor and kept this title until the last day of his salutary life, joining the membership of scientific faculty, teaching and researching at the same time. European music history, practical and advanced harmony, form and analyze, musicology, orchestration, transcription and different discussions of ethnomusicology are some of the fields that often were taught by Dr. Masoudieh for the first time in the university.

Dr. Masoudieh paid a rigorous and precise attention to his researches on the realm of Persian folk music and Persian Traditional Radif (clavier) music and never disconnected his professional and empathetic relations with his field and domain of research in which was the culture and art of local and regional musicians of the land of Persia. According to him, “After returning to Iran, my studios activities were rather focused on researches upon the Persian Regional music and next the Persian Traditional (Radif) music.” Dr. Masoudieh had a great command of German, French and English languages and he compiled and published his books and articles in Persian, German, French and English. Some of his best publications are:

- Analyzing fourteen Persian folk songs
- Tehran Traditional Music Song Radif (Narration of Mahmood Karimi), first edition (Transcribing and analyzing)
- Persian Traditional Music Radif Tone (Narration of Mahmood Karimi), second edition (Academic transcribing, along with six cassettes)
- Music of Torbat-e-Jaam
- Music of Baluchestan

- Catechism of Ethnomusicology
- Persian Religious Music

Dr. Masoudieh was also a talented and capable composer. But unfortunately he did not find enough time for his pursuit in this field. Hereupon, he has said: “Primarily my first intention is to collect, register and analyze the Persian regional music and originally, composing is my subsidiary pursuit. Some of his most important compositions are:

- Four leads for soprano and piano (Poems by Hakim Omar Khayam Nayshaboori)
- Two movements for string orchestra
- Anthem for choir and symphonic orchestra
- Instrumentation of the folk song “Dast Be Dastmalam” for soprano and choir
- Instrumentation of the folk song “Lalae” for soprano and choir
- Overture for symphonic orchestra
- Symphonic movement
- Persian suite

The late Masoudieh's decease happened on the Monday eve of February 1st 1998 while he was composing his last symphony for the cause of cardiac arrest and lastly, despite his testament, which was to be buried in the city of Khayyām (Nayshaboor) and besides the tomb of Attar and Kamal-ol-molk, he was buried in the artists' section of Behesht-e-Zahra.

Selected from the article, “Stranger in self homeland” written by Farhood Safarzadeh. No. 5, Mahoor quarterly, autumn of 1999.



Composer
Melik-Aslanian
[Emmanuel]

Mehdipour [Ali Akbar],
sorna
player

Mehrtash [Esmail] (1904-1980)

Minooei, [Faraz]

Mazinada [Marta] santur player (Source : Mahoor.com)

Meftah [Mehdi] (1909) Violin, Ghanoun player, composer born in Tehran. . Meftah's father was Mahmoud Khan Meftah Molk. He played in Iranian National Instrument Ensemble. His teacher was Abol Hassan Saba [Violin]. His student was Simin Agha Razi, Malihe Saeidi and ... He played in Radio Orchestra [Ali Naghi Vaziri was the Conductor]. Meftah recorded several songs in Disc. and published many book about Music Theory, Ghanoun structure, Ghanoun's Method, and... He composed many songs for Ghanoun and Violin.

Mehdipour [Ali Akbar] famous sorna shawm player. He is prolific and recorded dozens of cassettes in bakhtiyari folklore and traditional songs from Shiraz, fars province. *Passed away in early 2010.*

Mehdipour [Changiz] famous ashig bard from Tabriz district (iranian Azerbaijan) in the 1990's.

Mehr Bakhsh [Bahram] famous neyanban player from Bushehr in the 1990's. He was also a prolific composer and used to accompany famous bandari singers such as Mahmud Jahan – Bushehr- and Yasin Hajiuon.

Mehrtash [Esmail] (1904-1980) Tar player, knew Radif. He was part of the Constitutions Barbad Institute. His teachers were Darvish Khan, Davoud Shirazi and Ali Naghi Vaziri. His friends were Adib Khansari, Abol Hassan Saba and Ali Akbar Shahnazi. His students: Mohammad Reza Shajarian, Abdol Vahab Shahidi, Jamal Vafaei, Goudarzi, Shapour Rahimi, Zarabi, Hekmat Shoar, Montasheri, Akbar Jeghe and... Barbad's Institute was burnt on 1357 (1978).

“Esmail Mehtash (1904-1980) was a tar player and teacher. He studied tar under Darvish Khan and Alin Naghi Vaziri. Hecreated a school for teaching music and speaking skills. Amongsts his students were, Abdolvahab Shahidi, Molook Zarrabi and Mohamad Reza Shajarian.”

Radif master (vocal)“The radif of Esma'il Khan Mehtash, which is a result of the lessons he took from the masters of Iranian music and also most probably a result of his creativity within the framework of these lessons, is a radif with characteristics often different from other vocal radifs. For example, Shushtari-Mansuri in this radif is an independent avaz. So the number of avazes in this radif is six. Mohammad Montasheri, a very close and talented student of the late Mehtash, has performed the greatest part of the present radif by referring to his personal memory. Some parts of this radif have been recorded on reels during the courses. Montasheri has had access to some of them and has been able to evaluate his work and diminish the probable deficiencies by

referring to them. He was the closest student to Mehrtash and had a close relationship with him for 20 years. In the last years of the master's life, Montasheri could perform some parts of his master's radif or some of his compositions which he himself had forgotten. Besides, because he was trained only by Mehrtash, he has acquired a style that makes him the most competent interpreter of the radif of Mehrtash. He, as he himself says, knows the "spirit" of Mehrtash's works." [Mahour.com]

Melik-Aslanian [Emanuel] was born in 1915 in a Christian family in Tabriz and received his first piano lessons from a local musician by the name of Amatoni. In 1927 Melik-Aslanian began piano studies at the Brahms Academy in Hamburg and continued them from 1935 to 1937 at the Hamburg Conservatory. He also studied composition and conducting at the German State Academy and spent a few years studying philosophy. The teachers who exerted the strongest influence on him were Paul Hindemith and the brothers Auzorgeh. After graduation he became the director of a piano school in Hamburg and played many critically acclaimed recitals in Germany and Austria. On his return to Tehran in 1952, he was appointed as a professor at the Tehran Conservatory. In this period, Melik-Aslanian paid more attention to Persian music and composed several works for piano based on Persian themes, such as *Chargah*. A number of his other works, including *Golbang*, a symphonic poem, *Parvaneh* (Butterfly), a ballet, and a piano concerto, were performed by the Tehran Symphony and the Tehran Conservatory Orchestra. Melik-Aslanian believed that, if counterpoint were added to Persia's national musical heritage and new methods were created to arrange the Persian melodies, the result would be a new international school of composition. As he often pointed out, "Counterpoint is a science, so it is international; therefore it does not damage our national identity. Melik-Aslanian had a great role in advancing Persian art music. He taught for many years at the Tehran Conservatory of Music. Unfortunately, orchestral scores of his works have not been published. A few of his articles were published before the 1979 Revolution in Tehran in *Majale-ye-Musik*, and a collection of piano pieces, entitled *Tre pezzi di pianoforte su temi di danze popolari orientali*, was published in 1990 in Italy. The lack of published works may be explained by Melik-Aslanian's professorial scruples about proper performance of his orchestral compositions. He died on 14 July 2003 at age eighty-eight. ." (RAKS Website)

Melk [Djamshid] kemancheh / fiddle player

Meshkatieh [Parviz] (1955-2009) Composer, Santur player, born in Neyshabour, Khorasan . He started his musical training at the age of six with his late father, Hassan. The late Meshkatieh played the tar and the Santour masterfully and was familiar with the violin and the Setar. His teachers were Nour Ali Broumand, Abdollah Davami, Daryoush Safvat, Mohammad Taghi Masoudieh, Saeid Hormozi, Yousef Frootan, Mehdi Barkeshli and Ahmad Ebadi. He was teaching in Iranian Music Institute and was member of Aref Ensemble. He recorded many Discs and cassettes with Mohammad Reza Shajarian, iraj Bastami, Ali Rostamian and and also many concerts with Hussein Alizadeh (boss of Aref group and Chavosh Ensemble). While continuing his work as a composer and a researcher, Meshkatieh is currently teaching music at Tehran University.

« Parviz Meshkatieh was born in the year 1955 in the city of Neishabour. He started his musical training at the age of six with his late father, Hassan Meshkatieh. The late Meshkatieh played the tar and the santur masterfully and was also familiar with the violin and the setar, having himself learned music from his father. Meshkatieh entered the conservatory of music at an early age and studied theory and technique with the masters Noor Ali Boroomand, Dariush Safvat, Mohammad Taghi Massoudieh, and Mehdi Barkeshli. He chose the Radif of Mirza Abdollah as his main topic of research. After finishing his academic studies, Meshkatieh continued the study of music with such masters as the late Abdollah Davami, Saied Hormozi, and Yousef forootan. He has won the first prize of Barbad competition in the field of santur. Meshkatieh taught santur at the Center for the Preservation and Dissemination of Music where he also served as ensemble leader. Meshkatieh was one of the founding members of the Aref Ensemble, founded in 1977. He was also one of the founding members of the Chavosh Artistic and Cultural Foundation. The Chavosh foundation has played a major role in the development of Iranian music in the recent years. Meshkatieh tours Europe and Asia and regularly performs in such countries as France, Germany, England, Sweden, Netherlands, and Denmark. In the spring of 1982 he published the book titled "Twenty Pieces for Santour". In spring of 1992 Meshkatieh and Aref Ensemble won the first prize of the Spirit of the Earth Festival in England. Meshkatieh's Collaboration with Mohammad Reza Shajarian has produced some of the most beautiful recordings of contemporary traditional music of Iran. While continuing his work as a composer and a researcher, Meshkatieh is currently teaching music at the Tehran University.» (simorgh.org website)



Meshkatieh [Parviz] (1955-2009)



Meshkatieh [Parviz] and Firouzi [Mohammad] (iranian ouds)

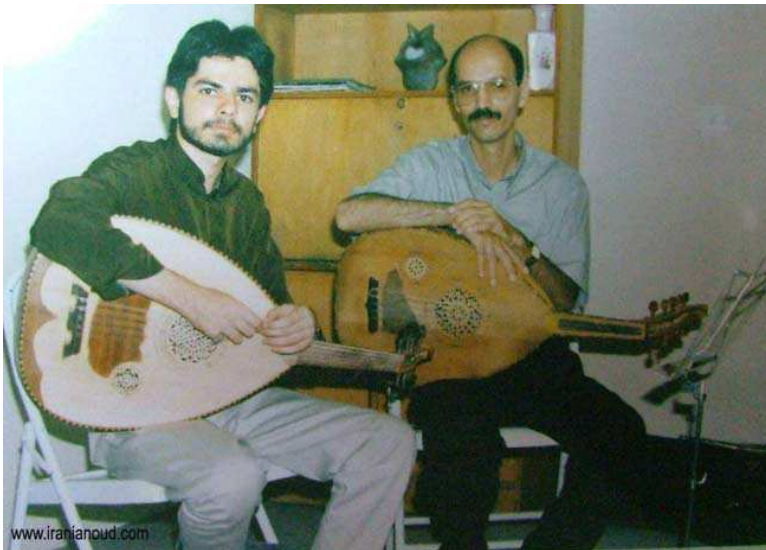
Melkon [Marko] – Melkon Alemsharian - . Oud player. Armenian descent. Living in the

Mgrdichian [George] . Oud player. Armenian descent. Living in the US.

Minassian, [Harry] . Oud player. Armenian descent. Living in the US.

Minooei, [Faraz] a santur solo player

Mirjal Ali , Shahram, born 1959. : a modern barbat player He started learning Tar with his sister who was a Violin and Tar player in 7 and he has started learning Oud with observing the films of Arab players and without any instructor since 10. At the age of 12, he was invited to Art and Culture Orchestra of Khoozestan territory for oud playing. He has been under demanding tutelage of Master Shahnaz and Master Kassaei .In Tar playing he is influenced by *Esfahan music Style*. He is one of the best Setar and Tar players who usually plays with his own made instruments. It is a long time that he has been collaborating different ensembles like Sama'a, Bidel, Arghanoon and Shahin Sepehr with whom he has performed extensively in Iran and abroad. (*iranian ouds*)



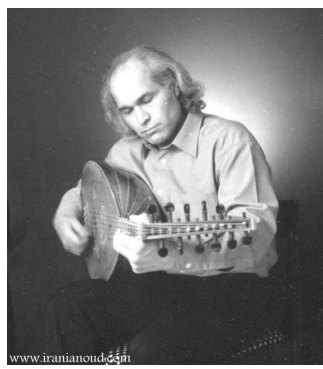
Mirseraji, here with Behroosinia (*iranian ouds*)

Mirseraji [Shahram], born 1974. a modern barbat player. He began Santoor playing since 1988 ,and Oud playing since 1994 with Behrouzi nia and in following with Master Nariman. He has graduated in music from Fine Arts University and has used the guidance of prominent masters like Darioush Talai, Ghodrat Allah Ighai, Siavash Zahiraldini, Kambiz Roshan Ravan, Alireza Mashayekhi, Majid Kiani and Aziz Allah Ahmadian. He has also collaborated with "New" music orchestra by conduction of Alireza Mashayekhi ,Irani ensemble ,Armaghan and Baran Orchestra. He was the leader of musicians in Niyayesh ensemble for one year in year 2002. Now he is teaching music composing, and solfege in University of Tehran music center. (*iranian ouds*)

Mirza-Ahmadi [Ghلام Ali] a dotar player, modal genre from Torbat e Jaam, south of Khorasan razavi.

Moayyeri, see **Rahi Moayyeri**

Moayyerian, [Behnam], born 1976. Barbat player. He began studying of Oud with Hasan Manouchehri in 1992 , and in following with Master Nariman and Majid Kiani ,he has practiced Radif and Iranian music theory. He is an original member of the center of preservation and propagation of music and has had collaboration with ensembles of this center ,as well as Shourangiz Ensemble and Youth National Orchestra. He also knows Setar,Tanboor and Tar playing , and has recordings such as Asheghane-tarin , Delbare-Penhan and Hamisheh-Bahar . He has also composed the music of Angoshtari Aghigh and Gorg o Mish Films. . (*iranian ouds*)



Mirjal Ali, Shahram
(iranian ouds)

Moayyerian, Behnam . (iranian ouds)

Mofakham Payan
[Lotfollah]

Mofakham Payan [Lotfollah] (1915-1983) Violin player, born in Tehran. He knew Radif. He was Editor of Chang Magazine. He was a co-founder of Iranian Music Institute with Rouhollah Khaleghi. Lotfollah Transposing Iranian Music Radif (Mousa Maroufi's Radif) for Violin However, he published Introductory Theory of Music. and composed many songs for Iranian Music.

Moghaddassi [Mohammad] kemancheh player. Cooperated with Mohammad Delnavazi, Mohammad Ali Esmaeli.

Mohammadi [Farshad] Persian composer and santur-player began studying the instrument at an early age with Parviz Meshkatiyan and Pashang Kamkar. He has collaborated with the BBC World Service in London, and Dutch Radio Station. He gave a Persian santur recital at ITV1 (London). He has recorded as soloist, and accompanist while working with ensembles such as Now-Ava, Hamraz, Parniyan, and Rowshani. He has composed scores for several motion pictures. His recent concert engagements include performances at Swansea, Nottingham Music, Farid Al-Din and Brighton Festivals. Mohammadi has also performed as soloist in Germany, Netherlands, Scandinavia, and Iran. He is currently doing his research on aspects of musical performances as part of his PhD program at the School of Oriental and African Studies. (Source : Mahoor.com)

Mohammadi [Mahmud Sadegh] Setar-maker, born 1981 AD.

Mohammadi [Seyed Ebad] Laleva / percussions player from the Taleba/ Tabari folkloric troupe (Mazandaran). See also **Tabari troupe**.

Mohammadi [Seyed Jaber] Santour / percussion player from the Taleba/ Tabari folkloric troupe (Mazandaran). See also **Tabari troupe**.

Mohammadi [Seyed Jamal] Dotar / percussion player from the Taleba/ Tabari folkloric troupe (Mazandaran). Also proficient in Tar and Barbat lutes. See also **Tabari troupe**.

"Jamal Mohammadi was born on 23/06/1347 in the verdured village Kafshgarkola Juybar in an artist family. In Childhood and teenage He started learning Mazandarani and Persian instruments with the late father (Seyed Mehdi Mohammadi) and other prominent masters in the country. He could established the group Taleba with the fathers compassionate support and unsparingly in 1370 and many years as a composer and head of group dynamics and effective steps for promoting Mazandaran folkloric culture and music . In his artistic repertoire with various activities performed in numerous Inland and overseas concerts and tours, participating in many festivals , obtaining preminent status and playing music along with the country fine artists - the record and dispread tape, CD And DVD is seen. in 1380 he concerned with establishing regional music group Until in 1387 the Kayer group established. " (Mehrava.com)

Mohammadi [Seyed Kamal] Singer /Kemancheh player from the Taleba/ Tabari folkloric troupe (from village Kafshgari , Mazandaran), and locally acknowledged accordingly.. See also **Tabari troupe**.

"Birth: 28 Persian date Esfand 1345. (..) Mohammadi inherited in the family for more than 300 years old, the child's ear was familiar with music from childhood with his father the late Sayyid Mehdi Mohammadi singing Mazandaran tunes. Then singing in dialect Gilani to outstanding teachers taught music Gilan. Construction continued to fiddle with his brother Jamal Mohammadi learned. Started career at age 12 with singing, guitar, fiddle and two strings and timpani Music formed an ax (Groh-e Taleba), known as brothers Mohammadi. (Performed) concerts in different cities in Mazandaran: Sari - Qaemshahr- Babolsar etc... (Played) in various festivals The implementation of the Convention and (...): Tehran - Iran - Qeshm -Bandar Abbas -Gilan - Gorgan provincial festivals , teaming for the National festival (Fajr) & top Soloists Festival in the House Afif Abad groups. (Operated) cooperation with IRIB Mazandaran, Iran during 15 years of continuous activity Broadcasting. (Recorded) tapes & CD w. Professor Ahmad Mohsenpour, then as "The brothers Mohammadi" (ex Taleba), Taleba troupe. " (Mehrava.com)

Mohammadi [Seyed Narges] Dotar + vocals female player from the Taleba/ Tabari folkloric troupe (Mazandaran). Also See also **Tabari troupe**

Mohammadi [Shirin] a (female) tanbur player, originating from Kermanshah, West Iran. “Born in 1968 in Sahne, Kermanshah, Shirin Mohammadi was introduced to the tanbur maqâms (ancient and Haqqâni), at very young age by her father, Seyyed Khân Mohammad, who used to perform them with his rich voice. In around 1986, she began to learn playing the tanbur and setâr from Yahyâ Ra'nâyî, her husband and a prominent tanbur player, and took setâr lessons with Jalâl Zolfonun, Fariborz Azizi and Mas'ud Sho'âri. In 2000, she started to learn the Persian Vocal Radif from Afsâne Rasâ'yi and also had the opportunity to attend Hossein Alizâdeh's classes on Vocal Radif as well as Kerâmati and Shafi'i's lessons. In 2002, Shirin managed to receive the license for making tanburs and setârs from the Ministry of Culture and Islamic Guidance and became a member of Khâne-ye Musiqi (the Music House). She has had many concerts and programs in Tehran and various cities of the world some of which include:

- leading Zakhme all-female band at Gol-e Yâs Festival, Vahdat Hall, 2002,
- performing at Shahid Bâhonar Camp,
- performing at Andishe Cultural Complex, Alzahrâ University, Economic Cooperation Organization, Earth Celebration Festival in Japan (with Kodo group, 2011), and in Sweden alongside the Ra'nâyî family.” (source: Mahour website)

Mohammadikhani [Mahdieh] (1986-) a young iranian singer, much promising. Born in 1986 in Tehran, Iran. She graduated in Architecture. She started her training by learning Piano and Daf and later on continued with Vocals (Style of Maestro Mohammad reza shajarian) under supervision of Maestro Gholamreza Rezayee She got accepted in Maestro Shajarian Vocal workshop. From 2013, she seems to have be the voice of the Mah Ensemble (“Groh Mah”) of Majid Derakshani abroad of Iran (possibly as the substitute voice of Salar Aghili). 2014; album on going with the Mah Ensemble.

Mohseni, Akbar (1911-1995) barbat player. He is a Tar,Oud and Violin player and also knows composing.He used guidance of Ali Naghi Vaziri while srudying in the field of Army Music.He is one of the first Oud players of modern era.We can name his work as Elahe Naz song(with Karim Fakoor voice), Setareh(with Iraj Teimourtash voice) and ... His family has published a book by name of "Elahe Naz" after his death. (*iranian ouds*)



Mohammadi [Seyed Narges] vocal + Dotar player, Taleba/ Tabari troupe (Mazandaran).	Mohammadi [Seyed Kamal] Kemancheh, Taleba/ Tabari troupe (Mazandaran)	Mohammadi [Seyed Jamal] Dotar / percussion player, Taleba/ Tabari troupe (Mazandaran).	Mohammadi [Seyed Ebad] Laleva player , Taleba/ Tabari troupe (Mazandaran).	Mohammadi [Seyed Jaber] Santour / percussion, Taleba/ Tabari troupe (Mazandaran).
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Mohsenpour, [Ahmad] (18) Kemancheh player, picturesque style in Mazandaran foklore. A major musician, founder and leader of the band Shewash. Born near Qaemshahr.

“Place of Birth: Village Qadyklay Ghaemshahr. From childhood to help his father and later with the follow-up mechanism Laleva, exemplary flute and flute playing musical instruments, and to continue work on music, fiddle instrument chosen because of its location. Mohsenpour professor familiar with Persian music and plays the flute well. He fifteenth September 1364, the first training center for Music and Art Education and Culture established in Sari, Mazandaran house. Farhangkhaneh (Cultural House) plays an important role in education and the growing interest in art.Following his artistic activities formed the band "Shewash" in 1367 can be named. (...). From their research, research in the areas of Mazandaran music in an album with six cassettes to accompany the book titled "Regional Music of Iran", music Mazandaran, published by the Association of Iranian music. Concerts in Essen, Cologne, Berlin, (2004), Sari, Amol, Babol, Aurora Cultural Center, (Esfand 1376/1997), Concert at Tehran University, (Azar 1373/1994), (1381/2002, (Ordibehesht1385/2006), Tehran (November 1387/2008)” (Mehrava.com)

Mokhtari [Roknoddin] (1945-1971) a major violin player, born in Kermanshah. . His father's name was Mokhtar Saltaneh. Mokhtari's teachers: Hussein Esmaeil Zadeh and Darvish Khan. Mokhtari was boss of Police at Reza Pahlavi circulation. He composed many song for Iranian Classical Music that they are very worthwhile. Arshad Tahmasbi published Roknoddin's song in one book. «**Rokneddin Mokhtari** was born in 1887 in Kermanshah. For several years he held stately positions and after fleeing of Colonel Ayrom to Europe, from 1935 to 1941 he was appointed as the head of the police headquarters of Reza Shah. For a short period of time he studied kamancheh with Hossein Esma'ilzadeh and befriended with Darvish Khan. He had an exceptional gift for composing pishdaramads. Of his output one can name a Mahur Pishdaramad with metric variations, also pishdaramads in Homayun (to be sung later as a tasnif: "Asheqam man" by Moluk Zarrabi), Shur, Esfahan, Bayat-e Tork, Dashti, and Segah. A tasnif in Bayat-e tork on the lyrics of M. Bahar ("Gar raqib ayad") is one of his famous pieces. His compositional style was known as "rokni." His reng in Homayun, his 3 pishdaramads in Dashti, Esfahan, and Chahargah have been published in the Method of Violin of Conservatoire, vols II-IV. During his administrative years, he often used to play violin and accompanying Vaziri who played tar in Amir Showkat-ol-Molk's house. After resigning of Reza Shah and his going to exile (1941), Rokneddin Mokhtari was arrested and went to a trial in 1942. He was condemned to a 8-year period of imprisonment. In 1945 he was remissioned but never was as active as before. By contracting a cancer, in 1971 he died after a surgical operation in Tehran. "(Source : Mahoor.com)

Mokhtabad [Abdul Hosein] composer from Mazandaran. «*Abdul Hosein Mokhtabad, Date of Birth: 29 Esfand 1344 in Emre Sari. Composer and singer in traditional style. He graduated Bachelor of social science at Tehran University, BA in English from York University, Canada, and a doctorate degree in music from the University of Ottawa Canada music (composing and performing) from the University of Goldsmith England. Lecturer at the Faculty of Arts and Architecture, Islamic Azad University Central Tehran. The most famous works of art such as the desire for union and Abdul Mokhtabad night (readout song for you with Humira voice) noted. Mokhtabad founder and singer is a member of Rudaki.(...) other works: 1381-87 Goldsmith University of London, England - PhD composed and performed 1379-81 University of Ottawa, Canada - Bachelor of Music 1378-79 York University, Toronto, Canada - 1363-68 English language student at Tehran University - Bachelor of Social Sciences, 1360- 63 High School 29 November Surrey - Surrey diplomas economy Rudaki tips 1356-60 - 1355-56 school guidance vice president Sari - fifth elementary school 1351-55 Rudaki village of Emre - first to fourth grade*» (Mehrava.com)



Mohsenpour, [Ahmad]
(1945-) Kemancheh
player from Mazandaran
(mehrava.com)



Mohammadi
[Mahmud Sadegh],
setar maker
(setarsaz.com)



Mohseni, Akbar (1911-1995) (
iranian ouds)

Mommen Nejad, Nur allah (prolific Sorna / karna player, Lorestan), much popular. Toured in Europe and France.

Montasheri [Mohammad] Radif master (vocal), follower of Esmail Khan Mehrtash“*Mohammad Montasheri, a very close and talented student of the late Mehrtash, has performed the greatest part of the present radif by referring to his personal memory. Some parts of this radif have been recorded on reels during the courses. Montasheri has had access to some of them and has been able to evaluate his work and diminish the probable deficiencies by referring to them. He was the closest student to Mehrtash and had a close relationship with him for 20 years. In the last years of the master's life, Montasheri could perform some parts of his master's radif or some of his compositions which he himself had forgotten. Besides, because he was trained only by Mehrtash, he has acquired a style that makes him the most competent interpreter of the radif of Mehrtash. He, as he himself says, knows the "spirit" of Mehrtash's works.*» [Mahour.com]



Mokhtabad, Abdul Hosein composer from Mazandaran
Mokhtari [Roknoddin] (1887-1971)
Mommen Nejad, Nurallah, blowing the karna
Moradi, [ShahMirza], from Dorud, Lorestan

Moradi, Ali Akbar (1957-) Tanbur player. « *Ali Akbar Moradi, born in Gooran of Kermanshah in 1957, is the leading tanbour player from Kurdistan, Iran. He began playing tanbur at the age of six. His grandfather loved the tanbour and encouraged the young Moradi to play. Teachers would come to their house to give lessons on the tanbour, and by the time Moradi was 10, he was considered an accomplished tanbour player. Throughout his youth, he studied with various masters of the instrument until he was accepted as a virtuoso. From 12 years on Moradi sought and took lessons from the grand masters of Kurdish tanbour: Sayyed Veli Husseini, Sayyed Mirza Khafashyan, Sayyed Mahmoud Alevi, Allahmouradi Hamedi, who were also all vocalists. By the age of 30 he completed learning the entire 72 maghams played on tanbour. Moradi's professional career began in 1971 as a member of the first tanbour ensemble in Kermanshah. He has won many awards including two honorary diplomas at major music festivals in Iran. Moradi has performed as a soloist and with ensembles in festivals throughout the world. He has a unique style that sets him apart from other players of this instrument. Presently, Moradi is preparing the complete 72 maghams of Kurdish tanbour for teaching purposes, and he currently teaches tanbour in Kermanshah and Tehran. It is a rare opportunity to listen to Moradi, this living legend of the sacred Kurdish Tanbour.* » (Simorgh.org website)

„ Started playing the Tanboor from the age of seven and professionally entered the music scene since 1972. A Maqam and Tanboor expert, Ali Akbar established his own technique of playing and is considered as one of the few Masters of the ancient Tanboor performing style. Released works (Hermes Records) : Companion » (Hermes website)

Moradi [Arash] Tanbur player. Arash Moradi was born in the Kurdish city of Kermanshah in Western Iran. He is the eldest son of Iran's leading Tanbour player Ali Akbar Moradi. Arash started learning this ancient art form from an early age from his father whom he later on accompanied in numerous concerts and festivals throughout Iran and Europe including the Rhythm Stick Festival in London. Arash lives in London where he teaches Tanbour and runs workshops on Persian music.

Moradi [Kourosh] Daf / tanbur player. Another son of kordi musician Ali Akbar MORADI , Kermanshah. Took share the tours of iran-american band Niyaz (2006-2014).

Moradi, ShahMirza (Sorna player, Lorestan) Born in 1935 in Dorud, Lorestan. Shamirza Moradi is one of the greatest instrumentalists of regional music of Iran. His uncle was his first teacher and he introduced him to kamanche, sorna and other folk instruments of Lorestan. He then became the most prominent sorna player in Lorestan and is a living treasure of folk tunes and maqams of this old region. He has an exemplary mastery over all of the details of maqams of lori music. His technique of sorna playing is breathtaking. He plays it with the utmost clarity and virtuosity. His modulations are sharp and at the same time very elegant. His leapings show an exceptional dexterity and control. It is to be noted that he is totally aware of the recent developments in the urban music of Lorestan. His palette of tone-colors is expansive and he imitates the timbre of a whole orchestra by his instrument. Ostad Shamirza Moradi is of worldwide fame. Europeans especially loved him and call him "the Pearl of the Ocean. . (Source : Mahoor.com)

Morsheed [Mirostam] Young oud player , qeshmi style in the 1990's. He is a native from Bandar Abbas.



Moradi, Arash

Moradi [Kourosh] Daf /
tanbur player. Another son of **Moradi, Ali Akbar (1957-)**
Ali Akbar MORADI

Mortazavi [Ali reza] contemporary santur player, innovative (issued a CD (Hermes, 2006)). « *Born in Isfahan (1976). His childhood was dedicated to mastering the Santur. He was recognized from an early age and was awarded prizes at important national contests. Later on he went beyond the given boundaries of his own musical tradition, where even interpretations are played according to rigorous rules. Alireza's growing awareness of the western traditions during his stay in Germany and Italy, has extensively widened his musical horizons. The atmosphere Mortazavi creates with the Santur is a music of the soul. Released works (Hermes Records) : Now & Then, Clouds* » (Hermes records website)

Mortazavi [Mohammad Reza] contemporary Tonbak player, innovative (issued two CD (Hermes, 2006)). « *Born in Isfahan (1978). At the age of six he began his musical trainings at the Music Academy of Isfahan. His novel understanding of music secured him a leading position at the wide variety of festivals and contests. The characteristic charm of his works consists not only in the creation of new sounds and techniques, but also in the confident application of those techniques to develop new musical textures.* www.moremo.de Released works (Hermes Records) : Saena, Now & Then “ (Hermes records website)

Moshir Homayoun Shahrदार see "[Habibollah Shahrदार](#)"

Moshiri [Fereydoun] « was born in August 1927 in Tehran. From an early age, Moshiri was attracted to the arts, especially literature. By 1946 he had lost both his parents and found himself obliged to work for the Persian Ministry of Post and Telegraph. Before he was a poet, Moshiri was a journalist. This profession, which he entered at the age of fifteen, acquainted him with such influential figures as Dehkhoda, Pourdavoud, and Moin. In fact, it was interviewing these major figures of Persian literature that encouraged him to publish his first volume of poetry in 1956, entitled *Teshne-ye Tufan* (Thirsting for the Storm). Two years later, this book was revised with additional poems and published under a new title: *Nayafte*. Moshiri's second book, *Gonah-e darya* was published in 1956. Most of the poems in this book contain shadows of despair and darkness from Moshiri's youth. 1968 saw the publication of *Bahar ra bavar kon*, a wide-ranging collection of reflections on life and death, love and destiny, and the universe as a whole. *Az Khamushi*, published in 1978, deals with the common pains and sufferings of all humankind in the era of 20th century. Moshiri's poetry in his last two books, *Ah, Baran* (Oh, The Rain), published in 1988, and *Ta Sobh-e Tabnak-e Ahurai* (Until the Bright Ahuric Dawn), published in 2001, deal with peace, friendship, and loving and serving mankind. Moshiri followed the lead of the originators of the so-called “new verse,” whose goal is to use rhyme in a suitable and rational manner, maintain delicate feeling and sensation, and take a new look at nature and the human environment. In 1979, at the dawn of the Islamic Revolution, Moshiri composed the lyrics for a composition by Golnoush Khaleghi, entitled *Azadi* (Liberation), which is a patriotic hymn calling on all men and women to fight for freedom. In 1990 Golnoush asked him to write new lyrics to *Bahar-e Asheq*, a composition by Rouhollah Khaleghi with lyrics originally written by Rahi Moayyeri. She had arranged this piece for orchestra, but the Islamic government authorities denied permission to perform it. At that time, Rahi Moayyeri was considered a poet with links to the previous regime and public performance of his works was forbidden. The new version was named *Negah-e Asheq* and was recorded in the cassette tape collection *Mey-e Nab*. This work has been re-mastered in a CD collection, *Remembering My Father*, produced by RKAC in 2005. After a five-year-long struggle with leukemia and renal failure, Moshiri passed away on Tuesday, October 24, 2000, in Tehran. » (RAKS Website)

Moshtagh Ali Shah [Mirza Mohammad] (? -1818) Famous derviche of the nimatullahiyyah revival in the 18th cent. Was living in Kerman at past and playing Setar and Tar. He added one String to Setar.

Motamedi [Mohammad] (b. 1978) vocalist, Mohammad Motamedi, born on Sept. 24, 1978, Kashan, Iran. He has started learning singing & also playing ney as self-taught since adolescence. Since 1997, he stated learning singing style of Seyed Hossein Taherzadeh by esteemed artist HamidReza NourBakhsh. Due to his interesting in Esfahan song school, he consequently

has practiced & made into a role model from songs of masters such as Taj Esfahani & Adib Khansari and has benefitted from guidance of esteemed masters such as the late Dr. Hossein Omoumi & Aliasghar Shahzeidi” in this regard.(Radio Screamer website)

“Mohammad Mo'tamedi was born in 1978. In the teenage years, he began singing and playing Ney. Since 1987, he pursued his singing lessons in the style of Seyyed Hoseyn Taherzade under Hamid-Reza Nurbakhsh. And besides, due to his interest in Taj Esfahani, he learned singing in the style of him under maestros such as Ali-Asghar Shahzeydi and the deceased Dr Hoseyn Omumi. Furthermore, thanks to his cooperation with Sheyda Ensemble, he has learned a lot from maestro Mohammad-Reza Lotfi particularly about Radif. Mo'tamedi has cooperated with several groups including Mehr Ensemble founded by him, Iran's National Orchestra conducted by Farhad Fakhreddini, and Sheyda Ensemble under the supervision of maestro Mohammad-Reza Lotfi. He has also participated in various international festivals including Shanghai in China, Sufi in Pakistan, and Muqam in Azerbaijan. In addition, he has performed concerts in Paris, Rome, Netherlands, etc. “(Mehr ensemble website)



Motamedi [Mohammad] **Motebasem** [Hamid] (1958) **Mortazavi** [Ali] **Mortazavi** [Mohammad reza]
singer contemporary santur player tonbak player

Motebasem [Hamid] (1958) was born in 1958 in Mashad, Iran. Grew in a musical family, where his brother was a violinist and his first teacher was his father, Ali Motebassem who played the Tar. His subsequent teachers included the masters Habibollah Salehi, Zeydallah Toloie, Houshang Zarif, Hussein Alizadeh and Mohammad Reza Lotfi. Motebassem studied in the Tehran School of Art and the Conservatory of Persian Music. He was a member of the Chavosh Cultural Center where he taught music. One of the original members of Aref Ensemble, he founded Dastan Ensemble as well as Ensemble Chakavak upon immigration to Germany in 1986. Hamid Motebassem is the founder of the Society of Tar and Setar and has since 1994 managed with annual seminars dedicated to the two instruments. He performed on numerous albums of contemporary Iranian composers. His own works include compositions for traditional instruments, the recordings Bamdad; The Scent of Norooz; The Song of the Sea; Saz-e No, Avaz-e No, Dastan Trio; Dastan Duet; Hanaie and Shurideh, which won the title “Musical Shock” in the music journal, Le Monde and received the 2003 Best Music of the Year Award from the French Ministry of Culture.

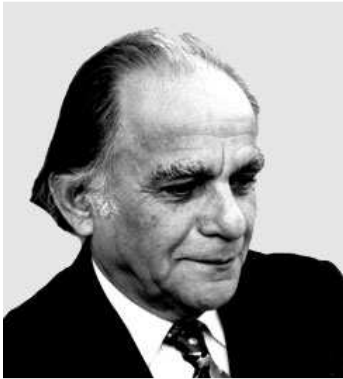
« Hamid Motebassem has a unique style in composition and his instrumental works enjoy a significant renown. He currently lives in Cologne, Germany where he teaches Tar and Setar. »

“Hamid Motebassem [حمید متیسم] was born in 1958 in Mashad, Iran. He was raised in a musical family, where his brother was a violinist and his first teacher was his father, Ali Motebassem who played the tar. His subsequent teachers included the masters: Ali Motebassem, Habiballah Salehi, Zeydallah Toloie, Houshang Zarif, Hossein Alizâdeh, Mohammad Reza Lotfi. Motebassem studied in the Tehran School of Art and the Conservatory of Persian Music. He was a member of the Chavosh Cultural Center where he taught music. One of the original members of Aref Ensemble, he founded Dastan Ensemble as well as Ensemble Chakavak upon immigration to Germany in 1986. Hamid Motebassem is the founder of the Society of tar and setar and has since 1994 organized annual seminars dedicated to the two instruments. He has performed on numerous albums of contemporary Iranian composers. His own works include compositions for traditional instruments, the recordings Bamdad; The Scent of Norooz; The Song of the Sea; Saz-e No, Avaz-e No, Dastan Trio; Dastan Duet; Hanaie and Shurideh, which won the title “Musical Shock” in the music journal, Le Monde and received the 2003 Best Music of the Year Award from the French Ministry of Culture. Official website: www.motebassem.com” (Radio Screamer website)

Mousavi « Shushtari » [Mohammad] (1946) Ney player and however play Violin, born in Ahvaz. He was playing in Radio and Golha Ensemble and Iranian Music Institute. His teachers were Hassan Kasaei [Ney], Daryoush Safvat, Yusef Froutan, Saeid Hormozi and Mahmoud Karimi.

« Mohammad Kazem Musavi Shushtari was born in Ahvaz in 1946. From early childhood he had a keen interest for music, spent lots of time for listening to his favorite music programs on radio, featuring his beloved musicians. He was eight when his father bought a violin for him and encouraged him to study the instrument with a local instructor, namely Shabahang. In fourteen, after hearing a solo performance of Ostad Hasan Kasayi on ney, he began to study the instrument with him. Introduced by Ostad Ahmad Ebadi, Musavi begins his partnership with the orchestra of Golha as a solo ney player in 1966. Later Morteza Hannane suggested him to play on Television. By 1971 he entered the Center for Preservation and Propagation of Music, directed by Daryush Safavt, and began to develop his music knowledge through great masters of Persian classical music, such names as Froutan, Hormozi, Davami, and Karimi, who all worked and taught at the Center. Both as a soloist and as an ensemble player,

Musavi has featured in many domestic and abroad concerts and music festivals, and has fruitful collaborations with other Iranian master musicians. To the general consensus, after Ostad Kasayi, Musavi has had the greatest contribution to the promulgation and development of ney playing in Iran. His mature tone, powerful technique, and diverse playing method, both as solo and in ensemble, have provided him with a firm foot in the repertoire and named him as a truly great virtuoso master of the instrument.”
(Source : Mahoor.com)



Lyricist **Moshiri [Fereydoun]**



Mousavi [Mohammad] (1946)



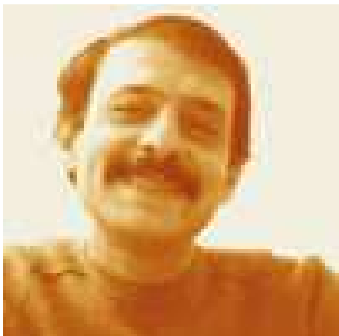
Mousavi [Mojdeh],
Tar player

Mousavi [Mojdeh], Tar player , Student. Member of MEHR ensemble. Educator: Houshang Zarif

Movahed Bashiri [Bahar], female vocalist, tanbur player. Had a collaboration on stage with Ali Akbar Moradi. “**Bahar Movahed Bashiri** was born in Tehran on March 27, 1979. She started learning music early while still a child by playing the piano. Later on, she learned how to play the Tanbour by taking formal lessons from Virtuoso Seyed Amrollah Shah Ebrahimi, albeit for a short period when she was a teenager. This is the time when she developed an interest in Kurdish and eventually Iranian vocal Radifs (repertory). Meanwhile, she started learning the Tar with Keyvan Saket and Mohamad Reza Ebrahimi and simultaneously had the honor to attend the vocal classes of Mrs. Parissa. This way, she began her serious vocal training in 1998. During this period, Bahar was attending the dental school and her educational requirements left little time for her to pursue vocal trainings at a desired level. However, she was able to manage to do both continuing her dental school, and working hard on her vocal training. After finishing the vocal Radif of Mahmoud Karimi with Parisa, she got sight-reading lessons from Kamran Omid and took advantage of Shahram Nazeri’s vocal style and method by participating in some sessions of his classes. Having earned her D.D.S degree in 2003, she participated in the government physician program until 2005. In the mean time, Bahar went to Hamid Reza Noorbakhsh to educate herself with the vocal method of Taherzadeh and after finishing her apprenticeship she was able to combine music with lyrics and poetry. By 2006 end, she participated in Maestro Shajarian’s vocal workshops and after taking the requirement exams she became a formal vocal student of Shajarian. She has been engaged in teaching “Response to Vocal” at Girls’ Music School and also teaching vocal Radifs in music institutes since 2007. During all these years, Bahar enjoyed very much to learn from all such various teachers and at the same time she did more by listening to the Persian classical vocalists and tried to imitate their styles and methods. Since 2006, she has been preoccupied with using all her vocal trainings and experience to find a method of her own and was to a certain degree successful in achieving her goal. Such experiences have been invaluable to her and helped her to take some positive steps in that endeavor. Unfortunately, given the unfavorable condition for the female vocalists to present their works independently, either by performing on the stage or publishing audios or videos in Iran, she hopes that this website would be an opportunity, although minimal, for her to gradually introduce her works while being able to receive the necessary feedback to enhance her capability in improving her talent as a vocalist. Bahar is continuing her education at UCSF School of Dentistry now.” (Bahar Movahed Bashiri website)

N NNN

Nakisa [Hussein Ali] (1880-?) Born in Tarkhoran in Tafresh , Markazi County. His teachers were his father & Mirza Baba. Nakisa was "Tazieh" and Iranian Classical Music (Radif) Singer. He recorded many Disc with Ali Akbar Shahnazi [Tar] however Morteza Ney Davoud [Tar]. « *Born in 1882 in Tarkhoran, Tafresh, Nakisa studied with his father, a religious singer of ta'zieh in Tekiyeh Dowlat. He premiered in the role of Hazrat Sakineh, along with Seeyed Ahmad Khan as Hazrat Abbas. Afterwards he went to study radif and gushehs with Mirza Baba and gave concerts with Ali-Akbar Shahnazi and Hoseyn Hang-Afarin in Okhovvat Society where he was a member. A friend of Rahi Mo'ayyeri, he worked in Radio Iran and recorded a song program in Avaz-e Afshari with Morteza Mahjubi as piano player. He died in 1976.* » (Source : Mahoor.com)



Nariman [Mansour] born 1938. (*iranian
ouds*)

Nasehpoor [Nasrollah] (1940) Radif repertoire of Persian Classical Music, Maestro Nasrollah Nassehpoor, was born in Ardebil, Iran, 1940. Since his father was Garmon (Azerbaijani organ similar to European accordion) player, so he was acquainted with Azeri music through his childhood. When he moved to Tehran, he studied under the late Mahmood Karimi for many years. He also studied instrumental Radif repertoire of Persian Classical Music at the National Music Institute with the late Maestro Ali Akbar Khan Shahnazi, Persian Tar Virtuoso. In the class of the late Soleiman Amir Ghasemi (vocalist), he got in touch with the late Maestro Saeed Hormozi (A very skillful setar player) and he learnt many important points of Persian Classical Music. At last he worked with the great master of Vocal Radif repertoire, the late Ostad Abdollah Davami, who had a great influence on his musical development. Maestro Nassehpoor's vocal's unique timbre, which has coupled with his creative talent and his rich Azeri musical background, makes him an outstanding performer. He has researched, taught and performed about 40 years.

Nasehpoor [Parham] Vocalist and Tar player. Son of Nasrollah Nasehpoor, was born 1976 in Tehran. multi-instrumentalist, but mainly known as a Persian Tar player, was born in Tehran, Iran, 1976. He is the youngest child of Nasrollah Nassehpoor, vocalist and Persian vocal professor. In 1983 he took the course, Music for Children/Carl Orff, with Mohammad Reza Darvishi, ethnomusicologist and composer. After finishing the course, at the age of 8, he started learning Persian Tar and the Radif repertoire of Mirza Abdollah with Zeydollah Tolui. Then he studied Persian Tar with Hossein Alizadeh, the Radif repertoire of Ali Akbar Shahnazi with Dariush Talai and took a master course with Mohammad Reza Lotfi. In order to continue his musical studies, he had a course with his father, Nasrollah Nassehpoor for vocal Radif repertoire of Persian Classical Music. For studying theoretical old Persian music he studied with Prof. Seyyed Abdollah Anwar. Then he studied the Radif repertoire of Mirza Hossein Gholi with Reza Lotfi Larijani. Besides his first and main Instrument, Persian Tar, he has learnt some other instruments like Kamanche, Barbat, Setar and Azeri Tar by himself, but among these instruments, Kamanche is no more a hobby instrument, but instead an Instrument, on which he has reached his own style. Because of his Azerbaijani origin, Azerbaijani Classical Music influences his style of Kamanche playing. He teaches Persian Tar and plays as a Persian Tar soloist since 1996. He lives in Halle, Germany since 2005 and studies Musicology at Martin-Luther University of Halle.



Parham Nassehpoor

Naseri [Fereydoun] (1930)

Natel-Khanlari [Parviz]

Naseri [Fereydoun] (1930) Composer, born in Tehran. . Directed the Barbad and Farabi Ensembles. His father was Ali Khan [Ali Baba]. His teachers were Baghcheban, Houshang Ostovar, Ali Naghi Vaziri and Rouhollah Khaleghi. He was studying Music in Vaziri's Music school. He went to Bruxcel and was studying music from Andre Sori [6 years]. He went to Radio at 1343 (1964). He published several Books: Music expressions in Italian Language, and translation why reading Orchestra Partition, Instrument Logy and Orchestration, and... He is Conductor of Tehran Symphonic Orchestra.

Nasrollah Nasehpoor, Born in Ardebil, Iran, 1940. Since his father, Agha Shakour, was playing garman (Azerbaijani organ similar to European accordion) , so he was acquainted with Azeri music through his childhood. When he moved to Tehran, studied under the late Mahmoud Karimi for many years and then instrumental radif repertoire of Persian art music at the National Music Institute with the late Ali Akbar Shahnazi (A very skillful tar player). In the class of the late Soleiman Amir Ghasemi (vocalist), he met the late Saeed Hormozi (A very skillful setar player) and he learnt many important points of Persian art music. At last he worked with the great master of vocal radif repertoire, the late Abdollah Davami, who had a great influence on his musical development. Nasehpoor's vocal's unique timbre, which has coupled with his creative talent and his rich Azeri musical background, makes him an outstanding performer. He has researched, taught and performed about 40 years.

Natel-Khanlari [Parviz] « was born in Tehran in 1914. He graduated from the University of Tehran, earning a doctorate in Persian literature, and taught in the schools of Gilan and at the University of Tehran. In 1949 he attended the University of Paris and studied linguistics. Natel-Khanlari held some of the highest positions in the government of Persia in the 1960s and 1970s. He served as the Governor of Azerbaijan Province, as the Deputy Prime Minister, and later as the Minister of Education of Persia. He represented the province of Mazandaran in four sessions of the Persian Parliament. Director of the Shahname Foundation and the Persian Cultural Foundation, Natel-Khanlari was instrumental in the establishment and operation of the Academy of Arts and Literature of Persia, the Franklin Institute, and other similar institutions. Natel-Khanlari's early works consist of both prose and poetry. His first essay appeared in Eghdam in 1931. This was followed by research in Persian poetics, linguistics, and the history of Persia, both before and after the Islamic invasion. In 1932 he translated Dokhtare Sarvan from the French. The success of this work led to a series of translations of European works into Persian, including translating works of Pushkin, Rilke, Arthur A. Pope, and others. Probably the most unique and lasting contribution of Natel-Khanlari is his editorship of Sokhan, a monthly magazine to which many major figures of Persian culture and literature of his time contributed. His editorship, which lasted, with some interruption, for 35 years (1944-1979), provided scholars in Persian studies with a most useful tool for the study of aspects of Persian culture. A close friend of Rouhollah Khaleghi since his youth, Natel-Khanlari wrote the lyrics for some of Khaleghi's compositions. Natel-Khanlari's younger sister, Pari Khanlari, taught English at Khaleghi's School of National Music in Tehran and was instrumental in introducing the AFS international exchange program in Persia. After the 1979 Islamic Revolution, Natel-Khanlari was identified with the Pahlavi regime and was imprisoned for four months. The prison term exacerbated his already poor health and he died in the same year, 1991, at age 77. » (RAKS Website)

Navaei [Mehdi] (1879-1947) Ney player, born in Esfahan. His teachers were Soleyman Esfahani and Nayeb Asadollah. His students were Hussein Yavari and Hassan Kasaei. He was recorded Disc with Adib Khansari and one Disc Ney Solo. However, he was recorded Disc with Parvaneh (She was Singer) and Setar.

Navai (Soltani) [Farzaneh] was the most prominent Persian harpist, who lived for many years in Austria, passed away in May 2004 of cancer in a hospital in the city of Bregenz. Farzaneh was born in 1956. In 1967, she began to study the harp (known to the Persians as "Chang") at the Tehran Conservatory of Music. Upon receiving her diploma, she went on a scholarship to Austria. She studied at the Vienna Music Academy and later at the National Conservatory of Music in Paris. Concurrent with her studies in France, in September 1978, Farzaneh performed with the NIRT (Iranian National Radio and Television) Chamber Orchestra - conducted by Iradj Sahbai - at the City Theatre of Tehran. In 1979, she returned to Persia. She taught harp at the Tehran Conservatory and performed with the Tehran Symphony Orchestra, but for various reasons her residence in Iran was not to last more than a year. Upon marrying Khosrow Soltani, they returned to Austria. The performance of the score for the play, "Lubiyayeh Sghramiz" (Magic Bean), which went on stage during Nowrouz 1359/March 1980, was among her joint performances with her husband in her homeland. After immigrating to Europe, the couple was active in Vienna's music scene. In 1983, upon moving to the state of Vorarlberg in western Austria, they began to teach at various music schools. Concurrent with her teaching, Farzaneh performed countless recitals and concerts with other Persian (Iranian) soloists who lived in that region and its neighboring states (such as Firoozeh Navai, Mehdi Djamei, Hossein Samieian and Saeed Taqaddosi). Repeatedly, encouraged by Persian composers, she planned to release a CD of Persian compositions for the harp but this project never materialized. In one of her last letters to me, Farzaneh wrote: "I have suggested this project to many composers since twenty-five years ago. So far, I must have suggested it to everyone, but either nothing was done, or, if something was done, it was left incomplete. Unfortunately, we Iranians lack resolve." In the year 2000, two CDs of Farzaneh Navai were released in Europe, in which she has expertly performed works by Marcel Gerandjani and Camille Saint-Saens (harp solo), in addition to accompanying Saeed Taqaddosi (flute) and Khosrow Soltani (panpipes) in European folk and classical compositions. Her last performances appear in her husband's latest CD entitled, "Mahur-e Kabir", which was released in Europe. In this work, for the first time, Farzaneh attempted to perform Persian melodies on the Western harp. During the years following the 1979 revolution, Farzaneh studied the tar and Persian classical music with Houshang Zarif, who had taken up residence in Vienna. In this work she attempted to blend what she had learned from both Persian and Western music. Farzaneh Navai left two talented children, Kian and Sara.



Navai [Mehdi] (1879-1947)



Navai (Soltani) [Farzaneh] 1956-2004



Nazemi, [Ostad Mahdi] (1905-1997) santour maker

Nayeb [Nayeb Asadollah] no details available. See [Asadollah](#)

Nayeb-Mohammadi [Saeed], oud player; Born in Tehran in 1978, Saeed Nayeb-Mohammadi started his musical education in Soureh Music School and then continued his studies at Soureh University under prominent professors such as Hoseyn Behruzi-Niya and Arshad Tahmasbi. He traveled all the way to United Arab Emirates to take lessons from Salim Abdol-Karim, an ud master. His master class with Salim left a lasting and deep impression on his artistic life and playing, and gave him the technique, sensitivity and meticulous care needed for immaculate performances. He incorporated all this into established modes of playing Iranian traditional music. Upon returning to Iran, he started composing pieces. His first album Fih-e ma Fih was a fusion of oriental and occidental music for the ud, cello and percussions. He has actively been cooperating with other Iranian musicians and composers and always kept an open mind to new ideas, more knowledge and ways to technical perfection. Saeed owes his skills to his deep understanding of Iranian, Arab and Turkish schools of playing plucked string instruments. His careful approach to music and his technical skill have made him an outstanding musician whose performances are a merge of delight and technical perfection. A good example of this pleasing, pure and yet dynamic blend was what I experienced in the "International ud Festival" held in Oman in December 2006. Saeed Nayeb-Mohammadi is amongst the rare musicians who has turned to ud, an instrument long neglected in Iran, and the revival of this interest solidifies the Arab, Iranian, Turkish ties as they should be. This recording is proof of all the above-mentioned. Its picturesque qualities based on a spectrum of feelings blend expression and technique, tranquility and dynamism in a rich and exquisite performance which at times reaches pure mysticism. Saeed Nayeb-Mohammadi is not merely an example of Iran's younger generation of musicians. His ambitions and curiosity has led him to discover new horizons and styles which establish a dialog between tradition and modernity, his style retains authenticity while making use of eclecticism, incorporating different schools and styles of ud playing all around since late 19th century into his performances. He has majestically given the ud its rightful status in Iranian music. (Source : Mahoor.com)

Nazemi, [Ostad Mahdi] (1905-1997) was born in the city of Yazd and worked on Santour making. He was the best Santour maker in the world. Nazemi has spent with the grand musician like Habib Samaie, Abol Hassan Saba and ect. Nazemi was very hard to choose the pupil but at last he recommended his pupil Amir Hamzeh Rezaee. [Nazemi has told](#): " Mr. Amir Hamzeh Rezaee has worked with me and made the best and excellent Santours with high quality like me! "

Nazempour, Majid, born 1973 barbat player. He began Oud playing with Hasan Manouchehri, and in following he used the guidance of Behrouzi nia and Arab Masters. He has collaborated with Chakavak, Nava, Hallaj, Barbad and Vaziri ensemble. He has

also broadcasted three albums of Shawl o Mina, Ronak and Yaare Ashena with Chakavak Ensemble. Since 2001, he has performed in different concerts abroad with Nazempour ensemble, founded by himself, which the most important one has been Specific Oud Festival in Morocco (2002) in which they became the first program. Now he is writing a book about the history of Oud in 5000 years. Lately, he has broadcasted Kimyaye Eshgh and Selection of Concerts abroad. He will publish another cassette in Oud Solo playing. (*iranian ouds*)

« Majid Nazempour was born in Isfahan (Iran), the cradle of art, in 1973 in a family that disapproved music. However, he was fond of music and attended classes of a number of Masters to learn "Taar", "Setar" & "Ney" addition to "Oud". He was only 20 years old when he joined Radio and TV and at the age of 22 he was honored for his outstanding talents at Fajr Music Festival. He also with his own music group (Nazempour Music Group) had some other performances in other countries. Although he is graduated in Industrial Engineering, however his yearn for music encouraged him to choose music as his profession. Offering a number of music festivals and composing music for movies and plays are among his many activities. In addition to instructing, playing and composing music, he is currently busy with composing a book on the history of "Oud". »



Nazempour, Majid, born 1973 (*iranian ouds*)

Nazeri Ashrafi [Jahangir], ethnomusicologist from Mazandaran

Nazeri [Shahram] (1949)

Neinavaz [Gholamali], Torbat e Jaam

Nazeri Ashrafi [Jahangir], Jahangir Nasri Ashrafi, ethnomusicologist from Mazandaran, born 1956. "Date of Birth: 29 Persian date Esfand 1335. Place of birth: unknown. He is currently one of the most prominent researchers in the field of ethnology and music study. Honours. He almost all Iranian activities in Iran and other world culture in its neighboring countries. Fourteen hundred publications of written, audio and video to the researcher, he has put the country in row one of the most Kateryna authors. Ashrafi has several congress and festival music and drama teachers and management, both international and national responsibility and the important role played by the interaction of artistic culture of Iran. Many of these scholars on the status of sources of research in the field of music, theater, religion and other branches of the nation's art. Other Description Some of the researchers in the field of culture Mazandaran: Vazgan ax culture (in five volumes), Music religious Yyny- trans-Alborz (six cartridges), Music Mazandaran (including a prospectus and six cassette), Minstrels Year, The national heritage of faith to show (two new), Iranian art history (in two volumes), Vazygah in (five volumes), Tune. " (Mehrava.com)

Nazeri [Shahram] (Kermanshah 1949) Kurdish Singer, born in Kermanshah in Western Iran. He was studied Music here his father. His teachers were Abdollah Davami, Nour Ali Broumand, Mahmoud Karimi, Abdol Ali Vaziri, Hussein Ghavami, and Mohammad Reza Shajarian. He was Studied Setar here Ahmad Ebadi, Mahmoud Tadjbakhsh, Jalal Zolfonoun, and Mahmoud Hashemi. He was knows Gholam Hussein Bigje Khani, Mahmoud Farnam and Gheythanchian in Tabriz in West of Iran. He was performance many Concert in Iran and other Country with Many Iranian Musicians. Shahram is records many Cassette and CD and Disc. One of his best cassette is Shour Angiz with Hosein Alizadeh.

"Shahram Nazeri was born in 1950 in the city of Kermanshah. His family environment had a long contact with art. From the very beginning of his childhood, he learned the region's indigenous literature and culture from his mother. Through his father he became acquainted with music. Meanwhile, his father's families (uncles) who were all instructors of music had a great part in his understanding of music. Masters such as Behzad Kermanshahi and Neamt Ali Kharabati had an important role in his future mental structure, in the area of literature, and music and mysticism, respectively. In the age of eleven, he performed the first traditional music at the Tehran Radio & Television Broadcasting. To obtain more serious training, he then attended the free classes at the Music School where he learned the Tar (an Iranian musical instrument of the guitar class) from the late Habibollah Salehi and singing from the late Mahmood Karimi. He also spent three years in the presence of Abdollah-Khan Dawami, the learned master of singing in Iran and during this period while he was following the school of Saba, he was called by his master as "exemplary student". Talent, the environment and finally training gave him the capability to rank first in the entrance examination for music. With the apparent of Master Noor- Ali Boroomand and the guidance of Hooshang Ebtehaj he once again went to Radio & Television and, by performing the poems of Rumi, presented a special style of traditional singing. By making fundamental changes in the intonation of his voice he revived the epical and Iranian quality of singing, which had been long forgotten. It was during this period that, with the help of some of his friends, he formed the Chavosh Group whose good tradition, among others, was loving people and their other motto was respecting masters such as Asghar Bahari; Hossein Ghavami, Ali Nazeri, Faramarz Payvar and Mohammad Reza Shajarian. In the composition of music, Nazeri is the fore front motion. The acceleration of this motion, which sometimes automatically and in a circular pattern heads to the center is directed by Tanbour, (the Motreb Mahtabro, and Heirani record). Every now and then he settles this motion by a flavor of Iranian musical instruments (Gol sad barg and Aatash dar Neyestan records) and sometimes by non-Iranian musical instruments (Golestaneh and Yadegar Doost). Music concerts inside and outside the country are among Nazeri's other works." (simorgh.org website)

“Majid Nazempour was born in Isfahan (Iran), the cradle of art, in 1973 in family that disapproved music. However, he was fond of music and attended classes of a number of Masters to learn "Taar", "Setar" & "Ney" addition to "Oud". He was only 20 years old when he joined Radio and TV and at the age of 22 he was honored for his outstanding talents at Fajr Music Festival. He also with his own music group(Nazempour Music Group) had some other performances in other countries. Although he is graduated in Industrial Engineering, however his yearn for music encouraged him to choose music as his profession. Offering a number of music festivals and composing music for movies and plays are among his many activities. In addition to instructing, playing and composing music, he is currently busy with composing a book on the history of "Oud". (Majid Nezempour website)”

Naziri [Sadollah] kurdish –born Saz / Diwan player. Issued 4 CDs (Avayeh Honari and Mahoor)

Neinawaz [Ghulam Ali] famous sorna shawm player from Torbat e Jaam, south of khorasan razavi, Tchopi khorasani style. He used to record and tour with his brother Abbas Neinawaz, Dohl drum player.

Neinawaz [Abbas] famous dohol drum player from Torbat e Jaam, south of khorasan razavi, Tchopi khorasani style. He used to record and tour with his brother GhulamAli Neinawaz, sorna shawm player.

Nejati [Mahr Ali] famous sorna shawm player from Bakhtiyari Chemaal district. Issued 3 local tapes.

Ney Davoud [Morteza] (1901-1990) Composer, tar player, born in Tehran. His father was Bala Khan. His teachers were Ramezan Zolfaghari [7'th month], Agha Hussein Gholi [2nd years], and Darvish Khan [3'th years]. He was takes Tabarzin Cup from Darvish Khan [Darvish Khan was gives Tabarzin “Medal” to his best students]. His students were Ghamar Molouk Vaziri, Hussein Sanjari and Esmaeil Kamali. He was performances many Concert with Aref Ghazvini, Abol Hassan Saba, Reza Mahjoubi, Habib Samaei, Ebrahim Mansouri, Ghamar, Adib Khansari and... He was playing Tar in Saba Ensemble in Radio. He was recorded Iranian Music Radif in Iranian Music Institute in Radio. He was recorded many Disc with Ghamar Molouk Vaziri. His Best Song is 'Morghe Sahar' [Morning Bird].

“Morteza Neydavoud was born in 1900 into a Iranian Jewish music-loving family during the reign of Mozaffar o-din Shah of the Qajar dynasty. His father played the tonbak, and the sound of instruments of the musicians of the time echoed in their household. As a child Neydavoud used to play the tar by himself. His father recognized Neydavoud's talent in music and took the seven-year old Morteza to the great master, Agha Mirza Hosseingholi, for apprenticeship. In Agha Hosseingholi's school, Morteza practiced the Radif of the traditional music of Iran. After Mirza Hosseingholi's death, Neydavoud continued his musical education with Mirza's best student and successor, Darvish Khan. With Darvish Khan, he completed the study of Radif and proceeded to learn other musical forms such as "Pish-Daramad" (similar to overtures in western classical music), "Zarbi" (rhythmic and more popular pieces), and "Tasnif" (similar in spirit, if not in exact form, to "lieder" or art songs of the romantic period of western classical music). Neydavoud became Darveesh Khan's best student and, as it was customary in those days, was given the title of the "Caliph" of the class. Several years later, Neydavoud started to associate with the distinguished musicians of his time and participated in concerts along with his brothers Mousa and Soleyman, and other notables such as Abolhassan Saba, Reza Mahjoobi, Morteza Mahjoobi, Arsalan Dargahi, Reza Ravanbakhsh, and others. He also discovered and advanced many talented instrumentalists and vocalists who later became the shining stars of the traditional music of Iran; of those, one can mention the great virtuoso vocalist, Gholamhossein Banan. In addition to his concerts and recordings, Neydavoud established a school for music named "Darvish", and for a long time ardently taught and educated his students with the culture of Iranian traditional music. During this period, he earned his living from the proceeds of his concerts and recordings. In 1940, he was invited along with a group of other well known musicians, to join the staff of the Iranian radio organization; then, at least for a while, his fans could listen to his masterly performances on the radio. However, the bureaucratic administration of the radio made it impossible for Neydavoud to maintain free and productive careers in the organization. For Neydavoud, there was no choice but to leave the radio. Moreover, the political and economical climates of the time led to a sharp decline in the production of records and live performances. Therefore, Neydavoud at the height of his creativity and technical mastery was forced to become reclusive. He continued his involvement with music only through a small circle of close friends, acquaintances, and private students. Neydavoud did not go back to the radio until some thirty years later when he finally accepted their invitation to record his version of the Radif of the Iranian traditional music; perhaps his most important and lasting contribution to the tradition of music in his country. Within a period of about a year and a half, he meticulously recorded the instrumental Radif of the Iranian traditional music as he -remembered it. Neydavoud was able to record all the details of the Radif as conveyed to him by the previous generation of the grand masters of music. The bulk of that work consisted of nearly 300 audiocassettes. Neydavoud, besides his love and mastery over the Tar, was in love with singing and his discovery of Ghamar's talent was just a reward for him. A few years later in 1977, Neydavoud's family immigrated to the United States of America and took along the seventy-seven year old master with them. This separation from his birthplace and the environment in which he had grown up and experienced the best years of his life had an adverse effect on the old master's well being. Maestro Morteza Neydavoud, one of the most distinguished musicians of Iranian Classical Music, a kind and generous teacher, and an able composer died in California in 1990, thousands of miles away from home, at the age of ninety” (<http://www.iranchamber.com>).

« Morteza Neydavoud was born in 1900, during the reign of Mozaffareddin Shah of the Qajar dynasty. His father Bala Khan played the tonbak, and the sound of instruments played by the musicians of the time echoed in their music-loving Persian Jewish household. Neydavoud taught himself to play the tar at an early age. Recognizing his son's talent in music, the elder Neydavoud apprenticed the seven-year-old to Ramazan Khan Zolfagari who was a student of the great master of the tar, Aqa Mirza Hossein-

Qoli. After two years, Ramazan Khan took Morteza to his master Aqa Mirza Hossein-Qoli. In Hossein-Qoli's school, Neydavoud practiced the radif of the traditional music of Persia. After Hossein-Qoli's death, Neydavoud continued his musical education with his best student and successor, Darvish Khan. With Darvish Khan, Neydavoud completed the study of radif and proceeded to learn other musical forms, such as pishdaramad (similar to overtures in Western classical music), zarbi (rhythmic pieces), and tasnif (similar in spirit, if not in exact form, to lieder, art songs of the romantic period of Western classical music). Neydavoud became Darvish Khan's best student and, as it was customary in those days, was given the title "Caliph" of the class. Several years later, Neydavoud participated in concerts with his brothers, Mousa and Soleyman, and other notable musicians, such as Abolhassan Saba, Reza Mahjoubi, Morteza Mahjoubi, Arsalan Dargahi, , Reza Ravanbakhsh, and Qamarolmolouk Vaziri. In addition to his concerts and recordings, Neydavoud established a school for music, which he named Darvish. In 1940 he was invited, along with a group of other well-known musicians, to join the staff of the Radio Iran. However, the bureaucratic administration of the Radio Iran made it impossible for Neydavoud to maintain a free and productive career in the organization. Moreover, the political and economical climate of the time led to a sharp decline in the production of records and live performances. As a result, Neydavoud left the Radio and became reclusive at the height of his creativity and technical mastery. He continued his involvement with music only through a small circle of close friends, acquaintances, and private students. Neydavoud returned to the radio some thirty years later, when he finally accepted its invitation to record his version of the radif of Persian traditional music. Within a period of about one-and-a-half years, he meticulously recorded the radif as he remembered receiving it from his masters, resulting in a body of almost 300 audiocassettes. In 1977 Neydavoud's family immigrated to the United States and took the seventy-seven year old master with them. This separation from his birthplace and the environment in which he had grown up had an adverse effect on the old master's well being. He died in California in 1990, thousands of miles away from home. » (RAKS Website)



Ney Davoud [Morteza] (1901-1990)

Noroozi, [Yaghoob], born 1973. Barbat player. He has studied Oud playing with Hossein Behroozinia, Mansoor Nariman and Santoor playing with Parviz Meshkatian, Mohammad Javad Zarrabian, Reza Shafian and Mohammad Jamshidi. He has collaborated with Zolfonoon, Bahar and Darvish groups and also performed in some film music recordings and also an album of Hengameh Akhavan as an Oud player. Now he is writing a Book about Oud training and helping Mansoor Nariman in writing his books. (*iranian ouds*)



NIA KOWSARI [Saeid], from Shiraz , tar, santur

Nia Kowsari, [Saed] Born in 1961, started learning music in 1974. He learned Santur from Master Parviz Meshkatian and Se-tar from Master Jalal Zolfonoon. He received his Phd degree in Veterinary from Shiraz University and in 1989 founded Saba Cultural Center in Shiraz. NiaKowsari received Golden Tablet from 8th Fajr Music Festival and took the first place in Santur Players National Contests.



Nurmusa, [Saeed], Kurdish tanbur player (yarsan



Noroozi, Yaghoob, born 1973 (*iranian ouds*)

Nurmusa, [Saeed], Kurdish tanbur player (yarsan) living in Switzerland

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

OOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

Oftade [Mina]. Female Santur player. Follower of Faramarz Payvar. Her faous students are Sadaf Amini and Shahpar Shoja Ardalan

Omoomi [Hossein]. « Hossein Omoomi was born in 1944 in Isfahan, and is considered as one of the best ney [ney] players of Iran. Captured by the magical sound of master Hassan Kassa'i's Ney, Omoomi began to learn the instrument with him when he was fourteen years old. At the same time he studied the vocal Radif [radif] with master Mahmoud Karimi. Later he collaborated with the Iranian National Radio and Television broadcasting. Omoomi taught the Ney at The Iranian Center for Preservation and Dissemination of Music, the National Conservatory, and the Tehran University. He left Iran in 1984 and pursued his artistic career in Europe and the United States. He received his doctorate in architecture from the University of Florence. Later he moved to France and started teaching Ney and Avaz [AvAz] at the Center for Oriental Music Studies in Paris. His research on the making of the Ney opened new possibilities in playing techniques which have been approved by master Kassa'i. Omoomi has been featured as the Ney soloist in the soundtrack of the movie 'The Sweet Hereafter', which won several awards at the 1997 Cannes International Film Festival. »

“Hossein Omumi was born in 1944 in Isfahan. He took his first lessons in Radif from his father. He was then possessed by the virtuosity of Ostad Kasai, the great Iranian ney player and after a 10-year period of educational efforts he began to study ney with that great master learning the secrets of his technique. He won the first prizes in 2 succeeding ney playing competitions held by the universities of Iran, and at the same time he studied the vocal radif with Ostad Mahmud Karimi. Hoseyn Omumi has given concerts in Rudaki Hall together with many prominent musicians and has made numerous recordings for the Iranian Radio and Television. Omumi is a graduate of Iranian National University and University of Florence in architecture. He has given lectures on architecutre and on music at the National University, at the College of Fine Arts in Tehran University, at the Center for Preservation and Propagation of Music and also at the National Conservatory. He has resided in France since 1984 and was invited by the Center for Oriental Music Studies related to the Sorbonne University, to teach Persian music. He has also taught the same topic in UCLA. Numerous radio programs and concerts have featured him in European and American countries and also throughout the world. His researches on the making of ney, tombak and daf were the subject of an educational concert held in 1999 which was very well received by the connoisseurs. He contributed in the original soundtrack of the Sweet Here After (a prizewinner in Cannes, 1998) directed by Atom Egoyan.” (Source : Mahoor.com)



Omoomi [Hossein].



Ozdemir [Ulas]

Osqueezadeh, [Bahram] Santur player / “Bahram Osqueezadeh received his Ph.D. in composition from [University of California, Santa Barbara](#), and Master's in composition and technology from [University of California Irvine](#) and BA from [University of Tehran](#). A multi-instrumentalist, Bahram started his musical training at the age of 14 on the Santur and the Tombak. Among his eminent teachers were Maestro [Faramaz Payvar](#) and Maestro [Parviz Meshkaatian](#). He studied composition with eminent composers such as [Karen Tanaka](#), [Billy Childs](#), [James Newton](#) and [Joel Feigin](#).

As a soloist, composer, and conductor, Bahram Osqueezadeh has appeared on many radio and television programs in Iran and the United States. He has toured Iran, United States and Europe; regularly performed concerts premiering his original compositions. Among his grants and awards are: First prize in the Sherril C. Corwin-Metropolitan Theatres Awards for his work for String Orchestra, Gold award from Fajr Music Festival, declared Master Musician by Alliance for California Traditional Art, and Certificate of Recognition from California Legislature.

His Concerto for Santur and Orchestra premiered in 2001 and his orchestral work was premiered immediately after receiving his second Corwin award for large orchestra. He has toured Iran, the US and Europe together with the Darvak Ensemble and other leading names in Persian traditional music. He has been invited to give workshops at many distinguished universities including UCLA, USC, UCSB and UC Irvine, Society of Ethnomusicology Annual Conference and British Forum for Ethnomusicology. Dr. Osqueezadeh is now teaching at the University of California, Santa Barbara. He held a faculty positions at Calpoly San Luis Obispo, Sureh University in Iran. He was co-chair of SIGMICA (Special Interest Group of Iran and Central Asia), co-founded the Darvak Institute of Music where he served as the director. He co-founded the Darvak Ensemble in 1993 and performed several concerts with the group.” (bahram osqueezadeh website)

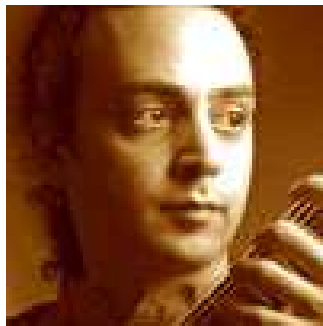
Ozdemir, [Ulas] Turkish Saz, Cura player, born in Maras (Anatolia) , 1976. “*Started playing the Baglama under his father’s supervision. A graduate in Music (Yildiz Technical University), Ulas made several compositions based on his own researches in Alevi-Bektashis and Anatolian Music and also accompanied many Iranian artists and ensembles such as Ali Akbar Moradi, Kayhan Kalhor, Sussan Deyhim, Niyaz and Mamak Khadem. Released works (Hermes Records) : Companion “* (Hermes records website)

Parisa [Fateme Vaezi] (1330- sh) (1951- m) Female singer, born in Tehran. She was female vocal teacher in Iranian Music Institute. Her teachers were Abdollah Davami and Mahmoud Karimi [11' years in Music Conservatoire]. She recorded many cassettes with Aref and Sheyda Ensemble and Nava Concert with Hussein Alizadeh in Hafezieh [Shiraz at 1354 (1975)], with Parviz Meshkati and ...

« *Fatemeh Vaezi, who later on picked the artistic name of Parissa, was born on March 16, 1950 in Iran. After finishing the high school, with emphasis on Persian Literature, she studied traditional Persian vocal Radif with Master Mahmud Karimi, with whom she studied for ten years. Two years through her pupillage, she was invited by the Ministry of Culture to work in the National Radio and Television Broadcasting. Her unique outlook and solid discipline obtained her special recognition among Iranian musicians and intellectuals during her five years collaboration with the Ministry of Culture. Parisa's musical talent truly bloomed when she was introduced to "The Iranian Center for Preservation and Dissimination of Music". Her recordings of this period show a tremendous depth and growth in her musical understanding. In recent years, Parisa has been successfully concentrating on teaching and guiding young talents. Since 1995, she has been performing in collaboration with Hossein Omoumi, and latter on with Dastan ensemble in various festivals and concerts around the world.*» (Simorgh.org website)

« *the premier female Iranian classical vocalist of our time. Born in 1950 in Shahsaver (now known as Tonekabon) on the Caspian Sea, she was encouraged at an early age to pursue her musical talents. She was taught initially by her father and soon attracted the attention of the late Mahmood Karimi, a highly respected teacher of classical Persian music whose vast knowledge of the ancient repertoire was fundamental to her career. Prior to the revolution, Parissa had already built a considerable reputation performing on television and in concert halls with major instrumentalists on international tours organized by the Ministry of Culture and Art. In the mid-1970s, she worked with the Center for the Preservation and Dissemination of (Persian) Music in Tehran and performed at festivals in Europe and Japan. After the 1979 revolution, Parissa was no longer allowed to perform in public. She devoted herself to her family and giving private lessons. In 1980, however, she was once again invited to teach traditional Persian music at the Center, which she continued to do until 1995, when she was given permission to travel abroad. Since then, she has performed at music festivals and major concert halls throughout the world with many prominent groups and musicians, including Dastan, Dariush Tala'i, Hossein Omoumi, and Iman Vaziri.*» (alternate web source)

“*Fatemeh Vaezi, who later on picked the artistic name of Parissa, was born on March 16, 1950 in Iran. After finishing the high school, with emphasis on Persian Literature, she started her musical work under the supervision of the renowned Persian Radif teacher, Mahmoud Karimi, with whom she studied for ten years. Karimi was one of the masters of vocal Radif and during her 16 years of apprenticeship, he offered his entire repertoire of vocal Radif. Two years through her pupillage, she was invited by the Ministry of Culture to work in the National Radio and Television Broadcasting. Her unique outlook and solid discipline obtained her special recognition among Iranian musicians and intellectuals during her five years collaboration with the Ministry of Culture. Parissa's musical talent truly bloomed when she was introduced to "The Iranian Center for Preservation and Dissimination of Music". Her recordings of this period show a tremendous depth and growth in her musical understanding. After the Iranian revolution, this conservatory was abolished and she continued her education in private lessons with the Karimi. In recent years, Parissa has been successfully concentrating on teaching and guiding young talents. Since 1995, she has been performing in collaboration with Hossein Omoumi in various festivals and concerts around the world. Parissa currently lives in Tehran, Iran. Karimi once commented: "Parissa is my most promising pupil and she can sing all the modes with the skill of re-interpretation or improvisation necessary to correctly perform Iranian music".* (website www.iranchamber.com)



Pajooreshgar,
(*iranian ouds*)

Ali,

Pakbaz [Mehrdad], guitarist

Panahi, [Bahman] : Setar player .

ParNia [Hosein]. Santur player. First proved to be a backsider on Sonnat instrument productions, then recorded some few solo CDs, all with Khosh Nava label. Issued a tribute to Payvar in 2013. “Soug Sepid” (Khosh nava nr 019, 2013), “ Banovi Khiyal” (Khosh Nava nr 020, 2013)

Pasban [Muhammad Reza]. Traditional sorna shawm player from Kashmar, Khorasan. Very original and talented.

Pasdar [Nooshin] , born 1981. barbat player. She began Oud playing with Mansour Nariman in 1992. In following she could use the guidance of Hossein Behrooz nia. She is now studying as a last-year student in Art University and has collaboration with Fakhteh, Vesal, Simorgh and Mehr ensembles. She has gained the first place in Fajr festival in 1997 and in Improvisation Festival in 2001 and also Student Festival. (*iranian ouds*) **Barbat player from the radif quartet Leyli. Members are : Azadé Hojat (singer, dayere), Leyli Atashkar (setâr) , Asaré Shekartchi (kemânché), Nushin Pasdar (barbat, zarb)**



Parissa [Fatemeh Vaezi]



ParNia, [Hosein] : Santur
player / composer .



Pasdar, Nooshin ,
born 1981 *iranian*
ouds

Payvar [Faramarz] (1932) Composer, santour player, born in Tehran. He knew Radif. His father was Ali Payvar [he was Painter and he was play Setar and Santour]. Payvar studied Music in Darolfonoun School. However, he studied English language in Cambridge University at 1341 (1962). His teachers were Abol Hassan Saba [6'th years], Abdollah Davami and Nour Ali Broumand [Sing Radif], Hussein Dehlavi and Melik Aslanian [Harmony and Counter Point] and Hussein Tehrani. He published many book for Santour. He conducted Farhang-Honar Ensemble at 1345 (1966). He published Davami's Radif and Roknoddin's songs. He recorded many Cassettes, Disc, and CD with Hussein Tehrani, Ali Asghar Bahari, Mohammad Esmaeili, Houshang Zarif, Hassan Nahid and ... He has many students, including Saeid Sabet, Pejman Azarmina and ...

« Faramarz Payvar is a well-known name in our country for he is the most prominent santur virtuoso and his touch has created the most beautiful sounds of the cascade-like glissandi on the instrument, all of them products of a highly cultivated mind. He was born in 1932 in Tehran. His father was a professor of French language and also a keen and productive painter. His grandfather, Mosavvar-od-Doleh was the court painter in Qajar period; Some of his paintings are kept in royal palaces of Iran. Both could play violin and santur and was in close relationship with some masters of the day. Faramarz Payvar began his musical studies at the age of 17 with Abolhasan Saba and completed radif in 6 years. So prominent was his development, that he accompanied his master in several occasions. Their collaboration has been recorded and is made available for music-lovers. He completed his primary and high schools in Asjodi School and in Dar-ol-Fonun. In 1952 he began his military service and after that was employed by the Ministry of Finance and Economy. After Saba's death, Payvar continued his studies with Ostad Davami, Ostad Ma'rufi and Ostad Borumand by surveying and learning radifs of Darvish Khan, Aqa Hoseyn-Qoli and Mirza Abdollah and perfected and completed his musical knowledge. In this period he compiled and transcribed the great legacy of Persian music, thus preserved it for the ages to come. The most important works that he collected are: Volcal Radif of Persian Music according to the version of Abdollah Davami Anthology of old Tasnifs; Works of Sheyda, Aref, Sama' Hozur... Works of Darvish Khan and Rokneddin Mokhtari. Payvar also studied composition with Ostad Dehlavi and Emanuel Melik-Aslanian. He began his career as a performing artist - playing santur - in 1955, and arranged solo recitals as well as duos with Abolhasan Saba and Hoseyn Tehrani for radio broadcasting. After National Television was founded, Payvar managed to perform live programs which turned out to be of high importance in making people get familiar to Persian music. In 1963 he went to England to study English in Cambridge University. During the 3 years of language studies, he could also give santur recitals and lectures on Persian music in Cambridge and London Colleges. After returning from England, he performed remarkably in Shiraz Art Festival with numerous musicians and other masters of Persian music. In 1967 Rudaki Hall was founded and the peak of his career began. He performed many pieces by past masters and accompanied great vocalists of the day in concerts held in newly founded place. In 1968 he was transferred to the Ministry of Education and retired in 1976." (Source : Mahoor.com)



Payvar [Faramarz] (1932)



Payvar ensemble Tribute ensemble named after the master Faramarz Payvar. Members are : Hushag sharif (tar), Mohammadi Esmaeli (tonbak), Mohammad Moghadassi (kemancheh), mohammad Delnavazi (oud), Said sabet (santur), Davod Varzideh (ney), Reza Abaee (gheichak), Alireza Fereydounpour (vocal)



Pir Niakan [Daryoush] (1334- sh) (1955- m)

Pir Niakan [Daryoush] (1334- sh) (1955- m) Tar, setar player, born in Gargar in East Azarbaijan . He was studied Music from Mohammad Hassan Ezari. Daryoush knew Gholam Hussein Bigje Khani, Mahmoud Farnam, and Ali Akbar Shahnazi. He was performance many concert with Mohammad Reza Shajarian in Iran and Other Countries. He was Azad University's teacher for Tar, Setar, and Radif. He was studied Setar here Ahmad Ebadi, Frootan, and Hormozi.

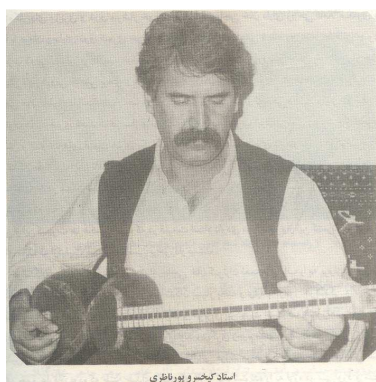
“Dariussh Pir-Niakan was born in 1955 in Gargar, region of Azerbaidjan. He took his first music lessons with the teacher Mobamrnad Hassan Ozari who learned him bases of traditional. Then he meet, in turn, the Masters Gholam-Hossein Bagcheh-Khani, Mobammad Farnani and finally the greate Master of Tar[tAr], Ali Akbar Shanazi. He entered then to the Academy of the fine arts and worked with the Master Dr. Safvat, and other famous Masters such Forootan, Hormozi and Karimi. He also profited from the teaching of Abmad Ebadi, the greate master of Setar [setAr]. Actually, he teaches the Tar and the Setar in the Center of Safeguarding and Propagation of the Persian Traditional Music, and collaborates with Parviz Meshkatian in the Aref group. “

« **Daryoush Pirniakan** was born in 1955 in East Azerbaijan and began to study music when he was 12. His first teacher was Mohammad Hasan Ozari. Soon he was honored when the great music master, Ali-Akbar Khan Shahnazi accepted him as his pupil and taught him the radif of Mirza Hoseyn-Qoli and his own advanced level course of radif. Meanwhile he entered the Faculty of Fine Arts in Tehran University. There he befriended with Dr. Daryush Safvat and soon he made his way to the famous Center for Preservation and Propagation of Persian Classical Music headed by Safvat himself. At the "Center" he benefited from great music masters like Yusef Forutan, Saeed Hormozi, and Mahmud Karimi. After graduating from university he continued to work and teach at the "Center". By 1979 he began his long-term collaboration with Ostad Mohammad Reza Shajarian. Together they held nearly 220 concerts in Iran as well as in the USA, Canada, Great Britain, France, Germany, Switzerland, Sweden, Norway, Denmark, Netherland, Italy and UAE. So far Pirmiakan has issued a series of 16 music albums and videos, and has been active as both composer and performer. Of his oeuvre are Yad-e Ayyam, Payam-e Nasim, Rosva-ye Del, Sarv-e Chaman, Aseman-e Eshq, Jan-e Oshshaq, Aram-e Jan (all accompanying Shajarian on tar), Mahur and Segah (dedicated to the memory of Ostad Shahnazi), Shur-e Dasht (accompanying Sadiq Tarif), Sokhan-e Tazeh (accompanying Shahram Nazeri). He has also published two titles both served as reference in academic circles, and has often appeared in music conferences and given lectures on music in numerous foreign as well as domestic universities, including Taipei University, London University, UCLA, Manchester, Tehran, Amir-Kabir Technical University, and Tabriz University. His social and executive activities include membership in various music institutes and organizations in Iran, and professorship in Tehran University. He is also the deputy chairman of Faculty of Dramatic Arts in Tehran University. In 2001 he has founded Shahnazi Music Ensemble and with it he has been busy with his professional music activities. Of his recent albums with this ensemble is Aseman with Hamid-Reza Nur-Bakhsh as singer. He has been granted a first degree art medal by the Ministry of Culture and Islamic Guidance (2001), and has received his honorary doctorate from the Ministry of Science, Research and Technology (2004).” (Source : Mahoor.com)

«



Pejman [Ahmad]



Pournazeri [Keykusrow] Tar, kordi tanbur player



Pourkhatei [Gholam Ali] famous dotar player from Torbat e Jaam

Pejman [Ahmad] Ahmad Pejman is one of Iran's most prolific composers. He has written for Pop icons such as Daryoush and has several major motion picture scores to his credit. He has also produced a number of instrumental albums, among other work. However, his latest CD stands out as one of his very best.

Pourjavady [Amir Hosein] studied setar playing and the radif (classical repertoire) of Persian music with Dr. Darvish Safvat for ten years. Later he improved his knowledge and technique of setar playing with Hossein Alizadeh and Darvish Talai. He received his BA in music from the University of Tehran (1995), his MA in Ethnomusicology from the CUNY Graduate School (1999) and his Ph.D. in Near Eastern Languages and Cultures from UCLA (2005). Pourjavady has published numerous articles on the history and theory of Persian music in the Safavid and Qajar Periods. Currently he is an Assistant professor of Music at the University of Tehran. (Source : Mahoor.com)

Pourkhatei [Gholam Ali] Famous dotar player from Torbat e Jaam, Khorasan. He was playing the modal music.

Pournazeri [Parviz], tar player. « *Parviz Pournazeri (1901-), dit "Hajji Khan Nazeri" est la figure tutélaire de ce clan de musiciens du Kermanshahan (Ouest de l'Iran). Hajji khan a deux cousins: Gholam Reza Nazeri - le père du percussionniste Siavash Nazeri - et son frère Hasan Nazeri, chanteur et père du fameux cantateur Shahram Nazeri (1958-). Fonctionnaire, Hajji Khan se piqua progressivement au jeu du tar en amateur, puis se perfectionna auprès du colonel Ali Naghi Vaziri et de Darvish Khan (1872-1926) en personne. Son jeu était réputé puissant et délicat à la fois. Renommée à Kermanshah, sa formation avec le violoniste Roknaddin Khan Mokhtari (1887-1970) y a accompagné de nombreuses voix de l'époque, parmi lesquelles Soleiman Khan Amir Ghassemi, Hossein Davoudi, Shamseddin Heidari et le mystique Hasan Kharabati.* » (Akhaba.com)

Pournazeri [Keykhusrow] Tar, kordi tanbur player, very famous. Co founded the SHAMS ensemble with Seyyed Khalil ALINEJAD. « *Fils d'Hajji Khan, Keykoshrow Pournazeri, dit "Ali Nazeri" (1954-), a été éduqué par son père au tar et à la musique sonnati. A partir de 1972, il travaille et enseigne pour un département du Ministère des Arts et de la Culture. En sus des maîtres Davoudi et Khakhabati qui avaient bercé sa jeunesse, Keykoshrow a étudié le radif auprès de Nur Ali Borumand, parmi d'autres maîtres qu'il a pris à Téhéran (1975-1978). Fortement influencé par le mysticisme de ses amis Hasan et Neshat'allah Khakhabati, il se passionne, vers 1973, pour le tanbur kurde et son répertoire mystique identitaire. La rupture stylistique est majeure: après son apprentissage auprès du luthiste Ali Akbar Moradi (Gahvoreh), Keykoshrow crée en 1980 le fameux ensemble Tanbur-e Shams, l'un des tout premiers chœur de luths, qu'il introduit occasionnellement dans le chant classique. L'ensemble, baptisé en référence à Shams Tabrizi - le mentor mystique de Rumi - se spécialise dans la reprise de textes soufis, indifféremment dans les corpus kurdes et persans. Une formule qui renouvelle la scène sonnati, et touche un grand public en Iran. A la tête de cette formation, l'artiste-compositeur va connaître les tournées et les collaborations diverses avec des grandes voix des années 1980-1990, son cousin Shahram Nazeri y compris. L'orchestre est aussi une affaire de famille: il comptera longtemps dans ses rangs les enfants de Keykoshrow ou encore Afshin Ramin (1962-), le fils de la fille d'Hajji Khan. Dans les années 1990, l'engouement du public se traduit par le succès des albums fameux "Mastan", "Heyrani" et "Motreb-e Mahtoboro".* » (Akhaba.com)

Pournazeri [Sohrab], son of Keykushrow Pournazeri born in 1982. « *Sohrab (1982-) a grandi sous l'aile de l'ensemble Shams. Il cultive la même complémentarité entre le folklore et le sonnati: Polyinstrumentiste, il a complété leur don familial pour le Tanbur avec, la vièle kemancheh, et un attrait accru pour le folklore kurde. Depuis 2010, la scène iranienne le consacre en temps que compositeur par des collaborations scéniques alternées avec les Shadjarian, père et fils. Depuis 2010, Il s'est aussi consacré à Nishteman, un projet instrumental revisitant les folklores des quatre coins du Kurdistan.* (Akhaba.com)

« *Sohrab Pournazeri est né en 1982 à Kermanshah en Iran. Cette ville située à l'ouest du pays est la capitale de la province du même nom où vivent une majorité de Kurdes. Cette population qui n'a pas de pays propre vit éclatée entre la Turquie, la Syrie, l'Irak et l'Iran. Son père Keykoshrow Pournazeri est un joueur de tambûr (luth oriental à manche long) réputé qui se charge de l'éducation musicale de son fils. En plus du tambûr, Sohrab Pournazeri ne tarde pas à s'adonner au kamânche, cette vièle à pique traditionnelle qui est fondamentale dans la musique soufie. Pour faire bonne mesure, Sohrab Pournazeri est également formé au chant. A l'âge de Quinze ans, il intègre le groupe Shams Ensemble formé en 1980. Sohrab Pournazeri ne cesse de se perfectionner en musique folklorique, musique classique iranienne, ainsi que dans les musiques mystiques soufies et yârsânie. En plus de se produire avec Shams Ensemble, Sohrab Pournazeri donne des concerts avec son frère Tahmoures Pournazeri et d'autres musiciens du cru. En 2010, Sohrab Pournazeri participe à un projet musical autour du légendaire poète Omar Khayyam avec d'autres virtuoses comme Alireza Ghorbani ou Dorsaf Hamdani. Au début de l'année 2013, Sohrab Pournazeri est à l'origine du spectacle Nishtiman, Kurdistan qui fédère symboliquement les musiques des kurdistans turcs, irakien et irakien. La Syrie en est certainement absente en raison de la guerre civile en cours dans ce pays. C'est avec ses compagnons de scène la chanteuse iranienne Maryam Ebrahimpour, le Turc Ertan Tekin aux hautbois traditionnels et les Irakiens Hussein Zahawy (percussions) et Goran Kamil (oud), qu'il sort en novembre 2013 l'album Nishtiman, Kurdistan.* » (Music story –Francois Alvarez)

Pournazeri [Tahmoures] Oud and kordi tanbur player, very famous. son of Keykushrow Pournazeri. « *Tahmoures (1977 -) a grandi sous l'aile de l'ensemble Shams. Il cultive la même complémentarité entre le folklore et le sonnati: Polyinstrumentiste, il a complété leur don familial pour le Tanbur avec le oud. Depuis 2010, la scène iranienne le consacre en temps que compositeur par des collaborations scéniques alternées avec les Shadjarian, père et fils.* » (Akhaba.com)

Pournazeri [Pouriya] kordi tanbur player, « *Il est né mai 1361 à Kermanshah. Sa mère est cultivée et son père : un fabricant d'instruments. Le père et l'oncle de l'enfant étaient présents dans la zone de travail. (...) Il a commencé à apprendre le setar à 6 ans avec son père, puis à 10 ans avec Leyla Ramin. Il manifeste un grand intérêt à se familiariser avec les divers instruments, iraniens, alors il a commencé à apprendre d'autres instruments. À quinze ans, il a enseigné à l'école.(...°. En 1376, elle a participé à un festival de musique de la jeunesse et a remporté la troisième place dans la musique populaire. Puis peu de temps*

avec son oncle – Kheykshorow Pournazeri - la formation de tanbur poursuivie pendant 2 ans à partir de 1377, il était membre de l'Ensemble Shams, dirigé par le résultat de la collaboration sur l'album "Mastan Salamat" et des concerts avec le groupe. Le groupe a également collaboré à nouveau en 1389, à participer à plusieurs concerts, l'enseignement dans les écoles et l'album de Shams "The Ecstatic Tanboor" en résulte. Durant toutes ces années, son objectif était d'être un musicien, compositeur (...°). C'était en 1378 que dans le domaine de la recherche sur la fusion, et de nouvelles idées ont pris forme dans son esprit. On lui a présenté en 1379 un groupe de rock, percussions et tambours (...°. Le fruit de 5 années de travail avec le groupe, les concerts à Téhéran, Rasht, Ispahan et l'album "Escape from the Dark" a nécessité beaucoup de pratique, quelle que soit la nature de la récolte - ce qui est inhabituel à bien des égards, est jeté, les couches ne sont pas atteintes dans les plus proches. Gratuit pour essayer et libre de tout jugement ou préjugé pour permettre de voir, entendre, toucher et délibérément influencé. En 1389, Hermès a annoncé que les réflexions et les expériences ont donné Heureusement précieux. Par exemple, la sélection des travaux présenté en Février 2011 de la revue Songlines comme l'un des plus prestigieux magazine spécialisé Songlines. En outre forme en 1388 un groupe Ryvan d'étudiants et un groupe d'instruments iraniens et non iraniens musiciens, aboutissant dans les concerts et la sortie des albums "Ryvan» et «la terre calme", il s'efforce d'illustrer ce genre de musique. Il donne actuellement à Montréal des cours individuels et collectifs de luth, de sitar et de daf. » (hermes records)

Poursayi [Hamed] GUITAR began to play guitar when he was nine years old. At first he was interested in jazz music until he shifted permanently to classical music. He has attended several solo and group concerts. Pursayi has graduated from Rassam-e Honar University, and received his composition certificate from American Brain Music. He feels indebted to Professor Vartan Sahakian of his major film scores are *I am not Bin Laden*, *In the Heart of Darkness*, *That Night's Train*, *Wind and Lantern*, *Ushida*, *Red Storm*, as well as hit-song "ay adama" and le pont suite. (Source : Mahoor.com)

Q

Qadir [Seyyed Muhammad]. Laleva player from Qaemshahr (Mazandaran). “Birth: 11 Dey 1361 in Qaemshahr. Education: Degree in Graphic. In 1379 he began his career with Professor Abu Al-Khan cheerful and then assisted by Mr. A. Tayyebi and Ustad Hussein. Played laleva in a serial of music videos (...) and collaborated with Sarvang also. He is currently engaged in comprehensive classes of tar.” (Mehrava.com)

Qadiri Beyh Kala'i, [Yahya]. Multi instrumentalist, folklore player from Pol-e Sefid (Mazandaran). . Can play tonbak, tar, Sorna, Qarneh, leleva, desarkoten. *“Birth: 30 Persian date Esfand 1346 AH / 1967. Born 1347. Influenced by his grandfather (...) Was taught & influenced by the style of Professor Ali and Arsalan Nasiri Allahu Tayyebi, plays Dutar and also trumpet, desarkoten & tonbak”.* (Mehrava.com)

Qamsari [Mesbah](b. 1986) , KUZE player, Graduate of the Conservatory of Music and later from the Music Faculty. **Music Activities:** Collaborations with Ensembles Sármaid, Eshtiaq, Shams, Camerata, Tehran Wind Orchestra, and Iranian String Quartet. Appearances with classical and jazz orchestras in tours. Founding Sármaid Studio. Composing music for TV series and animation (acclaimed in Int'l Festivals). (Source : Mahoor.com)



Qadir, [Muhammad] **Qadiri Beyh Kala'i,**
from Qaemshahr, **[Yahya]** from Pol-e **Qanbari [Omid]**
Mazandaran Sefid

Qanuni [Jalal] qanun player in the 1930's. Malihe Saedi issued a tribute at Mahour.

“Jalâl Qânuni (1900-1983), Shiraz, according to Nejât Qânuni, born 1906, Shiraz. He started learning the instrument from his father at the age of fifteen. He was considered to be the best player of the instrument after his father. He performed in Radio Tehran several times and a number of his recordings are still available. Performances of Jalâl Qânuni on this compilation are made available to us by his son Nejât, (...).”° [Mahour institute website]

Qanuni [Rahim] qanun player in the 1930's. Malihe Saedi issued a tribute at Mahour.

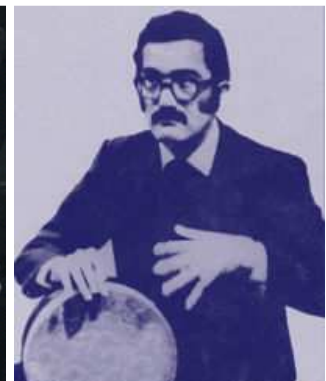
“Rahim Qânuni (1905-1944), Shiraz, according to Hâshem Qânuni, son of Rahim (1875-1935), Shiraz. He learned music from his father. In the age of 16 or 17, he traveled to Basra, Baghdâd, Syria and Egypt to learn qânun and in a specific period he was the only player of the instrument in Iran. He had some pupils and traveled from Shiraz to Tehran a few times. Qânuni and Atâ'ollâh Zâhed performed a number of live programs in Radio Tehran.” [Mahour institute website]

Qorbani [Ashik Rasul] an azerbaijani ashik. Qorban is a region near Marand, Khoy.

Rabet, [Hakim] Pianist, born in Tabriz, 1965 Lyricist **Rahi Moayeri [Rahnama [Abdolreza] , in Mohammad Hassan] Sahneh, Kermanshan**

Raissadat [Sepideh]. Born in Tehran, 1980, a strikingly gifted Iranian classical singer who captivates the audience by her crisp and clear voice. She started music at a very young age, practicing the late Mahmoud Karimi's "Radifs" for voice, with Parissa when she was only 9. From the very beginning, her musical brilliance gained immense recognition among many distinguished classical musicians. Later, at the age of 13, she began to practice "Setar" with Arshad Tahmasbi who directed her in performing her first official concert in 2001. Afterward, Sepideh continued her training with Massoud Shaari. Over the years, she has benefitted from many prestigious musicians and vocalists such as Javad Lashgari, Milad Kiayee, and Homa Niknam. Not to mention Parviz Meshkati who was greatly influential in her true understanding of the Radifs. She later studied method of "Taher-Zadeh" with Mehdi Fallah. In 2000, she recorded her first album, the "Konj-e-Sabouri", with Parviz Meshkati. Later in the same year, she performed in a concert "Rast-Panjgah", an Arshad Tahmasbi composition, with the collaboration of Norouz ensemble, in Niavaran Art Complex. In 1998, she received her High school diploma in Fine Arts, majoring Graphics. In 2002, she obtained her Bachelor degree in Fine Arts, specializing in Painting. Currently, she is enrolled in Musicology at the University of Literature and Philosophy of Bologna in Italy

"Sepideh Raissadat was Born in Tehran in 1980. She began studying Radif (the Repertoire of the Persian classical music) at the age of 9 with the famous Persian singer Parissa, and continued with Parviz Meshkati and Mohammad Reza Lotfi. Her major soloist instrument is the Setar. Her first album was recorded when she was 18, thanks to Ostad Parviz Meshkati. After she finished her B.A. in Painting, she moved to Italy to pursue her artistic education. She graduated in Musicology majoring in Ethnomusicology from the University of Bologna. While in Italy, she was invited by the Vatican and different Italian TV channels and performed as a soloist with one of the oldest Italian choirs. She also performed with the most well known Italian musicians such as Franco Battiato, Andrea Parodi, etc. Over the past few years, she has academically researched the pre-Islamic ancient Persian music. Currently her major research area is focused on Sassanid music." (Wikipedia)



Raissadat [Sepideh].

Rajabi [Bahman] (1318- sh) (1939- m)

Rajabi [Bahman] (1318- sh) (1939- m) Tunbak player, born in Tehran. His teacher was Amir Naser Efteta. He is one of the best Tunbak player in Iranian Music. He innovates many Techniques for Tunbak. He was playing Trio for Tunbak and Orchestra in Savaran Dashte Omid [Riders of the Plains of Hope] for Hussein Alizadeh at 1356 (1977). He published Tunbak Methodology book. He recorded many cassette and he was playing in many Concert.

"Bahman Rajabi was born in 1939 in Rasht. He started playing the tombak, Iranian classical percussion, in early childhood by listening to and observing the tombak-players. He regards the late master Amir Naser Efteta, the great Iranian tombak-player, as his most influential teacher, although he considers himself as a student of all past and contemporary great masters of this instrument. Bahman Rajabi has made many notable innovations in the art of playing the tombak and introduced a variety of virtuosic performance techniques. He is also an author and a researcher. His publications include a scholarly book, in Persian, on the tombak from technical and sociological perspectives entitled Tombak and Aspects of Rhythm. He has published several pedagogical books for the tombak instruction for the elementary, intermediate, advanced and superior stages by using a one-line notation system. Rajabi has been widely performing solo concerts accompanied by lectures over the past 30 years to introduce the tombak. He is also an excellent orator and a mountaineer. He believes that a modern performer of the tombak must be a scholar, a thinker and a researcher as well as a good player." (Source : Mahoor.com)

Ramadhani [Rajab] dotar & santur player from Qaemshahr, Mazandaran, Iran

"Date of Birth: 30 Persian date Aban 1342 AH / 1965. Place of birth: Sarv Kola city Qaemshahr. Education: Diploma in Literature. His music with Professor Ahmed Mohsenpour began in 1359, with the dulcimer dulcimer row Saba K. V. supplementary courses with Professor Bijan Kamkar swept. Amir Pazevari their group in 1368 and has been with the group has over 25 works of poetry and folk music Mazandaran offers the most famous are the "N Jar, lion reading, spring Vareshe, fire Sama, Sama Whorf, Sarvang, Larema, army side, (...) ... He has a degree from The Sound of Music Tehran already stamped and Vareshe music schools in Qaemshahr teaching dulcimer enthusiasts are busy. His honors of the festival: Kerman position, Tehran Fajr, Chabahr, Creed, Folk Paris, Hamburg, Berlin, Hannover. Mazandaran and earn three times premium places in the festival." (Mehrava.com)

Ramadhani [Saba] daf player from Qaemshahr, Mazandaran, Iran

"Born 1367 AH/ 1988. Place of birth: Qaemshahr. Education: BS in Mechanical Engineering. He could play at the age of four desarkoten. Took over his father Rajab Ramazani and at the same time in the second and third local music festival and the jury seemed to attract. Siavash Ramadan period with the aim hospitality and excellent period musician B. Bahrami to learn and to continue learning with Professor Bijan prosperous era of high-def now playing the instrument sees education." (source Mehrava.com)

Ramadhani [Naghmeh] a young Santur player from Qaemshahr, Mazandaran, Iran

“Santur player. Date of Birth: 29 Persian date Esfand 1364. Place of birth: Qaemshahr. Education: Bachelor repair historic buildings. His father, Rajab Ramazani Santoor learned in childhood and is now serving its subsidiary. Rocha and his band Amir Pazevari women participated in various concerts and festivals as well as albums by “fire in Sama”, “Sama” and “Srvng Whorf” cooperated with Amir Pazevari in terms of consistency and has been playing the santur. “ (source Mehrava.com)



Ramadhani, Rajab dotar, **Ramadhani, Saba:** daf, **Ramadhani, Naghmeh,** santur, Mazandaran

Ranjbaran, Behzad, violin “Born in Tehran (1955), well-educated musically during childhood, he went to the United States in 1974 and completed his studies at Indiana University and the Juilliard School in New York where he is now in faculty. His compositions include a Violin Concerto, a Cello Concerto and other large scale vocal an orchestral works. During his career he has received many awards from various Art Councils, the National Endowment of the Arts, ASCAP and the American Academy of Art and Letters. To compose one of his most important works (Persian Trilogy), he spent more than 11 years. The trilogy is inspired by stories from Shahnameh (the Book of Kings), the great epic poem written by the legendary Persian poet Ferdowsi. Released works (Hermes Records) :Persian Trilogy “

Rasae’i,[Afsaneh] female vocalist (sonnati). «Afsaneh RASAEI est l'une des grandes cantatrices de chant féminin classique persan, en particulier de chant solo, forme de chant interdite en concert en Iran depuis la révolution de 1979. Elle se consacre principalement à l'enseignement et au chant en accompagnement d'hommes, notamment dans le groupe Hamavayan dirigé par le grand compositeur et instrumentiste Hossein Alizadeh. Les concerts en solo de Afsaneh RASAEI, hors d'Iran, sont des événements exceptionnels » Issued a CD in the 1990’s with Moshtaq ensemble.

Rashidi,[Amrollah] Prolific Radif vocalist, arranger.

Rast ensemble: a quintet of radif classical music. Members are : Mozar Shafi’i (singer), Bahare Fayazi (târ) , Reza Panahi (santur), Asaré Shekartchi (zarb), Nima Jozi (ney).

Ramadhani [Rajab] lute player , Iran



Ranjbaran, Behzad, violin **Rassae’i [Afsaneh]** vocalist **Rastegar, [Kamran]** Lutenist **Rasteghar, [Akbar],**

Rastegar, [Kamran] Lutenist , born 1970. “Kamran Rastegar was born in 1970 and lived in Shiraz, Iran, until 1983. Since then he has resided primarily in the US, with periods spent in Egypt and Iran. His work in music began at college, where he completed a B.A. in musicology, focusing on composition, and sociology of Middle Eastern music. At college he also began his studies of Arabic and received initial training on the Oud and maqam theory in Egypt. Having finished his Ph.D. in Arabic and Persian literature and film at Columbia University in New York City, presently Kamran is teaching at University of Edinburgh, where he continues his studies and work in music, which has largely focused on computer-based recordings involving both live and

synthetic instruments for film soundtracks. Kamran also performs on the Oud with different live instrumental ensembles in the UK. Works on Schedule (Hermes Records) : Chehrenama, Clouds “ (Hermes records website)

Rasteghar, [Akbar], singer & dotar, setar player. “Born 16 Shahrivar 1354 in Qaemshahr. Education: BS in Mechanical. As the son of Ali, he learnt dutar playing with the older brother Ramadhan?, through listening and singing new and old works by professors and readers. Played at Vareshe ensemble for 5 years in the band. A lot of recent concerts in the 1390's in Sari, Mazandaran Art Week Niavaran, Tehran, Marzanabad, Chalus.” (Mehrava.com)

Rastegar Nejad, [Nasser] Santur player, (old school) [born 1939] famous in the 1960's “Nasser Rastegar-Nejad (born in Rasht, Iran in 1939) was a poet, singer, and musician from Iran, began at an early age to write poetry. He became a student of Professor Ebrahim Sarkhosh, a famous musician from Iran. From him he learned the many complex scales of Persian music. At the age of seventeen he began composing songs for Professor Sarkhosh's music, and, by twenty-one, his songs had become very popular. His compositions were frequently heard on Radio Iran and were recorded for Philips and other recording companies. Many years before the revolution Nasser Rastegar-Nejad emigrated to America, where he taught Iranian music at two universities. and gave many concerts at leading universities and institutions, including The Asia Society and Wesleyan University. He has also appeared at Princeton University and New York University. On these occasions Mr. Rastegar-Nejad sang his own poetry, accompanying himself on the santur, the Persian hammered dulcimer. Nasser Rastegar-Nejad was particularly concerned with the preservation of the traditional music of Iran.” (lastfm website)

“Nasser Rastegar-Nejad is an Iranian Santur player. He released an album on the Nonesuch Records Explorer label. In 1968, a section of the track 'Dashti' (1:58 - 3:24), played by Nasser Rastegar-Nejad, and originally to be found on the album Mid East, volume 8, 1968, published by American Friends of the Middle East, was used in the film Performance to accompany the scene in which characters played by Mick Jagger and Anita Pallenberg make love. The track has since been re-released, along with others, on the Lyrichord album “In A Persian Garden: The Santur” in 2007.” (wikipedia)



Rasteghari, Vahid, born 1974
· (iranian ouds)



Rast ensemble



Reza [Amir Hosein] tar
teacher

Rasteghari, Vahid, born 1974. Barbat player. He became acquainted with music principals in Eghlid (a city of Fars Province) with Ahmad Mortazavi. Then in 1987 he began Santoor playing in Abadeh with Bahram Norouzi and in following he used the guidance of Saeid Sabet. Since 1994, and entering the Art University, he selected Oud as his specific instrument and began learning this instrument with Master Nariman and he has collaborated with Darvish, Chakad and Sepehr ensembles. He has used the guidance of Kambiz Roshanravan and Sharif Lotfi in Rhythm and Music principals. He is now producer and editor of Music programs of Farhang channel and is the performer of Neyestan program which is most listened program of Radio. (iranian ouds)

Reza [Amir Hosein] Born in Tehran in 1975. Started music at the age of 12 and studied TAR from basic to advance near Mr. Hooshang Zarif. More than 10 years of teaching experiences in Sooreh Musical School, Free Music Classes of Art University, and Zarif Institute. His professional careers are :

- Playing in Mezrabi Orchestra in conducting by Maestro Hossein Dehlavi (1992 - 1993).
- Being member of MOLANA group in conducting by Mohammad Jalil Andalibi.
- Playing in such cassettes as : “aman az jodayi”, “tazeh Be Tazeh”, “Khodah Hafez”, “Ghasam”, “Seda-ye Tazeh”, “Ba Ghodsiyan II”, and solo playing in “Sarvestan” cassette with singing of Mr. Razavi Sarvestani.
- Working at IRIB.

Rezaee [Amir Hamzeh] (b.1959 Yazd) an Iranian Santour maker who brought the craft of Santour making to it's highest pitch of perfection. Rezaee began this craft after passing the course of Santour playing in art and culture department of Yazd province. His interest in Santour structure led him to meet the grand Santour maker and musician Mahdi Nazemi. Rezaee continued his research as a student of Nazemi for seven (7) years and made a great progress in making high quality Santour that Nazemi has told : “Mr. Amir Hamzeh Rezaee has worked with me and made the best and excellent Santour with high quality like me.”

Rezaenia [Hossein] Daf player. *Daf and Dayereh Player . Born in 1354, Tehran . Teacher: since 1371 Maestro Bijan Kamkar*
Background of Artistic works: Starting music training career in 1369 with Santour and then learning DAF in Music Development Center, Teaching DAF in Shams Tanbour House, DAF player in the ISAR symphony conducted by Majid Entezami Performing many concerts with ensembles: Shams and Molavi (with Maestro Shahram Nazeri) playing Daf in many albums including : GOLE ATASH , PENHAN CHO DEL, GHOGHAYE ESHGHBAZAN, collaborating with AVA ensemble and Maestro Mohamad reza shajarian in Tehran and Esfahan and performing in the concert tour in North America 2008 [Shahnaz ensemble website]

“Hoseyn Rezaei was born in 1975 in Tehran. He began playing Daf in the Music Center in 1991. He pursued his lessons under maestro Bijan Kamkar, and there he completed the course on Daf. He is also familiar with Santur. He has collaborated with various artists, groups and organizations including Shams Ensemble under Keykhosro Pur-Nazeri, Tehran Symphonic Orchestra conducted by Majid Entezami and the deceased Fereydon Naseri, Mowlavi Ensemble under maestro Shahram Nazeri, Ava Ensemble and Shahnaz Ensemble both under the supervision of maestro Mohammad-Reza Shajarian, etc. He has also played a number of concerts abroad as well as in Iran's radio and television. “ [Mehr ensemble website]

Rezai [Ali] dotar player, he accompanies the folkloric singer Hosein Rezai, Khorasan.

Rezai [Hasan] dotar player, he accompanies the folkloric singer Hosein Rezai, Khorasan.

Rezai [Hossein] a famous traditional vocalist , Khorasan.

Rezai [Fetmeh] a famous traditional vocalist from Qeshm island, Hormuzgan, in the 1990's. He used to be accompanied by oud player Hosein Vafadar, Bandar Abbas.

Rezapour [Reza], Violin player, MA Graduated. Member of MEHR ensemble. Educators: Maziyar Shams, Ja'fari, Motebassem, Cheraghchi

Roshan Ravan [Kambiz] Oud player “Commenced his musical education at the age of eleven in Tehran Conservatory of Music studying tar. Shortly after, he chose the oud as his main instrument and studied with M.Nazempour and Mohammadreza Ebrahimi. He continued his musical path in Tehran University of Art majoring in composition. His enthusiasm in learning western classical music, brought him to concentrated study of conducting under supervisions of Sharif Lotfi, former conductor of Tehran Philharmonic Orchestra and Christian Schulz Austrian chief conductor of Mozart Collegium Vienna. Since 2009, as a conductor Roshan has been actively assisting Christian Schulz in OKF (österreichisches Kulturforum Teheran) and concertizing widely as an Oud player.” [Hermes records website]

Roshan Ravan [Kambiz] (1328/3/19- sh) (1948-m) Composer, flute player, born in Tehran. Roshan Ravan is Film Music Composer. He studied Music in Tehran Music University. However, he went to U.S.C. University [South of California]. He composed many songs and Movie music and went to Television.



Rezapour [Reza], Violin player

Rezaenia [Hossein]

Roshan [Kambiz]

Ravan Roshan [Siavash]

Rostami, Bokhsare born 1974. Female barbat player. She began Oud playing with Hossein Behrouzi nia and Mansour Nariman in 1988. Since 1999 she studied instrument and singing Radif with Arshad Tahmasbi for 3 years. She has graduated in music from Sooreh high education institute and has collaboration with Naghmeh ensemble and Women Orchestra with the conduction of Azar Hashemi and also Mezarbi Orchestra of Hossein Dehlavi. She has also performed in concerts in Iran and abroad. (*iranian ouds*)

Rostami, [Jahanbakhsh] Kordi tanbur player. Founder of the Goran tanbur orchestra in Kermanshah.

Rouh Afza [Soleyman] Top tar and Kamancheh player, born in Tehran. He knew Iranian Music [Radif]. Was member of Iranian National Music Ensemble. He recorded Mousa Maroufi's Radif with Tar. His teacher was Mousa Maroufi.



Rostami, Bokhsare
(*iranian ouds*)



Rostami, [Jahanbakhsh] Kordi tanbur player
(*tanbourgoran.com*)

« Saba was born in Tehran in 1902. His familiarity with music began when taking lesson of setar from his father and Tombak lessons from his aunt's maid. Saba completed his studies on Tombak under the supervision of the Tombak Master Haji Khan. He learnt the principles of playing setar from Mirza Abdollah and continued and finished his studies with Gholam Hossein Darvish. Before referring to the Violin, Saba studied Kamancheh under Hossein khan Esmaeil -zadeh. His first violin teacher was Hossein khan Hang Marin and in 1923 when Vaziri Higher School of Music was established he attended his violin classes. As it is quoted from Khaleghi, Vaziri must be known as the last violin instructor. Saba and Khaleghi were both the first students of Vaziri's music classes. Saba is above all well known for his Violin and Setar despite he mastered many other instruments such as the Ney, the Tar, the Kamancheh and the Tombak. He had a very personal way of playing the Setar, and his mastery of the instrument was so high that it became one of the major styles to be studied by Setar apprentices. His plectrums were careful, unique and perfect and his left and right plectrums on Setar were uncomparable. Saba enjoyed good relations with his contemporary poets and artists. He studied at the American School for a while till 1922 when he quited school for ever and spent all his energy in learning music. In his youth he worked in a carpenter workshop, a skill which would help him later in making musical instruments. In 1927 Vaziri sent him to run the Conservatory of Rasht, in the borders of the Caspian Sea, where he managed to gather local melodies within three years. These collections influenced his later compositions and adaptations to the classical music. Some of these melodies were Zarde Malijeh, Koohestani, Deylaman, all of these in the mode of Dashty. He also introduced rythmical patterns such as 5/4, 7/4 into the Iranian classical music. Saba had also had a concise knowledge of the western classical music when studying the Violin. During his youth, he also went to Kamal -al -Molk school where he learnt painting. Saba in addition to loving Iranian classical literature, was familiar with the new literature. He had studied Nima and Hedayat's works and was intimate with Nima himself. Saba was a perfect instructor, both in theory and performance. His studens became among the greatest masteros of Iranian classical music. Students such as Tehrani (Tombak), Tajvidi (violin), Payvar (santur), Kassae (Ney), Dehlavi (composer). He passed away in 1957 and was buried in Zahiroddole cemetry of Tehran »

« He was born to an art-loving family and began to study playing on different instruments from an early age. “ I was the pupil to forty *Ostâds* (= masters) of Persian music”, he used to say. His style in *setâr* playing, alongside many of his undeniable virtues in music, was the ultimate result of the old style and the outcome of a long course of development in the history of instrumental music in Iran. His strict relying on *radif*, on improvisation and the authenticity in his executions, correct sound-making and sonority were all legendary. His was a standard set for comparing other styles in playing *setâr*. His recording, although with poor qualities, reveal his technical secrets for anyone who seeks to improve his ability in *setâr* playing. His beautiful strokes, the way of taking the instrument in hands, his playing by using all the potentialities of *setâr*, his natural speed of left hand and his delicate vibratos are all executed with immaculate precision and esthetics. But his most prominent characteristics are his continuous trills with their low speed and elegance with solid sound that combine well with other tones of each phrase to form a memorable performance. His short life did not result in a useful harvesting of his vast crop of knowledge. However, he managed to publish some books on the technique of the instrument.» (Maral Honarbin website)

A black and white portrait of Dr. Joseph J. Fung, Jr. He is a middle-aged man with dark hair, wearing a dark suit, white shirt, and a patterned tie. He is holding a pair of glasses in his hands.

Sabet [Sa'ied] Born
1959 in Tehran

Saba, [Hossein] « was born in Tehran in 1924. He studied the santur with Habib Somai and Abolhassan Saba and piano with Arusak Haqnazarian, Giti Amir-Khosravi, and Tania Kharatian. He graduated from the Tehran Conservatory of Music as a piano major in 1949. His fascination with the scientific aspects of the piano technique of Emanuel Melik-Aslanian took him to Aslanian's studio, and he continued private piano studies with him. Hossein Saba taught santur and piano at the School of National Music and wrote the first method for this instrument. This book was published in 1956 with a foreword by Rouhollah Khaleghi. When Nasrollah Zarrinpanjeh founded the National Instruments Orchestra at the School of National Music, Saba was offered the

position of lead santur soloist. A long battle with an incurable brain tumor brought Saba's life to an early end. He passed away in 1957, at age 36. » (RAKS website)

Sabet [Sa'ied] Born in 1959 in Tehran,

“Saeed Sabet an honor student of *Ostad Faramarz Payvar*, was born in 1959, Tehran, after the primary school he began to learn Santur playing in Tehran conservatoire. Then he could receive his MA degree from University of Art, His artistic career includes: collaboration with *Jeunesse Musicale de l'Iran*, Teaching in the Center for preservation and dissemination of Iranian music and University of Art, live performances in Iran and other countries. ...” [Mahour.ir]

“Started his music studies at the age of 11 in National Art School. Then continued Santur playing under Maestro Payvar in National Art College. He succeeded to graduate from university of art ass BA. Cooperated with Payvar ensemble and Mohammad Delnavazi (barbat),. His careers are :

- Affiliating with *Johnes Musical Orchestra* (1971-1977).
- Teaching in Mr. Payvar's private classes.
- Recording Maestro Saba levels and Maestro Payvar basic levels in *SINTUR*.
- Teaching in the Boys Art” [http://www.zarifmusicinst.ir/teachers_e.htm]

Sadjadi, Ali. Born 1980 AD . Barbat player. Began Setar playing with Sepid Sarmad and Masoud Sho'ari at 1997. Then he studied Oud with Arsalan Kamkar and Hossein Behrooz nia. Later on he has used Behrooz nia's guidance with his music. He has some knowledge of Tar, Daf and Piano as well. He has had collaboration with Hamsaz, Mezrab, Bon, Sanam, Jazz127, ensembles and also Youth National Orchestra, Khavaran and Bahman House of music Orchestras. (***Iranian ouds***)



Sadjadi, [Ali]. Born 1980 (*Iranian ouds*) **Saeidi [Malihe] born 1948 qanun player** **Sadeghi, Manoochehr**

Saeidi [Malihe] qanun player and composer

« Malihe Sa'idi learned violin, alto, piano, qeychak and qânun while studying at the Art School and University but chose qânun as her first instrument. In conservatory, she studied the instrument under Mehdi Meftâh as her second instrument and then began teaching it in the National School of Music. In the Center for Proliferation and Preservation of Music, she had the opportunity to study the different aspects of Persian music under great masters such as Dâryoush Safvat, Nur-Ali Borumand, Mahmoud Karimi, Yusef Forutan and Sa'id Hormozi. She then incorporated what she learned from these accomplished masters into her style.

Sa'idi is the first musician who plays qânun in an entirely Persian style and her strenuous efforts to improve the quality of playing has attracted so much attention to the instrument that it is now widely chosen as a first instrument at music schools and students can gain a diploma certificate for playing the instrument. In music universities, students can attend specialty courses of qânun and a master's degree of the instrument can be granted. After twenty two years of research, Sa'idi wrote the first book on teaching qânun. The first volume of this method was published in 1990. She is now teaching qânun at Bachelor's degree at the Music Conservatory (Faculty of Applied Science and Technology) and also is the leader of Neyriz music group.” [Mahour institute website]

Sadeghi, Manoochehr radif santur player. Issued the noticeable instrumental CD “Visions”, 200x –reissued Mahour 2013.

“Master Manoochehr Sadeghi, is a leading Santur virtuoso with more than fifty years of professional experience both in his native Iran and in the United States of America. As a youth, Sadeghi's principal teacher was the Persian Master Abol-Hassan Saba, from whom he learned the theory and performance practice of Persian music. In 1956 he was chosen by Saba to participate in his orchestra, the first Orchestra of the State Fine Arts Department of Iran, in which he continued his work as a soloist for many years. As a member of this orchestra and other ensembles sponsored by the Iranian Government he has performed on Tehran radio and television, performing at numerous concerts and given command performances for visits of various foreign dignitaries and heads of state from India, Pakistan, Iraq, Denmark, Great Britain, The Netherlands and America. At the same time he was engaged in teaching at the Conservatory of Persian National Music in Tehran. Since 1967, he has taught privately and at UCLA as lecturer of theory, history and performance of Persian Classical Music. He has used both oral and notated methods in his teaching with emphasis on developing improvisational skills and techniques. He has trained countless young musicians and scholars, many of whom have become master musicians. Sadeghi was the recipient of the 2000-2001 Durfee Foundation Master Musician Award. He is the first Persian artist to receive the National Heritage Fellowship by the National Endowment for the

Arts, one of the highest honors in the United States of America for the artists practicing the folk and traditional arts.” (HERMES Records)



Dariush Saghafi

Safaee [Ramin]

Safarzadeh [Jamchid]

Safaee [Ramin] Santur Player. player of the Santour. Born in 1341 in Tehran . Educational Background: BS in chemical engineering MA in playing Iranian Traditional music (Art University). Learning Santour in Gorgan province with Mr. Naser Safaee in 1354 , Learning Santour with The Maestro Faramarz Paayvar 1370-1377, Enjoying Maestros Parviz Meshkati and Pashang Kamkar 1376-1383 , Learning and acquaintance with the Taar and Setaar under Mr. Toloei supervision 1376-1380, Composing and Editing of the albums: Chavoshi with Hossein Kazemian as vocalist Collaborating with musical ensembles of Mahoor, Nava and Nakisa in Mazandaran . Artistic director of Chang (harp) musical group since 1380 and performing many concerts in Tehran and other provinces Learning Tonbak and violin in Mazandaran province during 1370-1380 [Shahnaz ensemble website]

Safaei [Mohammad] “Darvish Mohammad Safaei Nikoo was born in 1937 in south of Tehran. In his youth he started learning Abbey Music by singing in "Zekr" Ceremonies and then devoted his art to Gnosis And Abbey Music. He didn't publish any work in his youth. » (Radio screamer website)

Safarzadeh [Jamchid] Bam Saz, Santur Player. Santoor & Tondar (Bam-Saz), BSc, music in Azad University. He started his music training career at the age of 2 with Piano under supervision of Mr. Ghavami and Santoor at 10 with A. Tahriri. Training Mirza Abdollah Radif with P. Kamkar & A. Kamkar Collaboration with “Mezrab”, “Khorshid & Mah” and “Ajang”. Performing several concerts in Iran and in other countries such as Denmark, Sweden, Germany and Russia. [Shahnaz ensemble website]

Safvat [Daryoush] (1928 Tehran) Setar and Santour player, however he is Iranian Classical Music's Master. His father was Ali Asghar Safvat that he was playing Setar. He was graduated in Law in the University of Tehran (1953) & a PhD in international Law in Paris,(1965). He is reported to have contributed the preservation of the ancient *radif* in the 1970's. He studied Music from Abol Hassan Saba [1326~1336 (1947~1957)], Mohammad Irani Mojarad [1344~1348 (1956~1960)]. His Best students are: Hussein Alizadeh, Daryoush Talaei, Parviz Meshkati, Madjid Kiani, Reza Shafiean, and He was boss of Tehran Music University. He recorded cassettes with Mahmoud Karimi [singer], and Setar and Santour. He published many books.

« As a young man he managed to enter the circles of great masters, formed in the house of Hâj Âqâ Mohammad Irâni-Mojarrad and take lessons from Nur-Ali Borumand, Saïd Hormozi and Abdolhasan Sabâ. Despite his diverse professions and despite his special taste for the Persian classical music, he managed to offer numerous pieces on santur and setâr in Iran as well as abroad. Some of his performances are recorded in France. Although his rendering on setâr are near to our present age, his sonority and his use of drones, and also his intermittent and uniform tremolos remind one of past masters of this instrument. » (Maral Hornarbin website)»



Safvat [Daryoush] (1928 Tehran)



Safvati [“Ostad” Haj Khalifeh Karim]

Safvati [“Ostad” Haj Khalifeh Karim] Ostad Haj Khalifeh Karim Safvati, outstanding daf player and master of Sufi vocals, was born in Sanandaj, Kurdistan province of Iran, 1920. He learnt the art of daf playing and Sufi vocals from his father Darvish Abdolmohammad. He was appointed khalife (spiritual leader) by sheikh abdolkarim Kasnazani of Kirkuk. His sons Mashallah and Jamal are good daf players and accompany their respected fathers in his performances (Source : Mahoor.com)

Safvati [Mashallah] Son of Haj Khalifeh Karim Safvati, Sanandaj. Good daf players and accompany his father in his performances (Source : Mahoor.com)

Safvati [Jamal] Son of Haj Khalifeh Karim Safvati, Sanandaj. Good daf players and accompany his father in his performances (Source : Mahoor.com)

Saghafi [Daryush] : santur player



Haythem Sahneni
kurdish tanbur player,
from Sahneh



Salar Moazez
(1861-1935
Tehran)



Samaei [Habib] (1901-1946 Tehran)

Sahbai [Iradj] Iranian composer and conductor, was born in 1945 in Tehran. At the age of ten he entered the Conservatory and began to study with Samin Baghchehban, Hossein Nasehi, Shifteh Sedqi and Mostafa-Kamal Purtorab. He ranked first among his colleagues and was awarded the scholarship to study in France. He followed on his studies in Paris and Strasbourg Conservatoires. From master classes of Olivier Messian (composition) and J.S. Berau (conducting) he managed to graduate with highest degrees. Afterwards he went to master classes of Pierre Dervau held in Nice, and Milan Horvat in Salzburg. After residence in Strasbourg, he founded the Schiltigheim Orchestra, with which he has performed and recorded music of 18th, 19th and 20th centuries, among them a highly-acclaimed recording of Stravinsky's *Histoire du Soldat*. For several years, Sahbai has been headed Schiltigheim-Strasbourg conservatoire, and has taught musicology in Strasbourg and in a branch in Celesta. He has been the guest conductor of numerous orchestras, among them Strasbourg Philharmonic, Sherbrook Youth Orchestra in Canada, Orchestre de l'harmonie de Paris, Percussion Instruments of Strasbourg, Tehran Symphony Orchestra, and Royal Philharmonic (London). He has contracted with Iran Music Society to conduct Tehran Symphony Orchestra begun from 2003. Sahbai's own compositions have received their premieres in Germany, France, England and Iran. The piano pieces in this compact disc display a totally different view over Iranian folk songs. The aim was to leave melodic lines as they originally are, while creating a contrapuntal atmosphere (in *Fifteen Iranian Folk Songs*); in his other works he was inspired by the folk tradition of his native country to compose original pieces (as in *Four Piano Pieces*). Many of Sahbai's pieces have deep roots in folk and regional music of Iran. But again like a tree the root is invisible but it enlives the trunk and branches, so it is the function of root music in Sahbai's oeuvres. The derived motives and melodies have undergone modern compositional techniques, and adopting new tones for enriching the melodic line. Together the folk lines and additive lines create tonal-compositional phenomena. In this very phase the inspiration takes the role and makes the

intermingling of these phenomena possible. The harmonic atmosphere manifests itself whether in a pre-formed or in an original configuration. The instrumentation represents these phenomena in a kaleidoscopic medium. The result of the process is a form of musical idiom which is going to find its place in contemporary style of composition. (Source : Mahoor.com)

Sahbai [Manuchehr] Conducting studies under Pierre Dervaux in Paris, Franco Ferrara in Siena, Milan Horvath in Salzburg and Sergiu Celibidache in Munich. Musicology studies at the "Universite des Sciences Humaines" in Strasbourg. Ph.D. In Arts and Music. In 1996 he completed his first thesis on Igor Strawinsky's "Rite of Spring" and in 1999 a new doctoral thesis, a work entitled "The Polyphonic Music of Persia 1868-1998". Oboe studies at the Tehran Conservatory under Anton Kadletz, later in Paris under Pierre Pierlot and in Breisgaa under Heinz Holliger. 1966-1975 solo oboist with the Tehran Symphony Orchestra. (Source : Mahoor.com)

Sahbai [Julius Aria] was born in 1983 in St. Gallen, Switzerland as son of Prof.DDr.Manuchehr Sahbai, conductor and solo oboist and the Violinist Shahin Sahbai (Assadnia) and received his first violin lessons at the age of seven from his mother. His musical talent and affinity for the violin were rapidly evident. In less than two years he played his first solo concerto with an orchestra. Thereafter he began comprehensive studies as a young student at the Staatliche Hochschule für Musik in Freiburg i. Br. and later in Bern, Zurich, Vienna and Lugano. Through his acquaintance with Massimo Quarta, Boris Belkin, Ida Haendel, Emanuel Borok, Boris Garlitsky, Walery Gradow, Valerij Klimov, Mikhail Kopelman, Isaac Malkin and Vadim Repin he has at his disposal all merits of the Russian school with its incomparable precision, expression and perfection. Among numerous music prizes and awards, Julius Aria Sahbai has received the first prize of the Schweizerischer Jugend musikwettbewerb three times. He is an international prize-winner as well, for example of the Concours International de Muzica in Bucharest in 1999. His first CD with the Philharmonic Orchestra Plovdiv featuring works of Mendelssohn and Beethoven was recorded and produced when he was 14. As Swiss finalist at the 11e Grand Prix Eurovision, this promising young talent interpreted Tchaikovsky's Violin Concerto, which was broadcast live by many European radio and TV stations. Besides the famous classic and romantic concertos, his broad repertoire includes contemporary works, several of which have been dedicated to him. At his youthful age, his concert activities have taken him to major world music centres and festivals, among them as a soloist with the Süd West deutsche Philharmonie, Symphonisches Orchester Zürich Camerata Slovacca, Neues Orchester Basel, Tonkünstler Vorarlberg, Camerata Transsylvanica Budapest, Armenian String Virtuosi and Böhmische Kammerphilharmonie, Orchestra della Svizzera Italiana, Bulgarian State Philharmonic and many others. Numerous concerts, accompanied by euphoric reviews, document the young artist's exceptional status



Sahbai [Manuchehr] Sahbai [Julius Aria] Sahebnassagh [Kiavash]

Sahebnassagh [Kiavash]: Born in Tehran in 1968, his first teachers in piano were Ms Haratounian and Ms Rezaii, Farman Behboud and Fereidoun Nassehi. He studied music theory with Sharif Lotfi and he studied harmony with Mehran Rouhani, Mohammadreza Darvishi and Alireza Mashayekhi. He began to compose some pieces for piano and other instrument since he was just learning how to play them. While he was working for Radio and Television, he also composed some pieces for piano, chamber orchestra and great orchestra. He also composed track music for short films and plays. He studied composing and music theory in Graz University of Music in Austria from 1994. As a memorial for the victims of the earthquake happened in the north of the country, his piece "Lullaby under Debris" was performed by Tehran Symphonic Orchestra with Nassir Heidarian as the conductor, in Vahdat Hall in Tehran. The CD of "Lullaby under Debris" was published later in 1999. He was graduated in composing and music theory in 2002. A few seminars of introducing contemporary music and composing in Iran in twentieth century were held by his assistance in summer 2000 and 2003. He established the Society of Iranian Voice for introducing Iranian music in Austria in 2003. A CD of his piano pieces, "Moments", was published in summer 2004. Another CD of his works for orchestra is going to be published this summer.

" Born in Tehran (1968). Studied the Piano with A. Haraturian, F. Behboud & H. Shahsa and the Music Theory with S. Lotfi, M. Darvishi, M. Rohani and A. Mashayekhi. He began composing at the age of 18. Since 1994, Kiawasch has been enrolled, studying composition and theory under the instruction of Professor Beat Furrer in Graz. In 2002 he graduated from the University of Music and Dramatic Arts Graz-Austria (M.A. in Musical Composition). Kiawasch is now passing his advanced studies (Ph.D.) in Electronic Music and Ethnomusicology, Institute of Electronic Music and Acoustics in Graz. Released works (Hermes Records) : Moments, Clouds " (Hermes records website)

Sahenehni [Haythem]: kurdish Tanbur player from Sahneh. Ahle Haqq community.

Saket [Keyvan] setar player and teacher

Salar Moazzez (1861-1935 Tehran) He was a member of Army Music in Iran and teaches Solfege. He played Piano and Woodwinds and Brass Instruments in Darolfonoun Music School. He had many students, translated many book; Army Music Instrument logy, Harmony, Instrument logy, published Mahour Mode [Dastgah] in Leipzig. He composed and Arranged many songs and recorded American School Songs. Colombia Disc No: 15051

Sallamieh ["Seyyed" Attaolah] is one of the prominent daf players of the Kurdistan khaneqahs (a kind of holy prayer house for mystic Sufis). He was born in 1965 and has been playing among dervishes since childhood for the last twenty-six years; he plays all the zekrs (any of a series of special statements in worship of Allah) correctly and firmly and is a master of improvisation in extending the zekrs. Sallamieh currently presents two different zekr maqams, one accordant with previous tradition, and the other, his improvised inferences of those zekrs which allow the listener to perceive the melody of daf; in the former, the world of nothingness is concealed, whereas in the latter, the world of being is revealed. Seyyed Attaolah Sallamieh is the living example of one who is able to present all forms of Kurdish music by daf. (Source : Mahoor.com)



Salimi [Ali] azeri Tar player, from Baku



Samandari [Hosein], dotar player, Torbat e Jam

Salehi [Habibollah] (1916-1979 Shahroud) Tar Player and Composer. His teachers were Ali Akbar Shahnazi, Mousa Maroufi, Abol Hassan Saba. He studied Music in Tehran Music University. He played in Golha Ensemble, Meftah Ensemble, Samaei Ensemble, and Fakhredin Ensemble. He Composed many song [250 song]. Salehi published Shahnazi's Radif.

Salimi [Ali] was born in 1922 in Baku. Poverty of the family was the major obstacle for him to enter the field of music. His parents encouraged their son to study in science and technics in the hope of overcoming the unpleasant situation. But his fervent adoration for music worked at last, and he persuaded his mother to buy him an instrument. The father objected him, but in vain, and one of his relatives bought a tar for him. Finally his father abandoned his first attitude and accepted the condition. Music lessons began in Salimi's house, with only a single room to live. At the age of 11, he registered as a student in Music School of Ship-manufacturing Factory, where his father worked. The weak quality of teaching caused father to seek for another tutor. He was found, the prominent tar master of Azerbaijan Ahmad Bakikhanof, with whom he developed a rare kind of friendship and intimacy. In those years Stalin government forced Iranians either to accept Soviet citizenship or to leave for Iran. Father was prisoned for 2 months and Salimi abandoned his studies and hid himself until 1938, when all of the family left USSR for Iran. The family settled in Mazandaran and Salimi left there for Tehran. The poverty continued but there was hopeful news which informed Salimi that an Azerbaijani Orchestra had been founded in National Radio. The Council of Music (Moshir Hodayun, Ruhollah Khaleqi, Abolhasan Saba, Hoseyn-Ali Mallah) tested the young artist. Salimi had studied composition, counterpoint and harmony before and was regarded as a brilliant artist and at last was appointed as the conductor of the newly-founded orchestra. Salimi married in 1959 with one of his co-workers. His wife was a symbol of fidelity and sacrifice. Several of Salimi's works were premiered by the voice of his wife. In 1963 the orchestra was disbanded and all of the economic pressure of the family was put on the shoulder of his wife, who worked with sincerity as a dressmaker. When the "Orchestra of Culture and Art" was founded, Salimi was invited again. The first program was held in Rudaki Hall in the presence of late Ostad Shahriar. It was based on Heydar Baba epic poem by Shahriar and some other works all composed by Salimi, and fortunately it was well received. Then the orchestra toured Iran with great success. Afterwards Salimi went to Tabriz and collaborated with some other masters such as late Qolam-Hosyn Bigje-Khani and late Ostad Dadestanpur. After the revolution, Ostad Salimi worked permanently with Tabriz radio and Television fund and composed many pieces. In 1965, Rashid Behbudof - the famous tenor of Azerbaijan Opera Company - came to Tehran to give concerts. He was deeply moved by hearing the famous composition of Salimi, Airliq and with kind permission of master, he managed to record this beautiful song performed by himself. In addition to Airliq - which has been performed in countless versions and arrangements - Ostad Salimi composed many other instrumental and vocal pieces. Of these works Heydar Baba, Siza Salam Gatir Misham, Gejalar are performed and recorded. Some of his compositions have not been published yet, for example a piece for voice and orchestra, based upon the translation of Rubaiyats of Omar-Khayyam. His course book on Azari Tar known as "Tar-e Maktabi" (Scholar Tar Playing) is a precious work in this field. Ostad Ali Salimi passed away in 1997 in Tabriz. May his cherishing memory would last forever and ever. (Source : Mahoor.com)

Salimi [Nima] Tonbak player. He was born in 1975. He received his BA degree in music from Tehran University. Since 1988 he has been trained to play tombak with Bizhan Zanganeh, Naser Farhangfar, and Bahman Rajabi, and also tar with Arshad Tahmasbi, Hossein Alizadeh, Fariborz Azizi, and Daryush Talayi. He is a co-founder of Aftab Ensemble, and has held numerous concerts in Iran. (Source : Mahoor.com)

Sama Hozour [Habib] (1852-1917 Tehran) His father was Gholam Hussein [Agha Jan Santouri] and his mother was Kokab. His father played Santour. His teachers were his father and Mohammad Sadegh Khan Sorourol Molk. His students were Habib Samaei, and his sister Zivar Soltan, Mohammad Taghi Nasghchi Bashi, Haji Khan Einodoleh and Agha Jan Dovom. He recorded two Disc with Sorourol Molk.

Samaei [Habib] (1901-1946 Tehran) His father was Sama Hozour. He played Santour. However he played Tunbak with his father. His students were Nour Ali Broumand, Ghobad Zafar, Mehdi Nazemi, Morteza Abdol Rasouli. Habib recorded many Gramophone Disc.

Samani [reza] tonbak player . Born in 1977 in Chahar Mahal, Bakhtiyari, Iran, Reza Samani began studying the tombak with his brother Behnam Samani at the age of eight and later became the student of Jafar Samani. At twelve he picked up Sorna and later Ney-Anban and Daf. In 1999 he traveled to Germany to collaborate on a project with the Ensemble Samani and since then he began his professional career and residency in Germany, where he pursued the study of music and world percussions. Reza has performed with Zarbang Ensemble and Ensemble Samani in numerous festivals and concerts throughout Europe. He teaches tombak and daf in Cologne, where he resides and conducts workshops throughout Germany. (Source : Mahoor.com)

Samani [Behnam] Born in 1967 in Chahar Mahal, Bakhtiyari, Iran, Behnam Samani studied tombak for 13 years with Jamshid Mohebi in Isfahan. He began performing in Europe in 1987 with some of the most celebrated Iranian musicians including Faramarz Payvar, Hushang Zarif and Rahmatollah Badi'i as well as international artists, H. Charasia, D. Schneider and H. Mitschke. Behnam leads the Ensemble Samani, has performed with Karavan, and is a recent member of Dastan Ensemble with whom he has toured the US, Europe, Brazil and Canada. Behnam has performed in some distinguished festivals including the music festival 2001 in Sao Paolo, Persian Music Festival 2001 in Munich, Persian Music Festival 2000 in Sweden and Italy, Rhythm Stick Festival 1996 and 2000 in London and Rhythm Festival DU 1997 in Zurich. Behnam Samani has also performed for the SWF and WDR Radio stations and made numerous recording and television appearances. He currently resides in Cologne, Germany. (Source : Mahoor.com)

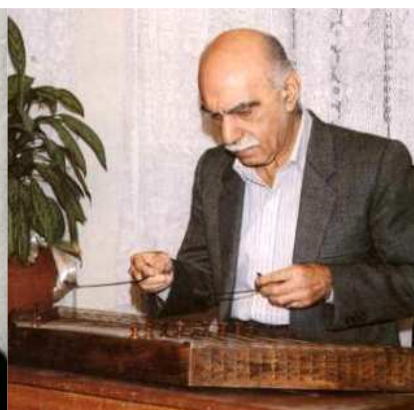
Born in 1967 in Iran, Behnam Samani began his international professional career in 1987. He has collaborated with some of the most celebrated Iranian musicians like Ustad F. Payvar, H. Zarif and R. Badiyi as well as many international artists like Hariprasad Chaurasia and Schneider. As a founding member of the highly acclaimed percussion ensemble ZARBANG and a member of the foremost Classical Persian music group, Dastan Ensemble, he has toured extensively in North America, Europe and Brazil and has performed for the SWF and WDR Radio Stations in Germany. Behnam teaches workshops regularly in Italy, Spain and Holland in distinguished festivals such as the Silkroad festival in Hong Kong in 2009. He is the creator of a new design of the percussion instrument, the ZARBANG Udu . His recently published instruction manual for Daf, Tombak and ZARBANG Udu is called ZARBANG. (Source : Mahoor.com)



Daf player Samani [Behnam]



Tar player Sanjari Hossein] , d .1942 AD



Saremi, Mansur

Samani [Muhammad] Dosazeh (twin reed pipe) player from south khorasan in the 1990's.

Samandari [Hosein], dotar player, Torbat e Jam

Samighi [Hosein], regional singer from the khorasan region (Torbat e Jam, kashmar, torbat e heidariyyeh)

Samimi [Saman], kemancheh player. *“player of the Kamanche Born in 1356, Education: Graduated from college of music and Master in playing violin (University of arts), Teaching at Tehran Conservatoire, Teachers: First of all, his father, E. Lotfi, Dr. S. Beheshti, R. Kasmin and Mastro, Hadi Montazeri and Ardeshtir Kamkar. Artistic backgrounds: Collaboration with Eshtiagh ensemble in Europe and Iran Member of Parsian Orchestra. [Shahnaz ensemble website]*

Sanjari [Heshmat] (1917) no details available

Sanjari [Hossein] « was a graduate of the Tehran American School. He studied the tar with Darvish Khan and Morteza Neydavoud. Soleiman Khan taught him music notation and the art of playing the piano. Sanjari was one of the first music enthusiasts who joined Alinaqi Vaziri's School of Music, where he continued to work on his tar technique with his colleagues, Moussa Maroufi and Soleiman Sepanlou. He was a close friend of Rouhollah Khaleghi. In the first third of the twentieth century, Persian society did not look very favorably on men and women working together in close proximity. Sanjari was a married man with children, but he had discovered a special talent in a young woman by the name of Batoul Abbassi. In order to be able to train her, he took her on as his second wife. He taught her music theory and notation as well as vocal technique, and his older son, Heshmat, taught her to read and write. When Sanjari felt that Batoul was ready, he presented her to Vaziri, who was very impressed with her singing and decided to call her Rouhangiz, on account of her clear and pleasing voice. There are several recordings of Sanjari and Rouhangiz. The immortal Persian baritone Qolamhossein Banan recorded the Sanjari composition Qam-e Eshq. Sanjari was a member of the Novin Orchestra at Radio Iran, and appeared in all of the performances of this ensemble until 1941. He died in 1942. » (RAKS website)

« **Santour » Khan [Mohammad]** He was life at Ghajar Century. He aged Santour player in Iranian Music. He was King [Mohammad Shah Ghajar] player when king was sick he played Santour. He recorded three Disc: GC.19372, GC.19380, GC.19382.

Sarang [Bahram] vocalist. Cooperated with Delnavazi ensemble, Sabet ensemble, so on...

Saremi, Mansur : a santur player

Savar [Ibrahim] Dotar player from Mazandaran. Took share the Festival of Radio and Television in 1377 and 1378. (source Mehrava.com)

Sepanlo [Soleyman] He was life at Ghajar and Pahlavi Century. He was playing Tar and Violin. He was learned Music in Vaziri Music School. He was constitution Iranian Music Institute with Rouhollah Khaleghi and ...at 1324 (1945).

Sepanta [Sasan] Tehran He is Acoustic specialist. His father was Abdol Hussein Sepanta [He was first Cinema Director in Iran]. His teachers were Abol Hassan Saba, Rouhollah Khaleghi, Ali Naghi Vaziri, Mahmoud Tadjbakhsh. He was cooperated with Music Magazine at 1336 (1957). He is publish many book for Iranian Music, Acoustic, Music History, Instrument logy, and. He has many Gramophone Disc and book from Iranian age old Music.



Savar [Ibrahim] Dotar player **Sepanta [Sasan]** Tehran **Shaari [Masoud]** (1961 Tehran)

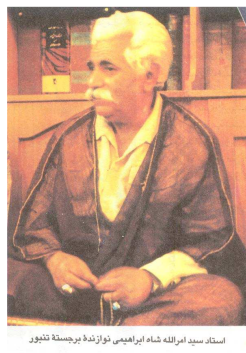
Sepevand [Shakr'allah] traditionnal sorna shawm player from Lorestan in the 1990's. He issued 3 cassettes .

Servar-Ahmadi [Abdollah] a talented dotar player from tobat e Jaam – modal style – khorasan. Passed away on june 2012.

Seyfi [Lotfollah], folklorist, traditional musician from Mazandaran, “can play drum, trumpet, *Qarneh*, *Timpanon*. Date of Birth: 22 November 1338. Biography: place of birth Education: high school diploma Occupation: musician - actor, TV and radio Son of Ali, in 1364 with the establishment of the Institute of Art Culture house began to study music education for *Tombak* and after a few years to pay. For 13 years in *Shvash* and 17 years in the group's *Amir Pazevari* to play. Also in *Fajr Film Festival* in *Tehran*, *Kerman* and *Chabahar* official participated. His first official solo century as a manufacturer and regenerative won this instrument. *Te sun, spring Mona, lion reading, spring Vares, fire and Whorf Sama Sama* is his work.” (Mehrava.com)

Seyyed-Nia [Omid Reza] Daf and santur player. Born in Sabzevar (Khorasan), 1971 AD. Teachers in Santour 1. Primary Course (Master Payvar): Mostfa Moslemi, 1993, Radif (Master Payvar): Said Sabet, 1998, Radif (Master Saba): Behnaz Zakeri and Master Reza Shafiyian. His Master in Daff,: Ata Allah Salamiye in "Maghams" of Daff. His Masters in music theory : Dr Mohsen Elhamian, Mr Pirouz Arjmand. Selected as The Man of Music by "Sabzevar Nobles Association", 2006, Nominated best player at "Thoughts & Arts in different cultures", 2002. Festival Art President of "Sokout" Festival (Ennoble of Sabzevar Protagonist Musicians) (2009), Manager of "Saz-o-Sokhan" (Instrument & Speech) Festival (Introducing Iranian Classical Music) (2003), Art President of "Dar Pardeye O'shagh" Festival (Introducing Khorasan Folkloric Music) (2003), Founder & Manager of Darvag Percussion Instruments Group (2003), Founder & Manager of Saba Classical Music Group for Women (2002), Founder & Manager of Hayyallah Daff Group (2001), Founder & Manager of Darvag Classical Music Group (1999)

Shaari [Masoud] (1961 Tehran) He learned Santour here Manijeh Ali pour. He continues Music and leanings Setar here Daryoush Talaei and Tar here Mohammad Reza Lotfi. He went to Hussein Alizadeh and was continues his Music, and studied another Method for Setar. He loved Saeid Hormozi and Froutan. Masoud learned their Method here Hussein Alizadeh. Masoud Recorded some Cassette. He recorded Saba's Peaces for Setar in One Cassette “Karvan-e-Saba” (Saba’s Caravan). However, he recorded “Shabahang” and “Entezar” (Wait) with Indian “Tabla” player. Now He is Radif and Setar Teacher in "Azad" Music University. He performance many Concert in Iran and other Country. He is member of “Kamkars” group. www.massoudshaari.com "Available"



Shahebrahimi, [Amrollah]. A famous tanbur player from Sahneh

Shahebrahimi, Seyyed Alirafsa. (tanbourgoran.com)

Shafiean [Reza] (1941 Tehran)

Shafiean [Reza] (1941 Tehran) He is Santour Player. His teachers were Faramarz Payvar [6'th years], Nour Ali Broumand, Daryoush Safvat, Houshang Ostovar, Yousef Froutan, and Mohammad Irani Mojarad. He cooperated with Iranian Music Institute at 1353 (1974). He performance many Concert In Iran and other Country.

Shafi'i, Reza : singer of the Rast quintet of radif classical music. Members are : Mozar Shafi'i (singer), Bahare Fayazi (târ) , Reza Panahi (santur), Asaré Shekartchi (zarb), Nima Jozi (ney).

Shahbazi [Shahin] tar, setar player. He was born in Tehran in 1978. He began playing tombak at the age often, and since 1992 started to learn setar with Masud Shoari. Afterwards he went to ostad Daryush Talai for further studies on the instrument and through the encouragement of his master also began to play on tar. His other masters are Behruz Hemmati, Hushang Zarif, and Mohammad-Reza Lotfi. He was also taught the vocal radif of Persian classical music by Ahmad Ebrahimi and Karim Saleh Azimi. In 2002 Shahbazi founded "Nafir Ensemble" and has been active since as composer and leader of the ensemble. He has the honor to cooperate as an arranger with ostad Ahmad Ebrahimi in his album Mirror and Brick. (Source : Mahoor.com)



Abdolvahab SHAHIDI (b. 1921)



SHAHIDI (Ali), born 1964. SHAHIDI (Javad) born 1977
(iranianouds.com)



(iranianouds.com)

Shahebrahimi, [Amrollah]. A famous tanbur player from Sahneh. Mentor of Seyyed Khalil ALINEJAD

Shahebrahimi, Seyyed Alirafsai, tanbur player in Kermanshan.

Shahidi, Abdolvahab. A barbat player. Formerly member of the national orchestra. « These are tracks from Shahidi's live concert on January 13th, 1996 at the Western Reserve church in Pepper Pike, Ohio, at the invitation of the Hafiz Cultural Foundation. Other performers: Dr. Keshtgar on tar and Dr. Kosari on flute. It was recorded by Dr. Meshginpoosh. He converted his recording for the listening pleasure of Iranian.com visitors. Fans of classical music will love thee memorable songs. »

Shahidi, Abdolvahab. A barbat player. Formerly member of the national orchestra. He got acquainted with music with Esmail Mehrtaash. He had collaboration with Barbad Society since 1941 and with radio since 1950s. We can name his recordings with Golha Orchestra, Lorestan folkloric songs and solos. He has lately broadcasted some albums.

“He was born in 1922 in Mimeh, Esfahan, and studied the art of Persian classical singing with N. Borumand and E. Mehrtash. He sang in several editions of Golha program and was noted especially for his zarbi (metric) pieces. Shahidi's voice was exceptionally warm and beautiful, and used to sing in a delicate and precise way.” (Source : Mahoor.com)

Shahidi, Ali (b. 1964) Oud player, from Kojaste Music group (Sousan Aslani, Ali Shahidi, Soubadeh Tahmineh, Babak Baghaei). He began his work in music world with studying Violin with Mohammad Moghaddasi and oud with Hossein Behrouzi nia in the center of preservation and propagation of music in 1986. He has performed in different orchestra such as Mezarabi high orchestra with conduction of Master Dehlavi since 1992, Neyriz, Khojasteh, Navaye Del, Erfan, Nakisa and Ney Davood. He has also performed in different festivals and in different countries like Hungary, Bosnie Herzegovine, United Arab Emirates. He is a Electronic graduate and has invented some parts for Violin and Oud. His other activities are translation of technical books about instrument from English or German.



Shams [Maryam], Viola player



Shahrddar [Habibollah] (1886-1969 Tehran)



Shahraki [Babak]:
fiddle/ kemancheh master

Shahidi, Javad born 1977. Barbat player. He began music with Setar playing with Mohammad Firouzi in 1989 and in following he studied Oud in 1998. He has graduated in medicine and has performed in different cities with different groups.

Shahmirzadi, Hanif tar, setar player from Mazandaran.

Shakfete [Ali] Dotar player, arranger and leader of Groh Mozighi Toos, the famous folkloric troupe from Toos, Mashhad, khorasan.

Shams [Maryam], Viola player . Member of Mehr ensemble. Educator: Zahireddini

Shahnaz [Jalil] (1921 Esfahan) He is playing Tar however he is plays violin, Santour, and Tunbak. His teachers were his father [Shaban Khan, Santour Player], and his brother [Hussein, Tar Player] and Gholam Reza Sarang [Kamancheh Player]. Jalil and his father cooperated with Tadj Esfahani. He played in Masters of Iranian Music with Hussein Tehrani, Faramarz Payvar, Ali Asghar Bahari, Mohammad Esmaeili, Hassan Nahid, and Houshang Zarif. He is recording many cassettes. He went to Radio and recorded many songs. He played Tar in Golha Ensemble

Shahnazi [Ali Akbar] (1897-1984 Tehran) He was Tar and Setar player. His father was Agha Hussein Gholi Farahani and his grand father was Agha Ali Akbar Farahani. He constitution First Tar Conservatoire in Iran. He recorded one Gramophone Disc at 14th years with his father. His teacher was his father (Agha Hussein Gholi Farahani). His students were Baserodoleh, A.M.Irani Mojarad, Nasrollah Zarin Panjeh, Mohammad Reza Lotfi, Daryoush Talaei, Hussein Alizadeh and... He recorded his father's Radif with Tar and however, recorded himself Radif. His Method is one of the Best and Technical Method for Tar playing. He recorded many cassette and Gramophone Disc.

« [Ali Akbar] Shahnazi was born in Tehran, Iran, 1897. His father, Mirza Hossein Gholi, the great master of tar named him Ali Akbar according to a very old tradition: the grandson should be named as his grandfather. His grandfather the Ali Akbar Khan of the Farahan village of the Arak city was a great master of tar. One day after a quarrel with his neighbor he went to the roof to play with his tar named Ghalandar. Tomorrow of that night they found him died in the roof. He started learning tar from his respected father at the age of 7. After five years he reached at the level that he was able to teach some of his father's students. At the age of 14 recorded two gramophone disks by playing tar the Persian famous melodies, Avaz-e-Afshari and Avaz-e-Bayat-e-Tork accompanying the great vocalist Jenab Damavandi. At the age of 18 after the demise of his father he was the responsible of his father's class and started teaching them. He established the Shahnazi Music School in 1929. He recorded many pieces with the great vocalists of his time such as Eghbal Azar, Nakisa and so on. Also he has collaborated with other great master of his time such as Reza Mahjubi (violinist) and Hosain Tehrani (father of modern tonbak). Not only he taught his students his father's radif, but also he composed a very beautiful radif and called it radif-e-dore-ye-ali and taught it to his students too. He comes from a music family called in Persian Khandan-e-Honar that literally means art dynasty. His younger brother Abdolhossein was a very good tar player also. Their uncle Mirza Abdollah was a very great teacher of setar. Ali Akbar Khan's nephew the Gholam Hossein Khan was another great tar player. He recorded his radif in 1977. He had recorded his father's radif in 1962. He passed away in 1986 at the age of 88. » (www.iranchamber.com)



Shahnazi [Ali Akbar] (1897-1984 Tehran)

Shahnaz [Jalil] (1921 Esfahan)

Poet **Shahriar**, [Mohammad Hossein],

Shahraki [Babak]: Born in Tehran in 1979. Started music in 1986 under teaching of Mr. Homayoun Khorram and then started Music College after highschool graduating. He learned how to play Classical by Maestro Ibrahim Lotfi and Mr. Hasan Riyahi, also KAMANCHEH by Maestros Davood Ganjehie and Mohammad Moghaddasi. He is already working as musician and creator lathough playing. Some of his affects are such tapes as : MEHREGAN, SIME AKHAR, GHOGHA, ANA IN GARDEN, ASHK o LABKHAND, JAVABE FORI (Urgent Answer), KOLI KOOBI, ZOLJENAH and BAGHE KHATEREH HA. He also has a music studio called PART STUDIO. He also published a book called NAVAYE MEHR by Mr. Homayoun Khorram.

Shahrdar [Habibollah] (1886-1969 Tehran) He was Piano Player. He played Iranian Music by Piano. His father was Nasrollah Khan Sepah Salar (1264-1348/123/) (1886-1969). His teachers were Agha Bozorg [Army Music officer], Mirza Hussein Gholi Farahani, Hussein Esmail Zadeh, and Mohammad Sadegh Khan Sorourol Molk. He went to London with Darvish Khan for recorded Gramophone Disc. He recorded many Disc with Darvish Kahn, Zelli, Farah Angiz, Taher Zadeh and... His Discs:W029, GPX8, WXGPX6, GFX7, G.C.7-12250, G.C.7-19272.

Shahriyari [Arash]. Tanbur player. Presumably from Kermanshah.

Shahriar, [Mohammad Hossein], « was the first Persian to write a significant collection of poetry in the Turkish language (the Azari dialect). Born in 1906 in Tabriz, he received his elementary education, including the Divan of Hafez, under his father's supervision. Shahriar's first formal education was at the Motahari Secondary School in Tabriz. He subsequently studied at the Darolfonun (Tehran's Polytechnic School) in Tehran. Although he studied medicine in college, he dropped out just before getting his diploma and went to Khorasan, where he found a job as a notary public and bank clerk. Initially he published his poems under his given name, Behjat, but later chose the name Shahriar. This passionate poet began by composing tragic poetry. Many of his bittersweet memories are reflected in his books *Hazyan-e Del*, *Heydar Baba*, and *Mumiyai*. Heydar Baba, composed in Turkish and later translated into Persian, was for a long time on the top ten best-seller list in Tehran. Heydar Baba is the name of a mountain where the poet spent his childhood. He also wrote a book of epic poems, *Takht-e Jamshid*. Shahriar's verse takes diverse forms, including lyrics, quatrains, couplets, odes, and elegies. One of his love poems, *Hala Chera*, was set to music by Rouhollah Khaleghi. The composition for orchestra and solo voice became one of his most well-known works. One of the major reasons for the success of Shahriar's work is the sincerity of his words. Since he uses slang and colloquial language in the context of poetry, his poems are understandable and effective for a broad segment of the public. Shahriar was a talented calligrapher, played the setar very well, and had a keen interest in music. He died in 1988. » (RAKS website)



Shajarian [Mohammad Reza] (1940)
(iranian ouds)

Bahareh Shanbeh zadeh, [Saeed]

Shajarian [Mohammad Reza] (1940) He was born in Mashad in Khorasan County. He is Singer and known Iranian Music Radif. He is perhaps Iran's most diverse and prolific singer of all time and has a huge repertory of recorded works. In 1999, UNESCO in France presented him with the prestigious Picasso Award; one of Europe's highest honors, and in 2000, the Ministry of Culture in Iran declared him the best classical vocalist since the Revolution. In the music of Iran, traditional singing is one of the most difficult arts to master. Shajarian is widely considered the embodiment of the perfect singer and a major source of inspiration to other musicians. He studied singing at the early age of five under the supervision of his father, and at the age of twelve, he began studying the traditional classical repertoire known as the Radif. He studied with the great masters Esmail Mehrtash and Ahmad Ebadi, and learned the vocal styles of singers from previous generations, including Reza Gholi Mirza Zelli, Ghamar Molouk Vaziri, Eghbal Azar (Eghbal Sultan Azar), and Tadj Esfahani. He started playing the Santour under the instruction of Jalal Akhbari in order to better understand and perform the traditional repertoire, and in 1960, he became the pupil of Faramarz Payvar. He deployed inspired by the late master vocalist Gholam Hussein Banan. He studied under the guidance of master Abdollah Davami, from whom he learned the most ancient (songs). Abdollah Davami also passed on to Shajarian his own interpretation of the Radif. Shajarian started his singing career in 1959 at Radio Khorasan, rising to prominence in the 1960s with his distinct style of singing, at once technically flawless, powerful, and intensely emotional. Since then, he has had an illustrious career that includes teaching at Tehran University's Department of Fine Arts (among other places), working at National Radio and Television, researching Iranian music, and making numerous important recordings. He was recorded many songs with Mohammad Reza Lotfi, Parviz Meshkati, Faramarz Payvar, Hussein Alizadeh and ... He was member of Masters of Iranian Music. www.shajarian.com "Not Available"

« Mohammad Reza Shajarian is the undisputed master of Persian traditional singing and is regarded as a national treasure by both musicians and music lovers. He is perhaps Iran's most diverse and prolific singer of all time and has a huge repertory of recorded works. In 1999 UNESCO presented him with the prestigious Picasso Medal in France and in 2000, the Ministry of Culture in Iran declared him the best classical vocalist. In the music of Iran, traditional singing is one of the most difficult arts to master. Shajarian is widely considered the embodiment of the perfect singer and a major source of inspiration to other musicians. Born in 1940 in the city of Mashhad in northeastern Iran, Shajarian started singing at the age of five under the supervision of his father and at the age of twelve he began studying the traditional classical repertoire (radif). He studied with the great masters Ahmad Ebadi and Esmail Mehrtash and learnt the vocal styles of singers from previous generations, including Reza-Gholi Mirza Zelli, Ghamar-ol Molouk Vaziri, Eghbal Azar, and Taj Esfahani. He started playing the santur under the instruction of Jalal Akhbari in order to better understand and perform the traditional repertoire, and later continued his studies with Faramarz Payvar. Shajarian was deeply inspired by the master vocalist Gholam Hossein Banan. He studied singing under the guidance of master Abdollah Davami, from whom he learnt the most ancient tasnifs (songs). Davami also passed on to Shajarian his own interpretation of the radif. Shajarian's singing career began at Radio Khorasan in 1959 and he rose to prominence in the 1960s with his distinct style of singing, at once technically flawless, powerful, and intensely emotional. Since then, he has had an illustrious career that has included teaching at Tehran University's Department of Fine Arts, working at the National Iranian Radio and Television Organisation, researching Iranian music, and making numerous important recordings. He performs regularly in Iran and throughout the world. » (Simorgh.org website)

“*Mohammad-Reza Shajarian (...°) (born 23 September 1940) is an internationally and critically acclaimed Persian classical singer, composer and Ostad (master) of Persian music.[1][2][3] He has been called "Iran's greatest living master of traditional Persian music."*[4] Shajarian is also known for his skills in Persian calligraphy, and humanitarian activities. Shajarian was born in Mashhad, Iran, and started singing at the age of five, under the supervision of his father. At the age of twelve, he began studying the traditional classical repertoire known as the Radif. Shajarian started his singing career in 1959 at Radio Khorasan, rising to prominence in the 1960s with his distinct style of singing. His main teachers were Ahmad Ebadi, Esmail Mehrtash, Abdollah Davami, and Nour-Ali Boroumand. He also learned the vocal styles of singers from previous generations, including Reza Gholi Mirza Zelli, Fariborz Manouchehri, Ghamar Molouk Vaziri, Eghbal Azar, and Taj Isfahani. When giving a lecture at California State University, Sacramento, on March 2, 2012, he was asked what teacher was most influential to his development, and he cited legendary Iranian tar musician Jalil Shahnaz, indicating that Shahnaz' playing style was what he most tried to mimic with his own singing style. Shajarian has collaborated with Parviz Meshkati, Mohammad Reza Lotfi, Hossein Alizadeh, and Faramarz Payvar. He is recognised as skilled singer in the challenging traditional Dastgah style. In 1999 UNESCO in France presented him with the Picasso Award and in 2006 with the UNESCO Mozart Medal.

Shajarian studied singing at the early age of five under the supervision of his father by recitation of the Quran. At the age of twelve, he began studying the Persian traditional classical repertoire known as the Radif without his father's consent as studying and performing music was against his father's religious beliefs. Shajarian started his singing career in 1959 at Radio Khorasan, rising to prominence in the 1960s with his distinct style of singing. Since then his career has included teaching at Tehran University's Department of Fine Arts, working at National Radio and Television, researching Iranian music, and making numerous recordings. (...°) Shajarian has not always been in music groups, but he currently does the vocals for the Masters of Persian Music with his son Homayoun Shajarian, as well as two other ostads, Kayhan Kalhor and Hossein Alizadeh. He also performs with his daughter Mozghan Shajarian. In 2008, he toured the world with the Ava Ensemble, composed of his son Homayoun (tombak and vocals), Hossein Behroozinia (barbat), Majid Derakhshani (tar), Hossain Rezaeenia (daf), and Saeed Farajpour (kamanche).(...) In 2012, he toured with the Shahnaz Ensemble with his daughter Mojgan Shajarian and other band members. The ensemble is named after master tar musician Jalil Shahnaz, with a percentage of the proceeds going towards supporting his health care needs.

Shajarian studied with Esmail Mehrtash, Ahmad Ebadi, and Nour-Ali Boroumand and learned the vocal styles of previous generations of singers such as Seyed Hossein Taherzadeh, Reza Gholi Mirza Zelli, Ghamar Molouk Vaziri, Eghbal Azar, and Taj Isfahani. He started playing the santour under the instruction of Jalal Akhbari in order to better understand and perform the traditional repertoire. In 1971, he was introduced to Faramarz Payvar and took santour lessons with him. Shajarian also learned Abolhasan Saba's vocal radif from Payvar. He also studied under the guidance of master Abdollah Davami, from whom he learned many early Persian songs. Abdollah Davami also passed on to Shajarian his own interpretation of the Radif.

(...) Shajarian's Bidaad album was recorded after a three year hiatus from commercial recording. The lyrics of the album speak of a wonderful place having been reduced to shambles and bloodshed, in which he sings in sadness "what happened?". When giving a lecture at California State University, Sacramento on March 2, 2012, he was asked what the lyrics of this song meant. His response made it clear that he chose these lyrics based on what happened to the Iranian regime in the aftermath of the revolution - a once beautiful country being reduced to shambles. This is widely considered his first commercial recording meant to represent the voice of an oppressed people in Iran. Shajarian has indicated support for Iranians protesting against the 12 June 2009 Iranian presidential election results. When Iran's president, Mahmoud Ahmadinejad referred to the protesters as "dust and trash", Shajarian told a BBC Persian channel telephone interviewer that he (Shajarian) considered himself the voice of dust and trash: "It is the voice of dust and trash and it will always remain the voice of dust and trash." He also asked IRIB (Islamic Republic of Iran Broadcasting) to stop broadcasting his songs. He mentioned that his famous song "Iran, Ey Saraye Omid" (Iran, the land of Hope), has no relation with the current situation of his country. Lyrics of his song "Language of Fire," issued in September 2009, — "Lay down your gun, Come, sit down, talk, hear. Perhaps the light of humanity will get through to your heart too" — are thought by some observers to speak "directly to the plainclothes Basiji militiamen and security forces" who beat protesters during recent unrest.

Shajarian has led the invention of many new Iranian classical music instruments, many of which were showcased in his 2012 concert tour with the Shahnaz Ensemble. Among these instruments are the Kereshmeh, the Saboo, the Saghar, the Sorahi, and the Tondar.” (Wikipedia)

Shajarian [Mojgan] Setar Player. Player of the Setaar Born in 1348, Tehran Education: BA in painting, MA in Graphics from Islamic Azad University BA in music from University of Arts Training Background: Learning Setaar under supervision of maestros Mohammad Reza Lotfi and Hossein Alizadeh in elementary levels in 1358 Learning Radif under maestro Parviz Meshkati's supervision in 1360 Learning Radif under maestro Mehrbano Tofigh's supervision in University of arts in 1368 ARTISTIC ACTIVITY BACKGROUND: Performing a concert with Ms. Sima Bina in 1370 in Tehran Graphical designs of works of Maestro Mohammad Reza Shajarian and Homayoon Shajarian since 1372 Concert scene design and performance for Maestro Mohammad Reza Shajarian and Shahnaz Ensemble ., Performing in Shahnaz ensemble concert in 1378. [Shahnaz ensemble website]

Shamasemani, Bahareh (born 1982 AD) a female barbat player. She began oud playing in 1993 with Mansour Nariman and has collaborated with Vesal, Avin and Mehrdad Delnavazi ensembles. She has gained the 3rd place in Fajr festival for 2 times and the 2nd place in Javan Festival . Her specified instrument is OUd and Horn . She has lately recorded a training CD for Oud with Faraz No. Co. (*iranian ouds*)

Shanbeh zadeh, [Saeed], a multi instrumentalist from Bushehr (*Neyanban, Ney jofti*). Now living in Paris, France . promotes traditional musical genres from Bushehr and Kohkilo Boyeramad (Sharveh, Azadari...)

Sharif [Farhang] (1933 Amol) He is Tar Player. His teachers were Ali Akbar Shahnazi and Abdol Hussein Shahnazi but his Method is different with his teachers. He Played Tar in Radio in Golha Ensemble. He is recording many cassette and performances many Concert in Iran and Other Country.

“Farhang Sharif born 1931 in Amol is a well-known Iranian musician and renowned tar player. Farhang Sharif learned music under the mentorship of his father starting at a young age. As a result he performed his first radio solo at the age of 12. Sharif has collaborated with notable musicians such as Mohammad-Reza Shajarian, Akbar Golpaigani, Gholam Hossein Banan, Iraj and Mahmoud Khansari.[1] He has also been in attendance at the Berlin music festival. When he was twelve, he started his first solo performance in a live radio program successfully.” (Wikipedia)



Sharif, [Shirzad]



Sharif [Farhang] (1933 Amol)



Shajarian [Mojgan]



Sharifi, [Babak] , Saz player from Sanandaj



Sharif, [Shirzad] , Daf, tonbak, tanbur player. Follower of Farhang Sharif

Sharifi, [Babak] , *Saz* player from Sanandaj“ *Babak Sharifi was born in 1978 in the city of Sanandaj. Through his famous Kurdish singer father, Hossein, he was introduced to music and started with the percussion instrument tombak. His passion for music propelled him to pick up other musical instruments but none attracted him as much as baglama, which he has been playing for the past 15 years. He plays it in a unique way, which is based on traditional methods but different from the way this instrument is played today in Turkey, where it was originated; Released works (Hermes Records) : Release .”* (Hermes website)

Shekarabi [Amir], Tombak player , Student. Member of MEHR ensemble. Educator: Kambiz Ganjeh'ei

Shekartchi, Asare : - kemanche player from the radif quartet **Leyli**. Members are : Azadé Hojat (singer, dayere), Leyli Atashkar (setâr) , Asaré Shekartchi (kemânché), Nushin Pasdar (barbat, zarb). She used to play also zarb drum for the Rast quintet of radif classical music. Members are : Mozar Shafi'i (singer), Bahare Fayazi (târ) , Reza Panahi (santur), Asaré Shekartchi (zarb), Nima Jozi (ney).

Shariatzadeh, [Harir] , “Harir Shariatzadeh was born in 1977 in Tehran. With the encouragement of her mother, She started learning Piano at young age of 8 with great master "Javad Maaroufi". She continued and learned "Morteza Mahjoubi's style" with Mrs. Fakhri Malekpour, She studied classical Persian music with Parisa, one of the greatest Persian classic singers. In 1993 she began learning "Daf" and received lessons from musical masters such as "Ahmad Khakinat" and "Bijan Kamkar . (...) She has been invited with "Raz o Niaz" group to present Persian classic songs, directed by Salar Aghili, in the world festivals all over the world, including Spain, France (theatre de la ville), Germany San Fluran in France, Avaye Doost group in Morocco's festival, Rasa festival (Netherlands), playing Daf in Tehran Symphony Orchestra and Syria Symphony Orchestra, Participation in Morgenland festival in Weimar city of Germany for commemoration of Hafez and Guteh in Collaboration with Raz o Niaz, ensemble and song of Salar Aghili . (...) Her latest concert was in Jeunesse festival in Vienna with "Raz o Niaz" group. She has performed the album "BOOYE BARAN" (Shajaryan) and "Maye ye Naz" as the pianist Harir completed a bachelor's degree in Nutrition and Music.” (<http://salaraghili.blogfa.com/page/haririshariatzadeh>)



Shekarabi [Amir] **Sheyda [Ali Akbar]** **Shokrani, [Sima]** **Simmin [Hadjirah]**
 (1843-1906 Taleghan) Vocalist in famous Shewash troupe

Shenasa [Masoud] no detail available

Sheyda [Ali Akbar] (1843-1906 Taleghan) He was Poet and composed song and playing Setar. Sheyda was one of the best compositor for song. Sheyda Composed many song for Iranian Classical Music. Many singer and Composers recorded his songs.

Shoja Ardalan [Shahpar] female Santur player, pupil of Mina Oftade. “Shahpar Shoja Ardalan has learned santur in style of Ostad Faramarz Payvar, under Mina Oftade during 1977-1986 and for 3 years she taught Ostad Payvar's style to women during 1985-1987. (...) pieces of this album are composed by masters such as Rokneddin Mokhtari, Qolam-Hoseyn Darvish, Musa Ma'rufi, Habib Sama'i, Abolhasan Saba, Ali-Naqi Vaziri and others. “(Mahour.com)

Sheyda ensemble the name of the quartet by Mohamad reza LOTFI

Sheyki [Adnam] Dotar player from Torbat e Jaam, Khorasan.

Shirwan [Hasan] a santur Player

Shokrani, [Sima] Vocalist in the famous Shewash troupe of Mazandaran. ”Born: 05 Ordibehesht 1336 AH/ 1957. Living in Sari. Education: Bachelor of Accounting. She grew up in a family farmer makes his acquaintance and familiarity with the local Laleva melodies and sounds and folk music Mazandaran natal who live and work in the language of dialogue and human inspiration from nature, the more his interest and pursuit this field. From 1381 began to actively cooperate with Farhangkhaneh Mazandaran (culture House of Mazandaran) and learning styles and different ways of singing the music Mazandaran effort worthwhile.” (Mehrava.com)

Shushā (Shamsi) Guppy (1935-2008) “*Shushā (Shamsi) Guppy, née Shamsi Assār* (24 December 1935, Tehran, Iran — 21 March 2008, London, United Kingdom), was a writer, editor and, under the name of "Shusha", a singer of Persian and Western folk songs. She had lived in London since the mid-1960s. Her father, Grand Ayatollah Sayyed Mohammad-Kāzēm Assār, was a distinguished [Shia](#) theologian and Professor of Philosophy at University of Tehran. She was sent to Paris when she was only seventeen to study Oriental languages and philosophy. She also trained as an opera singer. In Paris she encountered artists, writers and poets such as Louis Aragon, Jose Bergamin, Jean-Paul Sartre and Albert Camus. She was encouraged by Jacques Prévert to record albums of Persian folk songs, and subsequently chansons and old French songs. She married the writer and explorer Nicholas Guppy in 1961. They had two sons, Darius and Constantine Guppy, and were divorced in 1976. At the time of her marriage she moved to London, where she became fluent in English; she was already fluent in Persian and French. Guppy wrote articles for major publications in both Britain and America. She also began singing professionally.

Guppy's first British release, in 1971, was an album of traditional Persian music, previously released in France. By now, influenced by the Folk Revival, she was writing and singing some of her own songs, as well as covering the works of many contemporary singer-songwriters. She gave successful concerts in Britain, America and continental Europe, and appeared on

television and radio programmes. She gave concerts in the Netherlands and Belgium in 1975 with Lori Lieberman and Dimitri van Toren.

She contributed music and voice-over to the 1976 documentary film *People of the Wind*. The following year the film was nominated for the Best Documentary Feature Oscar and also for a Golden Globe. The film follows the annual migration of the nomadic Bakhtiari tribes in southern Iran. The soundtrack was later released in the USA. How much she contributed to the film is in dispute. According to Shusha Guppy herself: "What has saddened me, and frankly made me angry, is not the money — as I said I wanted to make the film and financial rewards were not my aim — but the fact that all the credits were taken from me on *People of the Wind* of which the idea, the production, and the text were mine."

Discography

All are vinyl LPs except where noted. The years given are for the first British release. *Persian Love Songs and Mystic Chants* (1971); *Songs of Long-time Lovers* (1972); *Shusha* (1974) ; *This is the Day* (1974) ; *Before the Deluge* (1975) ; *From East to West* (1978); *Here I Love You* (1980) ; *Lovely in the Dances: Songs of Sydney Carter* (1981); *Durable Fire* (1983); *Strange Affair* (unknown) ; *La Fortune* (unknown) ; *Refugee* (1995 - CD on Sharrow Records); *Shusha / This is the Day* (2001 - reissue on CD)

Writer and editor

Guppy promoted Persian culture and history, and was a commentator on relations between the West and the Islamic world. Guppy's first book, *The Blindfold Horse: Memoirs of a Persian Childhood*, was published in 1988. It was highly praised, winning the Yorkshire Post Prize from the Royal Society of Literature, the Winifred Holtby Memorial Prize, and the Grand Prix Littéraire de Elle. The book describes a Persia before the excesses of Shah Reza Pahlavi led to his overthrow, describing a country with an Islamic way of life without dogmatism or fanaticism.

Her last book, *The Secret of Laughter* (2005), is a collection of Persian fairy tales from Iran's oral tradition. Many had never previously been published in written form. For twenty years, until 2005, she was the London editor of the American literary journal *The Paris Review*."

Simmin [Khanim] a male qanun player

Simmin [Hadjirah] a female qanun player

Sodeyf [Akbar] qanun player, pupil of mehdi Meftah

"Akbar Sodeyf (b. 1939), Tehran, started playing the flute at the age of fourteen. He spent two years at Mehdi Meftâh's open courses learning qânun and continued studying under Jalâl Qânuni. Sodeyf began his professional career with Radio Tehran's orchestras led by Abbâs Shâpuri, Homâyoun Khorram, Anushiravân Rohâni, among others. He moved to the United States to study and now lives in Texas.

Simin Âqârazi Dormani (1938-2009), Tehran, received her diploma from National School of Music, where her first instrument was violin and qânun her second. She was employed at the Ministry of Art and Culture. Simin had worked with various art groups. One solo performance of her has remained, which was recorded in the 1980's." [Mahour institute website]



Soleymanipour, [Peter]. Haj Qorban Soleymani [Haj Qorban], north khorasan

Soleymani [Haj Qorban] was born circa 1920 in `Aliabad, a small village north of Quchan. The majority of people in this small village are of a Turkish origin, so is he. Haj Qorban is regarded as a great bakhshi and an exemplary musician life of the northern Khorasan. He accompanies his dotar-playing by singing in Turkish, Kurdish, and Persian. Playing the dotar as well as singing is a traditional heritage in his family. He learned music from his father, his father from his grandfather, and so on. His son and grandsons also play the dotar and sing. After his father's death, Haj Qorban continued his study with some other bakhshis of the region, namely such bakhshis as Khan Mohammad, `Evaz, and Gholam-Hosseini. Haj Qorban has taken part in many national and international festivals and musical events. He has performed music in many countries including Syria, Saudi Arabia, Turkey, France, and the United States. (Source : Mahoor.com)

Soleymani [Nazar-Mohammad], Born in Tayebad in 1908, Nazar-Mohammad Soleymani spent his childhood in the village of Jozeghan near Tayebad, situated in the region of Torbat-e-Jam in east Khorasan, a few kilometers from the Afghan border. Soleymani had come from a line of musicians, his father and grandfather were dotarists, the latter, originally from Heart, had settled in the Tayebad district. Soleymani had learnt the dotar from his father whose playing he considered identical to his own. When I first met him in Tayebad, in November 1972, he was helping in his son's barber shop by extracting teeth, and the young musicians considered him an old guard, preferring the new flashy flamboyant style of dotar playing which had gradually infiltrated the musical scene. Soleymani was undoubtedly the region's most worthy musician, highly proficient in the knowledge of the region's maghams, a master dotarist of virtuosic technique. In the years 1974 and 1975, he was invited to perform at the festivals of Shiraz-Persepolis, and Tus of Mash-had, and also at Hamamet in Tunisia, where along with the singer Morad-Ali Salar-Ahmadi, their recital was acclaimed as the true music of Khorasan by the press. Soleymani passed away in October 1979, and was buried at the shrine of a renowned mystic, Sheikh Zeyn-edin of Tayebad. (Source : Mahoor.com)

Soleymanipour, [Peter]. “ Born in Tehran (1968), from the age of 10 began self - teach the playing of woodwind instruments, Guitar and Bass - Guitar, percussion, as well as learning composition principles. In 1992, in collaboration with Mehrab Moghadasian and Ali Farvardin, he began to experience jazz music and performed numerous concerts. Among his past 15 years of activity are; lectures at the Tehran University of Arts (music faculty), collaborations in various concerts and film score productions, compositions of more than 150 musical pieces and recording a number of them. Released works (Hermes Records) : Qeshm Island, Egosystem » (Hermes records website)

Solhi [Mehdi] He was lived at Ghajar Century. He played Tar and Setar. However, he was Doctor. Solhi knew Iranian Classical Music [Radif]. His teachers were Mirza Abdollah Farahani, Mohammad Sadegh Khan Sorourol Molk, Aasdollah Khazan Maleki, [singer]. His students were Mohammad Irani Mojarad, Mokhber Saltaneh Hedayat, Forsat Doleh Shirazi, and Khazan Maleki. He had Radif.

TT

Members: Seyed Kamal Mohamadi (Vocal , Kamanceh), Seyed Jamal Mohamadi (DoTar , Percussion), He is dominant to playing Tar and Barbat, Seyed Ebad Mohamadi: (Vocal , Laleva, Percussion), , Seyed Jaber Mohamadi (santour , Percussion) , Seyed Narges Mohamadi (Vocal , DoTar , Percussion), Seyed Jamileh Mohamadi (Daf , Percussion), Seyed Hamzeh Mohamadi (Kamancheh , Percussion), Seyed Javad Gholami (Director of group plans)" [Tabari troupe website]

Tafaghodi [Soheil], Violin player, Student. Member of Mehr ensemble. Educators: Alijani, Khabbazi

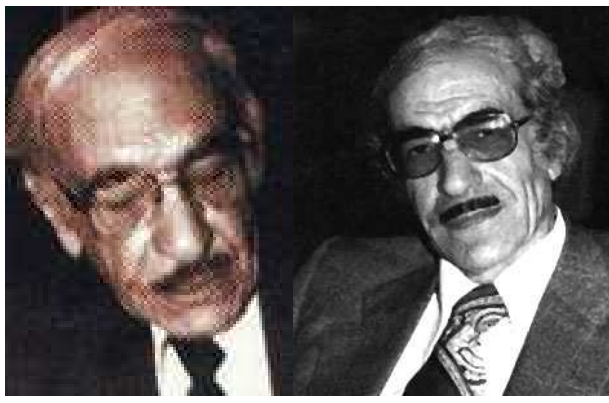
A horizontal row of four portraits. From left to right: 1. A young man with long dark hair playing a violin. 2. A man with long dark hair and a beard. 3. A man with a mustache and dark hair, resting his chin on his hand. 4. A man in a suit and tie, resting his chin on his hand.

Taher Zadeh [Hussein] (1882-1955 Esfahan)	Tadj Esfahani [Jalal] (1903-1981 Esfahan)
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Tadjbakhsh [Mahmoud] (1925-1999) Setar Player. Pupil of Ahmad EBADI. « *He firstly started his career as a violinist. He never abandoned it completely and at the same time he turned to be a prominent setâr player and thus he showed his deep reverence for the style of past masters. His sonority had a “setâri” intonation. This is a unique quality because he was simultaneously familiar with violin, in which the technique of producing sound is completely different. His strokes had the élan and power of the glorious old style and his transparent single-strokes, his powerful and soulful up- and down-strokes and his true devotion to the school of Ostâd Ebâdi, made his general impression very similar to that of his beloved master. His left-hand vibratos were very similar to the technique of violin.* » (Maral Honarbin Website)



Tadjbakhsh [Mahmoud] (1925-1999)



Tadjvidi [Ali] (1919- Tehran)

Tadjvidi [Ali] (1919- Tehran) Violin player and Composer. His father was Hadi Khan Tadjvidi. His teacher were Zahiredini [Flute], Sepehri, Hussein Yahaghi [2 years], Abol Hassan Saba [8 years], Houshang Ostovar [Harmony and Orchestration], Esmail Ghahremany, Roknoddin Mokhtari, Mousa Maroufi and Mohammad Irani Mojarad. He recorded many Cassettes and CD and performance many Concerts in Iran and other countries. He knew Radif. He published many book for Iranian Music.

« Ali Tajvidi was born in 1919. His father was Hadi Tajvidi, a miniaturist, and a student of the great Persian artist Kamal-ol-Molk. Hadi had studied the tar with Darvish Khan. Ali Tajvidi learned the basics of Persian music from his father and his uncle, and by age twelve could sing along as his father played the tar. Ali Tajvidi was sent to the Boy Scout school, where he learned to play the flute and the ney with Zahireddini. He then went to the Darolfonun (Tehran's Polytechnic School) and studied music notation with Moussa Maroufi. His violin teachers were Sepehri, Hossein Yahaqi, and Abolhassan Saba. Saba encouraged him to learn the Western technique of the violin as well, and sent him to Melik Abrahamian and Babgen Nambrazian. Tajvidi also studied the radif with Haj Aqa Irani Mojarad. He studied harmony and instrumentation with Houshang Ostovar and arranged most of his own works for orchestra. After 1941, Tajvidi performed regularly as a violin soloist in Radio Iran programs. In later years, he conducted two orchestras, for which he wrote numerous compositions. Asheqi Sheyda, Be Yad-e Saba, Atash-e Karevan, Didi ke Rosva Shod Delam, and Sang-e Khara are among his best known works. Tajvidi was appointed professor at the School of National Music after Abolhassan Saba's death. He also taught music at Tehran University for many years. He has written a three-volume book, entitled Persian Music, which has been released by the Soroush Publishing Company. In 1998 his musical accomplishments were honored and recognized by the Persian Government and he was awarded an artistic medal, which is the equivalent of an honorary doctoral degree. Ali Tajvidi died in Tehran on March 14, 2006, at age 86. » (RAKS website)

Taghavi [Kourosh] fiddle player



Oud player / maker
Taghee Arafati [Mohammad]



Oud player / maker
Taghee Khan Baba [Mohammad], a.k.a
Mohammad Ali Alavvad



Tahmasbi [Arshad]
(1957- Aligoudarz)

Taghee Arafati [Mohammad] , a talented Oud player maker too , follower of **Taghee Khan Baba [Mohammad]** (See below)
“Mohammad Taghee Arafati was born in 1329. Since 1361 started to learn making the Oud from Mohammad Taghee khan Baba (1309-1381); he after the years perfectly learned all the methods of making a suitable and perfect Oud. In 1379 he began to design and make “the little Oud” and in 1382 reached to a perfect result. Since 1382 he has sold 30 numbers of them. Now he is going to make the Old Iranian Oud (or Barbat) with the original shape and characteristics.

Mohammad Taghee Arafati was born in 1929. Since 1961 he started to learn making the Oud from Mohammad Taghee khan Baba (1909-1981). After many years he learned all the methods of making a suitable and perfect Oud perfectly. In 1979 he began to design and make “the little Oud” and in 1982 he reached a perfect result. Since 1982 he has sold 30 of them. Now he is making the Old Iranian Oud (or Barbat) with the original shape and characteristics.”

Taghee Khan Baba [Mohammad] (His real name was **Mohammad Ali Alavvad**) a famous Oud player , and maker too. *“Mohammad Taghee khan Baba known as “Mohammad Ali Alavvad” was born in 1309 A.H.in Beirut, Lebanon. His father (Ostad Ali) was from Iran and his mother from Lebanon. When he was five years old, they, because his father’s job, migrated to Baghdad and there he went to the Iranian School. Also he contributed with his father in creating Oud from childhood and created his first Oud when was fifteen. He said about his childhood that Ostad Ali never instructed him completely and only he was learned creating Oud by looking at his father. “Mohammad Ali Alavvad” went to music school of Aesthetic Arts in Baghdad. There he learned playing the Oud by great professors as Jameel, Moneer Basheer and Salman Shokr. Khan Baba climbed from the success and prosperity stairs and in 1974 the culture ministry of Iraq invited him to establish a professional workshop of creating Oud for training students. Khan Baba before migration to Iran (1980) did very services and efforts in this workshop and in 1977 the culture ministry of Iraq gave him the medal of international day of music. Mohammad Ali Alavvad in 1381 A.H. (71 old) died. “ (tribute during when he passed away, 2011)*

Tahmasbi [Arshad] (1957- Aligoudarz) Lived in Sanandadj, Hamedan and Tehran at Infancy. His first Tar teacher's were Kazem Lebasi and Siavash Deihimi. His father was Mohammad Reza Lotfi's friend and Arshad teaches Music Introduction from Mohammad Reza Lotfi. Arshad went to Tehran for end of high school. He went to Lotfi’s Classroom and Houshang Zarif (in Music Conservatoire) then to Tehran Music University in 1358 (1979) but he was leaves University after 1st years. He was member of Chavosh group in 1360 (1981). He cooperates in Chavosh with Hussein Alizadeh, Mohammad Reza Lotfi, Parviz Meshkati and. Recorded many music with them at Chavosh Canon. His teachers were Hussein Alizadeh and Mohammad Reza Lotfi. He constitution Tar and Setar Classroom at 1360 (1981). Arshad Tahmasbi is teaching Music to many students. He cooperates with Hussein Alizadeh and performances many Concerts with Alizadeh and recorded his songs. Arshad Tahmasbi and Hussein Alizadeh are first Iranian Musicians that they were performances duet (Two Tar). in these Cassettes: Shour Angiz, Raz-O-Niaz, Sobhgahi, Delshodegan, and Hamnavaei. They had Concerts together in Europe and America. Arshad cooperated with Alizadeh in publishing his Books, 40 pieces for Tar and Setar and other. Arshad Tahmasbi published many book for Iranian Music and recorded many Cassette and CD. The Vocal Radif (of Traditional Iranian Music According to the version of Mahmoud Karimi with 5th Cassette) and Darvish Khan’s Pieces (with 1st Cassette and 1st CD), Roknoddin Mokhtari’s Pieces (with 1st Cassette and 1st Disc), Aref Ghazvini’s Songs, 3rd Chahar Mezrab, Dashti’s Program (Mousa Maroufi 1st book), Panjeh-ye-Dashti (1st Cassette and 1st CD), A Hundred Reng (4th Cassette and 1st CD), Deldar (1st Cassette and 1st CD).



Talaei [Daryoush] (1952- Damavand)

Talebi, [Nur Moh'd]
from Mazandaran

Talebi, [Sarmeh], from
Mazandaran

Lyricist Taraqi, [Bijan]

Talaei [Daryoush] (1952- Damavand) Ethnomusicologist, Tar and Setar player and one of Iranian Classical Music's Master. Talaei's teachers were Ali Akbar Shahnazi, Froutan, Hormozi, Broumand, Safvat, Davami, Karimi and.... He learned Music in Tehran Music school and conservatoire and continued in Tehran Music University. He studied Music in Sorbonne in Paris. He performed many concert in Iran and another abroad. Talaei s recorded Radif Setar and published such book. He published Ali Akbar Shahnazi’s Pieces in one book. He is Tehran Music University and Jihad Daneshgahi’s Maestro for Radif, Tar, and Setar.

« He is the major exponent of a young generation of musicians that managed to attend the classes of the latest of past masters and served as a bridge between them and the next generations. His residence and education in France and in the United States have provided him with an opportunity to contemplate on the subtleties of radif and also on the executioner aspect of Persian music. He was a pupil of Nur-Ali Borumand and Yusef Forutan, and his tireless efforts in research on the old musical tradition enabled him to attain a tremendous mastery over different styles of setâr playing and transfer them to his pupils. His strong uses of radif, which and eloquent phrasing, authentic nuances and sonority exactly in the continuation of old style are some of his characteristics in playing setâr. » (Maral Honarbin website)

« Dariush Tala'i began learning from the great masters of traditional Iranian music at the age of 11. He had the privilege of studying under masters such as Ali-Akbar Shahnazi (son of Aqa Hoseyn-Qoli), Nur-Ali Borumand, Yusef Forutan, Sa'id Hormozi and Abdollah Davami. From 1971 to 1979 he directed the National Radio and Television Ensemble of Iran. In 1975, he received his bachelor degree in the arts from the University of Tehran. In 1979, he moved to France, where he continued his study in musicology. He has taught classical Persian music at the University of Tehran, the University of Washington in Seattle, as well as at the Sorbonne's Centre for Oriental Music Studies, and the Tehran School of Arts. He has given numerous concerts since 1974, throughout Europe, Iran and the United States. » (Source : Mahoor.com)

Taleba troupe: Folkloric troupe from Sari (Mazandaran) , band was renamed **Tabari** in the 2000's, founded around Mohammadi family. See **Tabari troupe**

Talebi, [Nur Mohammad] Traditional story teller from Mazandaran.« *He was born in the village of Qadyklay Big Vice City. He is undoubtedly the best and the most prominent native readers. The most dominant narrative vocal music was the central region of Mazandaran. The publications can be renounced his blood and had noted Mazruny. The artist died in 1385 in the country.*” (Mehrava.com)

Talebi, [Sarmeh] Tar, setar player from Qaemshahr, Mazandaran. “*Birth: 29 Persian date Esfand 1364. Biography Born: 1365 AH / 1987. Place of birth: qaemshahr. Education: Bachelor of Persian Language and Literature He his career in 1383 with Mr. Nour Ali Ramadan began learning the setar because of high interest to the Jalal Heydari tar now are engaged in learning the instrument. Amir Pazevari with several festivals and concerts in the series and has worked at Sarvang's.*” (Mehrava.com)

Taraqi, [Bijan] « *was born in 1930 in Tehran to a family in which literature played a major role. His father, Mohammad Ali Taraqi, owned a bookstore, Khayyam, which became the gathering place for the literary figures of the time. Among the people who frequented the bookstore were Mohammad Hossein Shahriar, Malekoshara Bahar, Nima Youshij, Amiri Firouz Kouhi, and Rahi Moayyeri. Among these, Shahriar had the strongest influence on the teenager Bijan, and inspired him to write his first collection of poems, Soroud-e Bargrizan (The Song of Fall). Later, with the encouragement of Amiri Firouz Kouhi, the young poet turned to analyzing and editing the works of Saeb Tabrizi, Kalim Kashani, and Hazin Lahiji. Taraqi's other poetry collections are Panjare-i be Baq-e Gol (A Window to Garden), Atash-e Karevan (The Fire of Caravan), and Posht-e Divarha-ye Khatere (Behind the Walls of Memories). The last book contains 150 poems as well as his memoirs. Taraqi began his cooperation with Radio Iran in 1954, and many of the great composers of that time, among them Rouhollah Khaleghi, Parviz Yahaqi, Ali Tajvidi, Homayoun Khorram, and Habibollah Badii, asked him to write lyrics for their compositions. Bijan Taraqi lives in Tehran. » (RAKS website)*

Tarif [Sedigh] singer, composer, setar/ tanbur player « *Né à Sanandaj, région kurde au nord-ouest de l'Iran, Sedigh Tarif entre à vingt ans à la faculté des Arts de Téhéran. Il en ressort quatre ans plus tard un diplôme d'études théâtrales en poche. Il fréquente parallèlement les classes de chant du regretté Mahmud Karimi. Sa passion pour la musique, tout d'abord influencée par le célèbre chanteur kurde Sa'id Asgar Kordestâni, ne fait que croître. Il poursuit pendant cinq ans l'étude du répertoire persan auprès de Nasrollâh Nâsehpur. Pour enrichir son style et son répertoire, il travaille également avec Razavi Sarvestâni, détenteur de la méthode d'enseignement vocal du grand maître Nour Ali Khan Bouroumand. Il fait également appel à d'anciens enregistrements, notamment ceux d'un autre monument de la musique persane, Seyyed Hossein Tâherzâdeh dont il reprendra des morceaux pour les interpréter avec des instrumentistes reconnus, comme Majid Kiâni et Asgar Bahâri.*

Depuis des années, il poursuit ainsi sa quête musicale tout en se faisant fort de partager son art avec ses élèves. On lui doit notamment d'avoir discrètement introduit des sonorités kurdes dans le répertoire persan, en particulier des éléments du patrimoine spirituel des derviches. Ces musiques voisines et très compatibles ont de tout temps procédé à des échanges, qu'il s'agisse de matériaux mélodiques, d'instruments, de rythmes ou d'arrangements.

Tarif enregistre son premier album en 1984, en hommage à Tâherzâdeh et à l'école d'Isfahân qu'il s'est appliqué à faire revivre. Par la suite, parallèlement à ses activités d'enseignant et de concertiste, il multiplie les enregistrements, ce qui contribue à lui assurer une place privilégiée parmi les maîtres du chant. Parmi ces disques, citons « Golgasht »(en modes dashti et esfahân), réalisé avec la formation Sheydâ ; « Sheydâ'i », avec Jalâl Zufonun et un ensemble de luths setâr, où il s'inspire des chants sacrés des Kurdes – cet album sorti en 1990 connaîtra un énorme succès ; « Ferâgh » (en mode abu atâ), enregistré avec le groupe Sheydâ » [Wikipedia]

Tarzban, [Davod] Daf, Dotar, Dayereh player from Amol, Mazandaran. “*Birth: 15 Persian date Khordad 1351AH / 1973, He was born in the city of Amol office for 20 years of teaching experience, as well as its expertise in Tanbur? and Tombak. Attend the festival of percussion music in Iran.*” (Mehrava.com)



Tarif [Sedigh], Sanandaj



Tarzban, [Davod] Daf, Dotar, Dayereh player from Amol, Mazandaran.



Tavakol [Radman]

Tavakol [Fazlollah] (1321/8/14-sh) (1942- m) santur player , radif Tehran. Side player of fiddle maker Asadollah MALEK.

Tavakol [Radman] (Radman Tavakoli , tar player “*Player of the Taar, Born in 1353, Tehran, Education: BS in Civil Engineering Educational background: With Mr. Amir Naderi in 1372 (elementary playing of Taar), With Mr. Fariborz Azizi and Maestro Hossein Alizadeh 1378-1381(the Taar playing), With Maestro Mohammad Reza Lotfi (theory of Music course 1374 and learning Taar and comprehension of Radif 1385-till now), With Maestro Farhad Fakhreddini elementary Harmony. Background of artistic activities; took share the youth music festival in 1376, Collaborating in Parnian group directed by Kamiar Seighali , Elected in the Festival of tar players in admiration for Maestro Hossein Alizadeh, Member of Khorshid ensemble directed by Majid Derakhshani (performing several concerts inside and outside of Iran including: Summit meeting in Shanghai and an the Unesco center in Paris. Playing in albums Fasl-e Baran ‘Asemaneh Boodan va Soroodan ‘Ganje Nahan composed by Majid Derakhshani [Shahnaz ensemble website]*

Tayyebi [Arsalan], Vocalist, sorna / laleva player from Sari (Mazandaran), had a major collaboration with the Shewash troupe. “*Born: 01/10/1345 in Sari. Education: high school diploma. Occupation: Music teacher. Son of Hussein, in 1356 with Professor Tayyebi has started its activity in the field of singing and then laleva maker. He spent 11 years singer, musician, arranger, and his band was led by Teyti Mah. And for 20 years he has been singing in the traditional troupe Shevash.*”

Tayyebi [Hosein], a player of laleva (born 1936 near Sari, Mazandaran) “*Born: 13 / 8/1315, Place of Birth: Village Svdkla Bnaft Dodangeh the city of Sari. He showed class in 1364 and in 1380 Henry received an art degree show. He was the third Music Festival as a top performer. Professor Hossein Tayyebi in 1370 took part with the Festival of Avignon, France and in September of that year's Arts Festival in Dusseldorf in Germany. In addition to the laleva reed instruments, sorna, santur, tympanon and local singing and singing traditional Iranian Mazandaran have mastered.*” (Mehrava.com)

Tazdeh [Maryam] , a (female) Tar lute player. “*Maryam Tazhdeh, born in 1980 in Tehran, is an Iranian composer, musician and university lecturer. She received her diploma from the conservatory of music and her B.A degree in Music from University of Art and Architecture. She also holds a Master's degree in Persian Music Performance from Arts University. She was taught to play the târ by great masters such as Fariborz Azizi, Hushang Zarif, Hossein Alizâdeh, Dâryush Talâ'i and Dâryush Pirmîâkân. Her activities in the field of music include:*

- *Album "In Sharh-e Binahâyat" (composing and performing in Dastgâh-e Navâ, 2012)*
- *Performing in various concerts in Iran, Austria, Greece, Slovenia, the Czech Republic, Turkmenistan, etc.*
- *Authoring several articles on Persian Dastgâhi music. » (source Mahour website)*

Teimori [Mehdi], Ney player, Music Student. Member of Mehr ensemble. Educators: Kianinejad, Afsharnia

« **Temo** » (Kurdistan) . « *Chanteur et musicien kurde, TEMO l'itinérant arrive à Paris en 1975 avec pour tout bagage son tembûr, sa musique et la culture séculaire de son peuple. Le répertoire de TEMO est profondément imprégné de l'univers musical de sa terre natale : ses compositions s'inspirent largement des thèmes ancestraux et quand il reprend les mélodies traditionnelles de son pays, il leur donne cette touche personnelle qui est le propre des grands artistes populaires. Par la magie de son jeu aux intonations variées et aux rythmes si subtilement développés, Temo séduit, enivre et nous invite à entrer dans l'univers de la musique orientale. Il nous transmet l'héritage des siècles d'amour, de guerre, de bonheur et de souffrances vécus par le peuple kurde ainsi que sa propre expérience et son ouverture aux autres. L'artiste, qui se qualifie de nomade moderne, reste très attaché à ses racines. Reconnu par ses pairs comme un artiste hors du commun, sa renommée auprès des mélomanes dépasse depuis longtemps les frontières. Son chant, miroir de l'âme, résonne en nous comme une source de vie »*

Tehrani [Hussein] (1911-1974 Tehran) Tumbak Player. He had the first Method for Tumbak [Notation, Techniques, and]. He was teacher of Iranian Music Conservatoire. His teachers were Hussein Esmaeil Zadeh, Reza Ravanbakhsh, Mehdi Ghiasi, Kangarlou, Rouhollah Khaleghi [Rhythm], Abol Hassan Saba [Tunbak's Techniques]. He went to Radio and play Tumbak. He teaches Tunbak in Vaziri's Music School. His students were Mohammad Esmaeili, Houshang Zarif, Mehr Varzan, Jamshid Shemirani. He performances with Hussein Dehlavi's Ensemble and went other Country for Concert. However, he performance with Faramarz Payvar for Concerts.

“*Hoseein Tehrani was born in 1912 in Tehran. Once that he had gone to zourkhaneh (Persian traditional gymnasium) he felt that he loved the tonbak of the morshed (Morshed is the singer and tonbak player of zourkhaneh that leads the athletes to practise marshal art in zourkhaneh. Morshed literally means spiritual guide.) So when he went back to their house, he made a hole at the end of a clay vase and covered the bigger mouth with skin and started playing his first strokes of tonbak on it. When his father was at work, he was able to practice in a room. But after some days the neighbors complained to his father that sound of Hossein's tonbak was tormenter. So he stopped practicing at home and started playing tonbak in the train (at that time it was called in Iran 'vagon-e-asbi') for people. That train's line was between Lalehzar crossroads and Machine-Garage at the end of the South of Tehran. This was the first experience of this great master of tonbak of playing in front of people. According to his interviews he started learning tonbak seriously in 1929 under the training of the late Ostad Hossein Khan Esma'ilzadeh (great master of kamancheh) and since at that time there was no notation for tonbak he had to call to mind the rhythms with some interesting phrases such as 'Yek-Sad-o-Bist-o-Panj' and 'Baleh-vo-Baleh-Ba'leh-Digeh'. For continuing his studies and research he went to the classes of the great masters of his time such as the late Ostad Reza Ravanbakhsh and the late Kangarlou. Even he studied the style of the gypsy tonbak players (tonbaknavazan-e-doregard). In 1938 he became acquainted with the late Ostad Abolhasan Saba (multi-instrumentalist) and this acquaintance was an important point in his life and then they became heartfelt and sincere friends and this friendship continued till to the time of the sorrowful demise of the late Ostad Saba. He himself said: " except the*

recitation of rhythms that I learnt from Khaleghi, [the late Ostad Ruhollah Khaleghi was composer and writer. His famous works are his book on the history of Persian music (Sargozasht-e-Musighi) and his very famous national composition, Tasnif-e-Ey-Iran.] what I know about the theory and practice of Persian music comes from Saba." In 1940 after the establishment of Radio Tehran, he and some other artists collaborated with the Radio. In 1941 in the Master Course Music School under the directorship of the late Ostad Ali Naghi Vaziri (tar and setar player and theorist of Persian music and specialist of esthetics) he started teaching tonbak. When somebody else became the director of this music school, the programs of the teaching of Persian music was omitted and the teaching activity of Ostad Tehrani was postponed. 1949 after the efforts of Ostad Khaleghi and some other musicians the National Music School was established and Ostad Tehrani was invited to teach in this new music school. In these years after the establishment of National Music Orchestra and National Music Society, he collaborated with these artistic organizations too. After these activities the tonbak became more popular and many volunteers wanted to learn tonbak and Ostad Tehrani invited some of them in order to establish a musical group for tonbak for the first time in Iran. After the establishment of Iranian TV in 1958, he started playing tonbak accompanying Ostad Faramarz Payvar (composer and santoor player). In the first Shiraz Art Festival (1967) he played with Ostad Payvar and was the conductor of the tonbak group and one of the tonbak players of the group was Ostad Mohammad Esmaili. Not only he was very famous and respectful artist in Iran but also many foreigner musicians had praised his tonbak. He had also some concerts in European cities such as London, Paris and Rome. His book Amuzesh-e-Tonbak, even now, is the most famous instructional book on tonbak. Later this book was reprinted and Ostad Esmaili has recorded the lessons of this book in two cassettes. Ostad Tehrani recorded some tonbak solos and accompaniments in gramophone disks and some pieces have been reproduced in a cassette. In 1972, though he was ill, he recorded his last performance, rhythms of zourkhaneh. He was acquainted with 'radif' repertoire of Persian art music and 'tasnif' (rhythmic compositions of Persian vocal music). He was kind, smiling, chic (I should explain that he lost one of his eyes while he was working in a technical workshop in his youth and because of this he was always wearing a smoked glasses), self-possessed and witty. Unfortunately after a long indisposition, he passed away in Feb. 25th, 1974."

(<http://www.iranchamber.com>)



Tayyebi [Arsalan], Mazandaran **Tayyebi [Hosein]**, Mazandaran **Teimori [Mehdi]**, Ney player,

Tjeknavorian, [Loris] was born in 1937 in Boroujerd. In early childhood his family moved to Teheran where Loris started his education and graduated from Tehran College of Arts. His father was a scholar who had written several books and he sent Loris to Vienna to complete his studies. But before his departure Loris had directed the Tehran Symphonic Orchestra in the Armenian Club and played several important musical pieces known in the world. Tjeknavorian is perhaps the first Iranian citizen who directed the symphonic orchestra at the early age of 17. He attended the Academy of Music in Vienna and Motszartium Academy, Salzburg, where he graduated as music compositor, and returned to Tehran. Tjeknavorian started his business in the cinema by producing his first song in the Snake's Skin feature film in 1962 and from 1962 to 1994 at those periods when he was in Iran he composed songs for 28 feature films and documentaries. So far Tjeknavorian has composed songs for the following documentaries:

- 1970: A Land, A Rose, A Path, directed by Khosrow Sinaie.
- 1970: Iran, I Love Iran (A Tourist in Iran), directed by Khosrow Sinaie.
- 1972: Hajj Mosaverol Maleki, directed by Khosrow Sinaie.
- 1972: Abadan, directed by Manoochehr Tayab.
- 1973: Chehel Sotoon, directed by Manoochehr Tayab.
- 1973: The Eight Day of the Week, directed by Rajaiyan.
- 1973: Hasht Behesht (Eight Paradises), directed by Manoochehr Tayab.
- 1973: Ali Qapoo, directed by Manoochehr Tayab.
- 1975: Let Us Hope for Another Meeting (a report on 1975 Asian Football Games), directed by Hooshang Shafti.
- 1975: Astone Qodse Razavi and Safavid Architecture, directed by Manoochehr Tayab (which received the Delqan Gold prize from the 12th international educational films festival in Tehran).
- 1975: A Glance at the Past, directed by Jamshid Nersi.
- 1975: Ganjali Khan's series, directed by Homayoon Poormand.
- 1975: Seljuk Architecture, directed by Manoochehr Tayab.
- 1975: Timurid Architecture, directed by Manoochehr Tayab.
- 1975: Ilkhani Architecture, directed by Manoochehr Tayab.
- 1975: Geometrical Isfahan, directed by Manoochehr Tayab.
- 1977: Iranian Scenes, directed by Hooshang Shafti.
- 1978: Portrait of An Epic, directed by Manoochehr Tayab.
- 1993: He Who Moved Atop the World, directed by Manoochehr Tayab

Loris Tjeknavorian is very interested in genuine Iranian music and the impact of Iranian national music is manifest in his works. He resorted to Iranian musical instruments to produce music for the Bita feature film in which Faramarz Payvar played the Santoor and Hasan Nahid played the flute. Tjeknavorian also organized an exhibition of national Iranian musical instruments in the Goethe Institute. At that juncture Tjeknavorian traveled to the United States to receive education in orchestra directing and graduated in that field from Michigan University. In 1970 Tjeknavorian returned to Iran and started to work with the Tehran opera orchestra. Loris lived many years in Vienna, New York and London. In London he repeatedly directed the Royal Halls, Barbican and Royal Festival Hall orchestras. Tjeknavorian has conducted many famous orchestras in the world including the London Philharmonic Orchestra, British Royal Philharmonic, Liverpool Royal Philharmonic, London Symphonic Orchestra, Helsinki Philharmonic Orchestra and British Chambers Orchestra. He has toured Japan, Far East, Europe, ex-Soviet states, the United States, Mexico and Brazil where he has directed orchestras and conducted concerts. He is an outstanding orchestra director who has been chosen by well known music composers and has recorded many musical pieces which has been received very well by the musical commentators. Tjeknavorian has produced over 40 works which displays his talent and creativity in music composition including 5 symphonies, two operas namely the Rostam and Sohrab and Pardis and Parisa. He has also published chambers conservator musical notes. Ottelo, his last work, which is based on Shakespear's masterpiece, was conducted by London Symphonic Orchestra under Tjeknavorian's direction. In 1989 Loris was appointed the director of Armenian Philharmonic Orchestra and had made successful visits to Vienna, Germany, the United States and Greece at the head of his orchestra. In 2000, Tjeknavorian resigned from this position in order to be able to devote more time to composing and conducting other orchestras. Loris has composed music for 4 features films including The Ballet in the Moonshine directed by Anzodol Vincenz in 1969, Bita, directed by Hezhir Dariush in 1972, Violation directed by Hamid Mesdaq and Tangsir directed by Amir Naderi in 1973. (...) In 1995 Loris Tjeknavorian traveled to Iran for the first time as the head of Armenian Philharmonics Orchestra.

“ Loris Tjeknavorian was born in Iran in 1937. After he had studied violin and piano at the Tehran Conservatory of Music, he studied composition at the Vienna Music Academy. Shortly after his graduation four of his piano compositions and his ballet Fantastique for tree pianos, Celeste and percussion were published by Doblinger in Vienna. From 1961 to 1963 Tjeknavorian taught music theory at the Tehran Conservatory of Music. At the same time, he was appointed director of the National Music Archives in Tehran and was in charge of collecting and researching traditional Iranian folk -music and national instruments. In 1963, back in Austria, Prof. Carl Orff granted him a scholarship, which allowed him to reside in Salzburg and to complete his opera "Rostam and Sohrab". In 1965, Tjeknavorian began to study conducting at the University of Michigan, From 1966 to 1967 he was appointed composer in residence at the Concordia College in Moorhead, Minnesota, and from 1966 to 1970 head of the instrumental and Opera Departments at the Moorhead University in Minnesota. In 1970, the Iranian Cultural Minister offered Tjeknavorian a "position as composer in residence" including principal conductor to the Rudaki Opera House Orchestra in Tehran. He then conducted a number of major operas including his own works, such as his Fairytale opera "Pardis and Parisa" and the Dance drama "Simorgh". He made many successful recordings and performances with leading orchestras, such as the London Symphony Orchestra, the Royal Philharmonic Orchestra , the London Philharmonic Orchestra, and international orchestras throughout the world in Austria, UK, USA, Canada, Hungary, Copenhagen, Iran, Finland, USSR, Armenia, Thailand, Hong Kong, South Africa, Denmark, etc. His own compositions have been performed by many major orchestras worldwide. In 1989, Tjeknavorian was appointed Principal Conductor and Artistic Director of the Armenian Philharmonic Orchestra (APO). In 2000, Tjeknavorian resigned from this position in order to be able to devote more time to composing and conducting other orchestras. Released works (Hermes Records) : Rostam & Sohrab Opera » (Hermes website)



Temo, tambur player in west kordestan



Tehrani [Hussein]
(1911-1974 Tehran)
Tonbak master



Tjeknavorian, [Loris] b.
1937 in Boroujerd.
Composer for films



Torabi, [Mehrdad]
(Tehran), setar player

Torabi, [Mehrdad] Born in Tehran. Started to learn music in 1981. He was student of great maestros such as Mr. Jalal Zolfonoon, Mr. Hooshang Zarif and Mr. Reza Ghasemi. Although he cooperated in publishing the teaching levels of Mr. Zolfonoon for SETAR, has published 3 complex of ancient peaces and 4 tapes called : Mooye Janan, Bolbole Shoorideh, Chahar Pareh, and the most important work is publishing the book of RADIF MIRZA ABDOLLAH for SETAR together with it's related Album.

VVV

Vafadar [Madjid] (1912-1975) Violin Player in Vafadar Orchestra in Radio. His friends: Hussein Ghavami [Singer], Morteza Mahjoubi, Navab Safa, and His teachers: Hussein Esmaeil Zadeh, Reza Mahjoubi, Ali Akbar Shahnazi, Rouhollah Khaleghi [Theory and Notation]. He Composed many songs [300 songs incl “Kiss Me” [Mara Bebous].] and performances with Ali Akbar Shahnazi, Hussein Ostovar, Zelli, Rouh Bakhsh and Gholam Hussein Banan and....



Vahab, [Amir] tanbur player. Now living in the US.

"Mahsa Vahdat is one of Iran's greatest voices. She searches her inspiration in the deep sources of Iranian culture and mix it with traditions from the West apart from also performing the hardcore Persian, classical music. She lives in Iran where female singing is banned, so she frequently travels around the world and has all of her career as a performer outside of her country. Since her participation on the album "Lullabies from the Axis of Evil" (2004), she has done several recordings, all of them released by KKV from Norway, widely spread around in Europe, America and The Middle East, including the illegal market in her homeland. Some of the recordings she has done together with her sister Marjan ("Songs from a Persian Garden" 2007 and "I am Eve" 2008), one with Mighty Sam McClain from the US ("Scent of Reunion" 2009) and one with the Norwegian pianist Tord Gustavsen and the choir SKRUK ("In the mirror of Wine" 2010). Mahsa has given concerts in Germany, UK, France, Spain, Italy, Switzerland, Poland, Norway, Sweden, Turkey, Lebanon, Bahrain, India, USA. She was given the Freemuse Award in 2010. She is an ambassador of Freemuse and took also part in the album "Listen to the banned" (2010). By education she has a BA in music from the University of Art in Tehran. At home in Tehran she works with preparing her programs and creating her songs, often with poetry by Hafez, Rumi and other classical Persian poets. In addition she gives voice lessons to students in her hometown. For a Womex showcase we will bring her Norwegian band (guitar, bass, drums, bass and keyboards) under the leadership of Knut Reiersrud, and we will add an appearance of her sister Marjan who studies music in Germany and the famous ney player Pasha Hanjani from Tehran" (Womex website)

Vali, Reza, Composer. Reza Vali was born in Ghazvin, Iran in 1952 and began his studies in music at the Conservatory of Music in Teheran. In 1972 he went to Austria to study composition and music education at the Academy of Music in Vienna. He earned his Ph.D. in music theory and composition from the University of Pittsburgh in 1985. He is currently a faculty member of the school of music at Carnegie Mellon University in Pittsburgh, PA. Vali's compositions include pieces for large orchestra, string quartet, piano and voice, electronic and computer media, and chamber ensemble. His awards include the honor prize of the Austrian Ministry of Arts and Sciences, two Andrew W. Mellon Fellowships, grants from the Pennsylvania Council on the Arts, and commissions from the Kronos Quartet, The Boston Modern Orchestra, The Seattle Chamber Players, The Pittsburgh New Music Ensemble, and The Northeastern Pennsylvania Philharmonic. In December 1991 he was selected by the Pittsburgh Cultural Trust as Outstanding Emerging Artist for which he received the Creative Achievement Award. Composer David Stock has called Reza Vali "the most brilliantly successful composer since Bartok to combine ethnic folk music and Western classical music in a

unique way that is as appealing as it is original." Vali's compositions have been performed in the United States, Europe, South America, Mexico, Hong Kong, and Australia and are recorded on the New Albion, MMC, and ABC Classics labels. His first string quartet, composed for and premiered by the Kronos Quartet, was hailed by the Los Angeles Times .

Varesh [Groh-e Varesh] troupe from Mazandaran.

"Date of Birth: 1280 AH / 1988. (...) Mazandaran band "Varesh" and singing led by "great escape" from 1388, its activity aims to provide new space of Mazandaran folk music began. Varesh group's most recent work at night to sing and Nova joint album. The most famous works of Group Varesh parts "mother" and "Teti month" on the album "kindness" is. Varesh group programs and cultural events and Hnmry outstanding Mazandaran, (...)

Varzandeh [Reza] (1926-1975 Kashan) santour player. His teachers: his father Morshed Mand Ali Kashani, his brother [Tumbak Player], Abol Hassan Saba, Morteza Mahjoubi and Hussein Ali Vaziri Tabar. He was member of Golha Ensemble. He recorded many songs in Radio with many Singers.

" Reza Varzandeh was born in 1927 in Kashan, Iran. He was born to Morshed Varzandeh who was a famous musician in his time. Morshed Varzandeh exposed Reza to Iranian music from an extremely early age. At age 7, Reza first started learning how to play the santoor. By age 10, Varzandeh had mastered all of the "dastgahs" and "gooshes" in Persian music. Eventually, Reza started to develop his own style when it came to the santoor. One thing he did was to change the design of the santoor. He made it longer and wider to improve the sound. He also developed a method of "tanzeem-e-kharak" which involves changing the position of the columns that hold the strings in order to change their pitch (traditionally one had to tune the strings to change "dastgahs"). He also changed the design of the "mezrabs" (wood pegs that hit the strings). Instead of having a finger ocket, he made the handle straight and developed the "finger technique." Instead of hitting the pegs with the wrists or arms, Varzandeh used his finger creating a much faster speed. Another accomplishment he had made was putting a towel on the santoor whenever he wanted to create a more mellow sound. Varzandeh never had a standard. He did something different everytime to create a certain mood. When Varzandeh played, one would think he was talking. Varzandeh's career started when Ghavami (a famous singer) visited Kashan. Ghavami was extremely amazed by this 17 year old boy. From there Ghavami asked him to come to Tehran to play for "Radio-e-Artesh" (army's radio broadcast). Eventually, Varzandeh was asked to play santoor for Radio Tehran where he met all the top musicians of Iran: Abulhassan Saba, Morteza Mahjoubi, Hossein Tehrani, Faramarz Payvar, Mansour Yahaghi, Manouchehr Sadeghi, and Mansour Saremi. From 1952 to 1972, Reza Varzandeh played for Radio Tehran on a formal basis where he had reached the peak of his career. Many people discovered his talent during these 20 years. Varzandeh was most greatly recognized for his improvisational skills. He was able to create the certain mood he wanted by changing beats. There were very few tombak players that could keep up with him. His incredible talent had inspired many Iranian musicians because he was able to bring in a new "sweet tone" into classical Persian music. He lived the last years of his life as a poor man. Varzandeh passed away in 1977." (<http://www.rezavarzandeh.com>)

"Gholam-Reza Morshed Varzandeh was born in Kashan. His family was already familiar with music and some of its members were professional santur and tombak players. From 1931 till 1940 he studied tombak and santur with his father, and played at artistic circles of his native city. He heard Habib Soma'i (santur) and Morteza Mahjoubi (piano) for the first time in radio and went under their influence. After acquaintance with Hoseyn Qavami, singer and military officer, he was encouraged to migrate to Tehran and study with Habib Soma'i. Habib Soma'i the last great santur player died in Tehran. Young Varzandeh held different occupations in Kashan and then migrated to Tehran. Qavami and Manouchehr Homaounpour introduced him to artistic circles of Tehran. Soon afterwards he was a sought-after artist working as well as recording with some of the great masters of his time, like Ahmad Mehran, Abdolhamid Golshan Ebrahimi, Morteza Abdolrasuli, Davallu brothers, Arbab Mehdi Yazdi and many others. Varzandeh became an attending artist in famous radio music programs Golha and played solo santur every two weeks in radio. He also played in other music programs such as Golha-ye Rangarang, Golha-ye Javidan, Yek Shakhe Gol, Barg-e Sabz, and Golha-ye Sahrayi. Morteza Mahjoubi, Lotfollah Majd, and Hasan Kasayi were other soloists of these radio programs. He also taught santur to his daughter Robab. He was praised for his style of playing by Ruhollah Khaleqi in Radio Tehran Magazine. Varzandeh was befriended with Daryush Rafi'i and as an active musician played solo recitals in Cultural Societies relating to USA and Poland embassies, and received warm applause. From 1967 until a year before his death he played in Shiraz Art Festival, and was also praised by other santur players. Poor health and illness prevented him from continuing playing in radio and music circles. His last radio appearance was featured with the famous singer Elahe. While tuning his santur in a friend's house, Varzandeh suddenly died. At the same month Abdollah Dadvar (Qavam-os-Soltan), Saeed Hormozi, Nur-Ali Borumand (three great musicians), and Mojtaba Minavi (the famous University professor) all died and their death eclipsed the departure of one of the great santur players of Iran."

(Source : Mahoor.com)

Varzideh [Davod] Ney player. Cooperated with Payvar ensemble and Mohammad Delnavazi (barbat),.

Vasseghi [Esmail], santur player *"Esmail Vasseghi (* 1946 in Täbriz) ist ein iranischer Perkussionist.*

Vasseghi studierte am Konservatorium für iranische Kunst- und Nationalmusik Instrumente wie Tombak und Santur, parallel dazu an der Universität von Teheran Musikwissenschaft und Komposition. 1974 kam er nach Wien, wo er an der Musikhochschule Komposition studierte und sich unter dem Einfluss von René Clemencic mit mittelalterlicher europäischer Musik befasste.

Bis 1979 unterrichtete Vasseghi am Konservatorium und der Universität von Teheran. Seit 1980 ist er Mitglied des Clemencic Consort. Daneben arbeitet er auch mit Ensembles wie dem Trio von Toni Stricker und als Interpret traditioneller persischer Musik. Diskographie « Duo » - Clemencic & Vasseghi, 1987 ; "Music at the time of Notre-Dame in Paris" mit dem Clemencic Consort, 1992; "Ancient Turkish Music in Europe (16th to 18th Century)"

Vaziri [Ali Naghi] (1888-1980 Tehran) Played Tar, Setar, Violin, and other Instruments . His father was Mousa Vaziri. Ali Naghi Writes Iranian Classical Music Notation [Radif] for first. His teachers: Hussein Gholi Ghazal Ayagh [his uncle], Mirza

Abdollah Farahani, Darvish Khan, Purge Froua. He studied Music in France Music School [Ecole superieure musique], Berlin Music Conservatoire [Hochschule für Musik]. His students: Abol Hassan Saba, Rouhollah Khaleghi, Mosa Maroufi, Hossein Ali Mallah, Heshmat Sanjari, Abdol Ali Vaziri, Javad Maroufi, Khadem Misagh and Foroutan Rad and He was Colonel. Vaziri published many books and recorded many Gramophone Disc. Ali Naghi Vaziri performed many Concert in Tehran and other city in Iran and other Countries. He Composed many Pieces for Tar and many songs. « *Alinaghi Vaziri (1888-1980) was the first to write Iranian classical music notation (radif). He played tar, setar, violin, and other instruments. He studied at the Ecole Superieure Musique in Paris and Hochschule für Musik in Berlin. His students became some of the greatest musicians of our time, including Abol-Hassan Saba, Rouhollah Khaleghi, Javad Maroufi, Mousa Maroufi, Hossein-Ali Mallah, Heshmat Sanjari, Abdol Ali Vaziri, Khadem Misagh and Foroutan Rad.* »

« *Ali Naghi Vaziri was born in 1888 in Tehran. He had written the first Iranian Classical Music Notation "Radif". He played Tar, Setar, Violin, and other Instruments. He studied Music in French Music School "Ecole superieure musique" & Berlin Music Conservatoire "Hochschule für Musik". His teachers: Hossein Gholi Ghazal Ayagh (his uncle), Mirza Abdollah Farahani, Darvish Khan, Purge Froua. His students: Abol Hassan Saba, Rouhollah Khaleghi, Mosa Maroufi, Hossein Ali Mallah, Heshmat Sanjari, Abdol Ali Vaziri, Javad Maroufi, Khadem Misagh and Foroutan Rad and He published many books and recorded many Discs. Vaziri performed many concerts in Tehran and other city of Iran and outside of Iran as well. He composed many Pieces for Tar and wrote many songs. He died in 1980 in Tehran.* » (<http://www.iranchamber.com>)

« It may seem contradictory to include the name of this great musician among the masters of setâr, because few people have heard him playing on the instrument. He did not regard himself a setâr virtuoso, but in his instructing book called *the method of Târ* (originally *the method of Târ and Setâr*) he has revealed his love for this instrument, which he recognized as more suitable to solitude than to public spheres. Many of his devotees may be interested to hear his style of playing setâr.

However his style in playing setâr has a great similarity to his in târ. That is because he had never studied the instrument (= setâr) with serious considerations. The way he offers the musical phrases, his strokes and ornamentations are rather more related to târ than to setâr. It is evident that love for music, virtuosity in playing other instruments, deep knowledge in music are but some prerequisites in playing Persian classical music with setâr. Among Vaziri's characteristics in setâr playing are his peculiar vibratos, trills and one-string melismata as well as his intended avoidance from radif-like phrases and offering innovative playing techniques. » (Maral Honarbin website)



Varzandeh [Reza]
(1926-1975 Kashan)

Vaziri [Ali Naghi]
(1888-1980 Tehran)

Vaziri [Ghamar Molouk]
(1905-1958 Ghazvin)

Vaziri, [Iman], Tar player

Vaziri [Ghamar Molouk] (1905-1958 Ghazvin) She was Singer and her teachers were: Morteza Ney Davoud, Aref Ghazvini, Mohammad Ali Amir Jahed, Habib Samaei, Abol Hassan Saba, Arsalan Dargahi, and.... She cooperates with Darvish Kahn and Hesam Saltaneh Morad and Hadji Khan and.... Ghamar studied Iranian Classical Music [Radif] from Morteza Ney Davoud [2nd years] and performed many charity Concerts with Morteza Ney Davoud. She went to Radio with Morteza Ney Davoud, Habib Samaei, and Abol Hassan Saba for first. She performed Aref's song and however Concerts with Ali Naghi Vaziri.

« *Vaziri [Ghamar Molouk] (1905-1958 Ghazvin) the most famous vocalist of Persian art music, was born about 1903. In childhood lost her mother while her father had died too, so her grandmother became her guardian. Her grandmother, Mulla-Kheyr-al-Nesa (titled to Eftekhâr-al-Zakerin), was singer of the Rozekhani ceremonies (religious ceremony) and Ghamar accompanied her and participated in the ceremonies. This was her first acquaintance with the Persian vocal music of the Rozekhani genre. Their house was in the Sangalaj district of Tehran. When Ghamar's grandmother went to Karbala on pilgrimage of Imam Hossein's shrine; she stayed at the house of her cousin (the wife of Majd-al-Sanaye') where were musical gatherings (Mahfel-e-Mousighi) and great masters of Persian music such as Darvish Khan (tar and setar master), Rohn-al-Din Khan Mokhtari (violin master), Haji Khan Eyn-al-Doleh (tonbak master) and Shah-zadeh Hesam-al-Saltaneh (multi-instrumentalist) were playing. Anyway she became more acquainted with Persian music and when she was invited in a wedding ceremony where the great master of tar, Morteza Neydavoud was invited too. When she sang in the wedding ceremonies privately, Ostad Neydavoud played tar and asked her to sing again and she sang again and the Ostad loved her voice and invited her to attend in his class in order to learn the radif repertoire of Persian music. She went to his class and very soon she became one of the best singers of Iran. Their first concert was at the salon of the Grand Hotel about 1924. Then again their second concert was at the Palace Cinema located in the Lalehzar Street of Tehran. So she became more famous and was acquainted with famous poets and writers of her time. Gradually she recorded so many gramophone disks and performed so many concerts with the tar of her master and colleague Ostad Neydavoud and she became more famous. What Ghamar earned shared among the poor people and when she passed away in August 5, 1959, she was so poor.* » (<http://www.iranchamber.com>)

Vaziri [Iman], Born in 1970, Iman Vaziri has studied music in Iran and Germany. In his early years he began to study tar with Ostad Fereydon Hafezi, a master of tar-playing technique later known as "shirin-navazi." His real master, however, was Dr. Asadollah Hejazi, whose main approach was to old zarbis of radif and the playing style of Ostad Ali-Akbar Shahnazi. Vaziri continued his radif studies with Dr. Daryush Safvat who supervised his music scholarship and greatly influenced his general musical approach. Of his released works are a few albums in which he has appeared either as composer or soloist. He has given several concerts and composed music for a few movies. Piano Quartet, Chamber Music, Tar Solo and Sadegi are amongst his released oeuvres. . (Source : Mahoor.com)

"Iman Vaziri(1970) is an iranian composer and Tar solist. He studied music and musicologie at the Universities of Tehran and Cologne, Germany. From the age of 13 he dedicated himself to studying the tar and classical persian music. He has been giving solo recitals throughout Europe. He works with Parissa on stage as well as in the studio and as a result of that a CD was released lately. As a composer he is also firmly acquainted with western musical tradition, his opus includes chamber music for different instrumentation and film music. Iman Vaziri's works have been published not only in Iran but also in European countries. He issued a CD with Parissa, namely <Simplicity> and Sepideh Raissadat." (alternate source web)

Vaziri [Abdol Ali] (1914-1989 Tehran) Tar player, Singer in Golha Ensemble. Was Ali Naghi Vaziri's Uncle son. His teacher was Ali Naghi Vaziri. He was Nation Music Club teacher. Vaziri teaches Music in Music School. He recorded Gramophone Disc with Ali Naghi Vaziri.



Vaziri [Abdol Ali] (1914-1989 Tehran) Poly instrumentalist **Vaziri Tabar [Hussein Ali] (1906-1958 Tehran)**

Vaziri Tabar [Hussein Ali] (1906-1958 Tehran) He played Clarinet [Gharaney]. He studied Music in Salar Moazez School and Vaziri Music School. He played Clarinet in Nation Music Club and Tehran Symphony Orchestra and Motley Flowers Program [Golhaye Rangarang]. He was teacher of Music Conservatoire [for 8'th years]. He Composed many songs.

«Hossein Ali Vaziri-Tabar was born in 1906 in Tehran. As a child, he demonstrated a special love for music which led him to the music school and later to the military band. In 1931, after completing his high school education, he was offered a position as a music teacher in Kazemeyn, Iraq. Following this assignment, he entered the Tehran Conservatory and was granted the diploma in 1936. He also spent four years on another music teaching assignment in Shiraz, where he composed Be Yad-e Shiraz, a song that was later arranged by Rouhollah Khaleghi for the National Music Society Orchestra and performed by Qolamhossein Banan. Khaleghi also arranged Vaziri-Tabar's melody, Be yad-e To, (1957). Throughout his short life, Vaziri-Tabar was sought out as a solo clarinetist of choice by his contemporary composers and conductors. He played in the Novin Orchestra, which was founded by Alinaqi Vaziri at Radio Iran, the Golha Orchestra, and all the other fine orchestras of Radio Iran. Vaziri-Tabar created a special technique to execute the most intricate ornaments and sounds of Persian classical music. His playing was impeccably in tune and sensitive, and his tone was noted for its soothing, sweet quality. His mastery of the clarinet has not been equaled in Iran since his time. It was said that after hearing Vaziri-Tabar's performances, one would never imagine that the clarinet was not created to play Persian music! He taught at the School of National Music from the early days of its existence until the end of his life. He is survived by his daughter Giti, who graduated from the School of National Music and has been a prominent performer of violin and Qeychak. Vaziri-Tabar's life came to an unfortunate and untimely end in 1958.»

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Yaaghobi [Kamran], Tombak player, MA Graduated. Member of MEHR ensemble. Educators: Masoud Rashidi, Davoud Yaseri, Kambiz Ganjeh'ei

Yadegari [Seyyed Khallil] kordi tanbur player from Kermanshan.



Yaaghobi [Kamran],



Yadegari [Seyyed Khallil]

kordi tanbur player from Kermanshan



Yadollahi [Morteza]., Tar player



Yamani [Hamed].
kemaneh

Yaddollahi “Ardestani” [Farbod] was born in 1967 in Tehran. He grew up in a family who highly favored art. His father, a violinist and his grandmother, a tar-player, encouraged him to begin learning the tombak at the age of 11. Having studied various styles of tombak performances, he entered Bahman Rajabi's class and could successfully study all pedagogical stages (elementary, intermediate, advanced and superior) with him. Farbod, in addition to playing the tombak, also performs the tar. He feels honored to accompany his master in performances and tombak duets. He has got his BA in Sports and won the first prize of the Asian championship Games in Boating in Japan. (Source : Mahoor.com)

Yahyazadeh, [Ahmad] , Player of santur, daf, tonbak, naghareh, from Mazandaran. Ahmad is a nephew of Abolhasan Khoshro, born 1979. Living in France and founded Groh-e Yahyazadeh. « *Ahmad Yahyazadeh est né en 1979 dans le nord de l'Iran, (...) Grandissant dans cet environnement musical multi-ethnique, il commence l'apprentissage de la musique à l'âge de 5 ans dans sa famille, avec ses frères et ses oncles, notamment Abolhasan Khoshro, un des grands compositeurs de musique folklorique. Il commence par étudier la musique classique Iranienne avec le santour, puis se consacre aux percussions, avec le tombak, le daf et le naghareh au conservatoire de Téhéran.* » (source web x)

Yahyazadeh, [Javid] , young ney player originating from Mazandaran. As a nephew of Abolhasan Khoshro, he co founded Groh-e Yahyazadeh with his brother Ahmad.

Yahyazadeh, [Groh-e] , a folkloric band of the iranian diaspora, much accounted with music from Mazandaran. The troupe is based in France and features: Ahmad Yahyazadeh (santur, daf), Javid Yahyazadeh (ney), Abbas Yahyazadeh (tonbak), Javad Salkhordeh (tonbak, setar), Pouya Khoshravesh (kemaneh, vocalist), Nima Khoshravesh (setar , vocalist), Mani Khoshravesh (Ney).

Yamani [Hamed], fiddle player , born : 21 Dey 1364 AH / 1958 “*Learnt? kemaneh in Mazandaran Farhangkhaneh (House of Culture of Mazandaran) with Professor Ahmed Mohsenpour, studied? for 4 years Mirza Abdullah and learned radif. From 1388 AH / 2009 to 1390 for the purpose of higher learning during the master class and the late Mohammad Reza Lotfi, Majid Kiani participated and benefited. He was a member of the group Varshan and Shewash so he produced music videos in this context.*” (Mehrava.com)

Yaqubi [Kamran], tonbak player. “ *Kâmrân Ya'qubi was born in 1981 in Tehran and holds a Master's degree in Wood and Paper Engineering. He was first taught to play the tombak by Mas'ud Rashidi in 1989. Later, in 1998, he began to attend courses at the Center for Preservation and Propagation of Iranian Music where he took part in Dâvud Yâseri's classes. Finally, in 2001, he gained the privilege to be Kâmbiz Ganje'i's student. Working with great performers, such as Hasan Nâhid, Mas'ud Sho'âri, Majid Derakhshâni and Kâmbiz Ganje'i, performing in Taknavâzân-e Niâvarân program, a tribute to Nâser Farhangfar and Student Music Festivals, working with Khorshid, Shurangiz, Mezrâb, Advâr and Golbâng ensembles and performing in several festivals and concerts both in Iran and abroad, in countries such as France (Élysée Palace and UNESCO), Russia (Tchaikovsky*

Conservatory), Indonesia (Sufi Festival), Holland, Germany, China, Slovenia, Croatia and Hungary are among his artistic activities. And albums such as "Asemâne", "Sobh-e Sahar", "Budân o Sorudan", "tombak and nâqârâ ensemble", "In Sharh-e Binahâyat", "Lahze-ye Nâb", "Naqme Kubân", "Mozhde-ye Bârân", "Parvâz", "Shur o Sheydâ'i", "Serr-e Vojud" and "Khurosh" are some of the works he has performed in. He has also authored various articles on improving the acoustical and functional properties of wood in manufacturing musical instruments, presented in conferences held in England, France, China, Malaysia and Sweden. " (Mahour website)

Yarveysi [Taher] kordi tanbur player from Sahneh, Kermanshahan.

Yavari [Goli] , a female singer of traditional and sonnati songs « *Née à kermanshah, dans l'ouest de l'iran (kurdistan), goli yavari a été fascinée depuis sa tendre enfance par la musique, la poésie et la danse de son pays natal. Plus récemment, avant de quitter l'Iran pour la Suisse, Goli a régulièrement joué sa musique et chanté avec des musiciens traditionnels connus, sous le régime islamique, amis en cachette. Elle était toujours passionnée par la grande dame de la musique savante de Perse, Parisa. Après les changements de régime intervenus dans les années 80, elle a eu l'occasion d'étudier, malgré qu'il fût interdit de chanter, de faire de la musique pour les femmes, elle a courageusement continué afin de transmettre la tradition musicale iranienne ancienne. Elle chantait en cachette (comme un oiseau dans une cage) en bravant courageusement les interdits promulgués par le régime, en compagnie de nombre de femmes iraniennes de cette époque. Aujourd'hui, grâce au gouvernement modéré de l'Iran actuel, les femmes peuvent se livrer à cette musique et réaliser leurs rêves d'expression artistique, mais encore dans des concerts réservés aux femmes (privés ou publics). (...) Goli souhaite réaliser son propre rêve, celui de d'offrir sa voix en hommage aux femmes iraniennes, essentiellement kurdes, ainsi qu'afghanes, qui sont contraintes de cacher leur beauté sous de si sombres tchadors. Elle a vécu aussi plusieurs années en Afghanistan (1989-91), où elle y a partagé des moments très éprouvants de la vie des femmes afghanes. Etablie en Suisse depuis une quinzaine d'années, elle garde toujours la nostalgie de son pays et de sa culture, et éprouve une grande joie à chanter à nouveau après vingt ans de silence grâce à Lucien Bertholet.* » [Goli Yavari personal website]

Yazdani [Roza], female Santur player. "Roza Yazdani was born in 1975 in Esfahan. In childhood, she became acquainted with Tombak and Santur, but she vigorously pursued Santur. She was educated in Music at Tehran University. She is a skillful percussionist, and has performed several concerts abroad. Since 1998 on, she collaborates with Tehran Orchestra under Ali-Reza Mashayekhi. She has also taken part in the Kurdish Music Festival in Kordestan, Iraq, with Shams Ensemble, in the Emirates Music Festival with Rowzhan Ensemble, and in the Sufi Music Festival in Pakistan." [Mehr ensemble website]

Yazdani, [Peiman] piano player "Born in Tehran (1969), started learning the Piano at the age of 6 and continued his advance level studies under the supervision of **Farman Behbud**. At the age of 12, he studied harmony and composition lessons from **Plus Khofri**. In 1991 he graduated from the Sharif Technical University in Industrial Engineering. Peyman also took part in master classes held in Tehran with Austrian Masters from Vienna and Graz conservatories as well as an advanced stage course in Marseille with professor **Ginette Gaubert**. Taking part in the international piano competition, **Concour Musical de France**, held in 1998, he was awarded the second prize and the year after he won the first prize at the same competition. Since 1979 he has written 37 pieces for the Piano, most of which have been performed in various concerts in Tehran and Paris. He has also composed the score of the opening announcement of the Locarno International Film Festival in 1998 (*Birth of Light* directed by **Abbas Kiarostami**). www.peymanyazdani.com Released works (Hermes Records): Themes, Second Take, Crossing, Clouds, On the Wind" (Hermes website)

Yeganeh [Mohammad-Hosseyn], Ostad Mohammad-Hosseyn Yegane (1918-1992), one of northern Khorasan's outstanding dotarists and performer of popular legendary romances, was born in Ghuchan, a town situated in the crossroad of various Turkish, Turkoman and Kurdish tribes settled around and about the vicinity of northern Khorasan. This local cultural scene was further enriched by the traditional recitations of Ferdowsi's Book of Kings with its characteristic popular narrative style, and the performance of Passion plays concerning the martyrdom of certain Imams, the Taziye, which incorporates certain sections of the music of the Dastgahs. Yegane had been born and lived his life in such a rich cultural heritage. He had started playing the dotar at the age of fifteen and his main teacher, Ostad Mohammad Jozani, had appeared one day as Yegane was practicing the dotar in his barber's shop. The Ostad was already in his seventies, and had been the pupil of the celebrated Gholam Hosseyn Zirevagi. (Source : Mahoor.com)



Yavari [Goli] kurdish singer, living in Switzerland



Yarveysi [Taher] kurdish tanbur player from Sahneh, Ahl-e Haqq

Yeganeh [“Bakhshi” Olya-Gholi] (1916-1979) Olya-Gholi lived in northern Khorasan, in the village of Kheyr Abad, north of the city of Daregaz, near the Torkamanestan frontier, which was then part of Soviet Russia. His father, Gholam Reza Yeganeh, also a bakhshi, started teaching his son at the age of eight, and Olya-Gholi had become a proficient dotar player by the age of fourteen. The author first met him in November 1974 when Olya-Gholi was fifty eight years old, and his voice still voluminous and expressive, was beginning to lose its former healthier quality, but he was a performer of a very high caliber, with a wide repertoire of songs and dotar pieces which he incorporated in the various versified love Romances, such as Zohre and Taher, Sayat Khan and Hamra, Gharib and Shah Sanam, or in epic tales in verse about some hero of chivalry as in the Romance of Kur Oghli, and also in moral mystic-religious texts attributed mostly to Makhtum Gholi, the renowned popular 18th century mystic poet. Olya-Gholi was at the time of our acquaintance, prone to sing mostly from the Romance of Gharib and Shah Sanam which he preferred to name Sanam Jan (dear Sanam), moving lyrical pieces of a longing nature, and also from his repertoire of Makhtum Gholi whom he revered as an enlightened being and teacher. His repertoire also included descriptive war episodes from battles led by Torkaman tribes, such as the piece Torkaman Khabare and the Ghazal of Nader, about the 18th century Iranian king, believed to have been born in the Daregaz locality, who had led vast armies across the mountain ranges in that area to march as far as Delhi. Olya-Gholi referred to the four principal Torkaman maghams as ahang, melody or piece, and considered Eshgh Abad as the source of his music. However, rumours, then, had pointed to his training in Bokhara, but this was neither negated nor acquiesced by him, just mentioning that he had visited Soviet Russia. The vocal pieces, sung in Khorasani Turkish, had originated from written texts, but he did not possess any then, but knew them all by heart. About the appellation bakhshi, he considered this name to derive from bakhshesh, or gift, the science of performance being a gift from the invisible worlds, as a grace of God, coming to them through higher beings and saints. The typical ornaments and vocal technique used in Torkaman music, some in the nature of a vocalize, can be best described as musical commentaries of great evocative power and sensation, and Olya-Gholi used the term jogholti, jogh meaning a noise of some sort, and also the word gheyarme, a kind of refrain, or return of some music material. To quote from him: gheyarme is of three kinds, first the vocalize of ih (eeh) repeated many times, which must be sung loudly, but also firm or smooth, as the need rises; secondly, the rendering of i ee) with pressure on the vocal chords, which has to be loud and long, otherwise it does not lie well in the throat; thirdly, the sound has prolonged. (Source : Mahoor.com)



Yazdanian, [Peiman] piano player

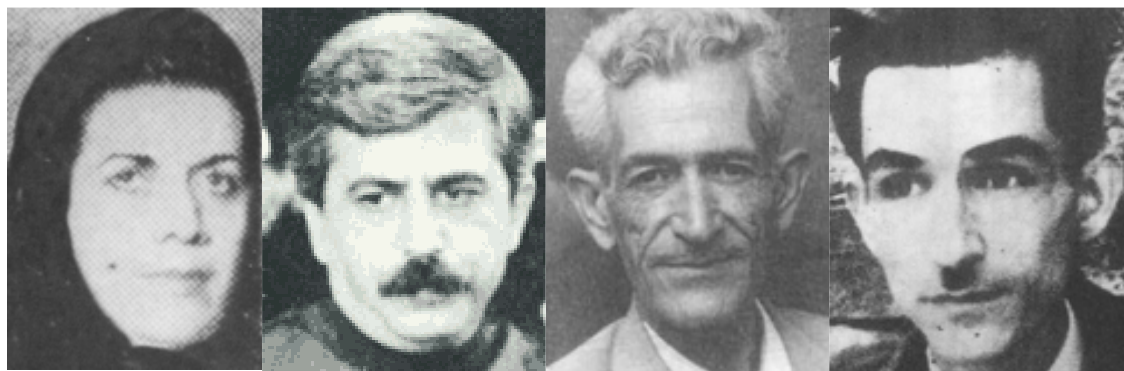


Yeganeh [Mohammad-Hosseyn], dotar playing bard, Quchan, north khorasan

ZZZ

Zali [Farhad] was born in 1974 in Tehran. He entered the National Conservatoire of Music in 1988 and started learning to play ney with Afsharniya and Kiyani-Nezhad. Later of he was entered for his BA in music at the conservatoire. His concert engagements include working with ensembles Dena, Ozzal, Fakhte, and Aftab. Farhad Zali has performed in Lebanon, Japan, France, Ireland, and Iran. His recording activities include Sur-o-Sug (Siyamak Jahangiri), Dargozar (Reza Fayyaz), Dar Khane-ye Aftab (Reza Fayyaz), and Man Tarabam (Majid Derakhshani). He teaches at the National Conservatoire and is actively working with different ensembles, including Rowshani. (Source : Mahoor.com)

Zandeh del [Reza] Sorna shawm / qeshmah player from Khorasan. He accompanied Hosein Rezai and his traditional musical band.



Zargari [Daryoush]

**Zelli [Reza Gholi Mirza]
(1906-1945 Tehran)**

Zargari [Daryoush] no details available

Zarrin Panjeh [Nasrollah] (1906-1981) He played Tar, Setar, Barbat [Oud, Lute] and Trumpet. Studied Music in Military Music School [Balalaika]. His teachers: Mirza Rabie [Darvish Khan's brother for Tar], Hussein Hang Afarin, and Mosa Maroufi. He teaches Tar in Music Conservatoire. He cooperated with Radio and performances Concerts in Radio Orchestra [No.1 Orchestra]. Nasrollah Composed many songs [50'th songs], and recorded Iranian Classical Music [Radif] with Tar and Rouhollah Khaleghi (explain), for Radif [19'th Cassette]. « *He started to learn music in youthfulness by Darvish Khan's brother, Mirza Rabie. Because of his interest and talent in music field, he learned and practiced day and night. After a short time, he had a very big progress in this field. Then, he went near Mr.Hossein Khan-e-Hang Afarin and Mossa Khan-e- Maroofi, and porfited by their presences and learned many important poringts. Zarin Panjeh attained to play setar, Oud and Trumpet, and became a master in this way. By the way, he had a very special attention and interest in Tar, then he chose it as his speciality musical instrument. He*

played in radio in 1953 and worked with different orchestras. He was as the conductor of the number 1 orchestra in radio and taught in music college as Tar and setar player. He composed about 50 melodies in his art life activity.» (iranian ouds)

Zarif [Houshang] (1937- Tehran) He studied Music in Tehran Music Conservatoire and studies Music. Zarif played in Farhang-o-Honar Music group and performance many concert in Iran and another country. Zarif records Radif (Mirza Abdullah's Radif) with Tar. «Hushang Zarif was born in 1938 in Tehran. After completing his early studies in primary school he continued studying music at National Iranian Conservatoire under Ruhollah Khaleqi. He chose tar as his first instrument and began to study with Musa Ma'rufi, the great Iranian musician. His other masters were Ruhollah Khaleqi, Javad Ma'rufi, Hoseyn Tehrani and other teachers at the Conservatoire. He was always a top student in music lessons and he benefited for 4 years from Ostad Ali-Akbar Shahnazi during his advanced studies in the conservatoire. He graduated in 1958 and was employed by the Ministry of Culture and Arts. At the same time he began to play in different ensembles and orchestras. He played as a concert musician and also as a soloist in the National Orchestra under A.-M. Khadem-Misaq and A. Haq-Kerdar, then in Orchestra of Saba under H. Dehlavi and the Great Orchestra of the national Instruments under M. Meftah. Invited by Dehlavi, then the director of the Conservatoire, he began a process of teaching that lasted more than 17 years during which he managed to train many prominent musicians. He has played in the Payvar Ensemble for more than one decade and has toured in Asian, European and North American countries; Among his major achievements are a concert tour in 20 universities of the United States to present Persian classical music to the American audience; followed by a participation in Shankar Laal Music Festival (India, 1975) and then Insburg Music Festival (Austria, 1985). Zarif also plays setar and tombak with exceptional dexterity and for a while he cooperated with the ensemble of tombak-players led by Hoseyn Tehrani. He also cooperated in note-setting of the first method of tombak playing supervised by Dehlavi, and in Vocal Radif, the Version of Mahmud Karimi edited by M.-T. Massoudieh. Many of his performances are with Payvar Ensemble. He has also recorded solo tar in Dashti/Esfahan, and some gushehs of the Radif of Musa Ma'rufi. His performances of the complete studies of Primary Tar Lessons (1st and 2nd Books of Conservatoire), Dastgah-e Rast-o-Panjgah (Ostad A.-A. Shahnazi), Chaharmezrabs of Ostad Jalil Shahnaz, and Pieces Composed by Ostad Farhang Sharif have been published. A collection of his own compositions is going to be released. He has received a first Degree of Arts and now he teaches tar at the Music Faculty of Art University and in the Girls' Conservatoire of Music in Tehran.” (Source : Mahoor.com)

Zarpanje [Yahya] Singer. He was born in 1897 in Tehran. His father was a singer and dayere player. The profession of his family was music, and Yahya first studies with his brother Musa Khan, and for completing his studies went by Darvish Khan and became a professional tar player. Yahya was amongst the best players emerging from Tehran Jewish community. Due to his talents and interests he practiced hard and gain virtuosity. His plucking was rapid and strong, and his finger-work on the bass string was exemplary. To get skilled he even practiced with rough strings and on poor instruments. He was an expert in radif, and amongst dastgahs he regarded Shur as the most complete. Yahya founded his own classes and trained several pupils, and recorded some of his performances. Among them a tasnif record composed by Morteza neydavud to lyrics by Ahmad Bakhtyari, presently held in the archives of Tehran Radio Corporation. Another famous recording is his Mahur. He died in 1932. (Source : Mahoor.com)

Zebardast [Hamid-Reza] (b. 1969), he began his ney studies in Rasht under Gholam-Reza Vara'i. Afterwards he continued to study with Ostad Mohammad Musavi and Ostad Mohammad-Ali Haddadian, and in 1998 graduated from Music Faculty at Art University. He had cooperated with Shurangiz, Deylaman, Sina, Salek, Ayine, and shahnazi Ensembles. Zebardast is currently engaged in ney instruction as well as research on the instrument. (Source : Mahoor.com)

Zelli [Reza Gholi Mirza] (1906-1945 Tehran) Singer and Iranian Classical Music Master. His father was Ahmad Mirza Zelli, and teachers: Eghbal Azar, Aref Ghazvini. Zelli recorded Gramophone Disc with Arsalan Dargahi [Setar] and Abol Hassan Saba [Violin], Moshir Homayoun Shahrदार [Piano]. «Reza Gholi Mirza Zelli was born in 1906. Soon his father died and he was brought up by his elder brother. He was employed in the local telecommunication bureau while he was a high school student. Later on he took up teaching and became a member of the Zoroastrian school staff. Finally he ended up a clerk in Iran National Bank (Bank Melli Iran). From his days of youth, Zelli had a fine voice and became acquainted with Aref Qazvini in Rasht by mere chance. This acquaintance gave Zelli the opportunity to learn about singing from Aref and also get to know the different dastgahs of Persian music. He also took some lessons from Eghbal Azar for a period of time. Zelli's fame began around 1931; because of his fine voice, he managed to collaborate with a number of the renowned musicians of the day.” (Source : Mahoor.com)

Zia, Berhad (born 1973 AD) Barbat player. He began Tar ands Setar with Keivan Saket since 1991 and since 1999 he began Oud playing with Mansour Nariman and Ali Pajouheshgar. He is a doctor and has had some performances with Mr.Andalibi.



Zia, Berhad (born 1973 AD) by iranian ouds

Zirek, [Hasan] kurdish singer in the 1950-1960's. very prolific.

Zolani, [Kourosh] : santur player. (personal website) Kourosh Zolani was born in a small village in Iran. He began his musical training with the Santour relatively late, at the age of 14. However, within two years he had begun to teach the instrument at the Children's Promotion Center in Sangesar (a small city in Iran). At the age of 17 he began composing music and later moved to Tehran to continue studying Santour with Master Faramarz Payvar, the most famous Santour player in Persian music history. Kourosh received his Bachelor of Arts in Musical Composition at the distinguished University of Art in Tehran in 1998. It was during his time at the University that he invented a new method of tuning the Santour that completely revolutionized the ancient instrument. The original Santour is a diatonic instrument, however with Kourosh's innovative tuning method the Santour is transformed into a chromatic instrument. The Chromatic Santour is the result of several years of intensive study and experiment. Recently Kourosh has evolved his invention to new levels designing a family of chromatic Santours, which further expand the instruments realms of timbre and range. Kourosh Zolani was Concert Master for Iran's first contemporary classical orchestra. In 1999 he established the Peaceful Planet Orchestra in Iran for young musicians, founded on the basis of humanity, integrity and vision. Kourosh moved to the U.S. in 2002. He has since become the first Persian Santour player who plays Chromatic Santour with symphony orchestras in the U.S. He has played some of his original concertos for Santour and Orchestra with the MESTO orchestra, the MESTO Chamber Orchestra and the Valley Symphony Orchestra. Kourosh has received numerous awards for his performances and compositions. In December 2004, Kourosh received the L.A. Treasures Award from the California Traditional Music Society and the City of Los Angeles Cultural Affairs Department. In Spring 2003, he was selected as a member of the Los Angeles County Arts Commission's Musicians Roster. His CD album, 'Peaceful Planet' was awarded the Best Solo Instrumental Album of the Year among 10,000 albums from 85 countries in the Just Plain Folks International Contest of 2004. His CD was also selected as the winner of spring's contest by jurors of 2003 Call to Arts Festival in the category of Aesthetics and Harmony. Kourosh also became one of the 2003 Finalists in USA song writing Competition in the World Music Category. Kourosh Zolani has been performing since he was a child. He is a musician whose stunning work has been heard and judged by musicians and critics. He did not come from a background that encouraged him to become a musician; indeed, he comes from a small town where music is not a part of everyday life and is in general considered taboo. His success has been won by virtue of superb natural talent and endless years of dedication. Most recently Kourosh graduated from the Film Scoring Program at UCLA Extension, School of Entertainments Studies in spring 2007. CD: "Memoirs of Sangesar" (2009), "Peaceful planet" (2003).

"Santour master and contemporary composer Kourosh Zolani's works are shaped by history, and represent his lifelong attempt to harness and ultimately reconcile the tension between opposites. Utilizing eastern motifs and western harmonies, he strives to bridge the gap between comfort and change, belonging and self-expression, timeless tradition and contemporary possibility. Zolani's orchestral compositions for the Santour embody a distinctly contemporary approach to an age-old musical tradition. (...° The composer has performed his innovative works in venues as diverse as Washington's Kennedy Center and the Roman ruins at Jerash. Born to a traditional farming family in the remote mountain village of Sangesar, Zolani grew up speaking Sangsari, an ancient, endangered dialect of Sanskrit whose very existence is little known even within his native Iran. He was born during a time of great cultural change, during which his previously isolated village began integrating into the broader culture of contemporary Iran. (...°. His musical journey eventually took him far from his sleepy home to the bustle of Tehran. There, he perfected his craft under several of Iran's leading Santour luminaries, and learned the principles of classical Persian and Western composition. After maturing under the mentorship of his elders, young Zolani started to develop his own, more contemporary voice as a composer. As he continued to grow, he began to compose pieces that exceeded the technical capabilities of the instrument he had spent half a lifetime to master. To accommodate the demands of his intricate compositions, he created a new chromatic version of the Santour, which had remained unchanged for centuries. In addition to expanding his range of expression as a soloist, Zolani's innovative design allowed him for the first time to incorporate western orchestral accompaniment into his pieces. In 2002, Kourosh relocated to Los Angeles, where he has continued to compose new orchestral and solo works. To augment his classical training, the composer soon attended UCLA's film scoring program. This experience left him keenly interested in musical texture and mood, lending a distinctly cinematic quality to his recent works. Around this time, Zolani also adopted an increasingly experimental approach to composition, and quickly found that his musical vision had surpassed the technical capabilities of his signature chromatic Santour. In order to redefine the instrument once again, he enlisted the help of friend and serial inventor Mohssen Behrad. In its current form, the Behrad & Zolani Santour allows for an even greater expressive range than his original chromatic Santour, due to a new mechanical tuning system that allows for live tuning and key

changes. These improvements have allowed Zolani to seamlessly fuse elements of multiple western orchestral genres with the percussive, dazzling power of the piano's ancient eastern ancestor. “(Zolani's website)

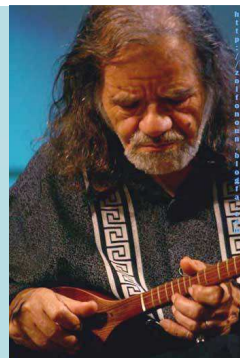
“Zolani was the youngest of ten children was raised in a poverty-stricken home in the small village of Sangesar, Iran. From an early age, he had dreamed of being a musician in spite of having to work hard alongside his siblings to make ends meet. Zolani developed a passion for musical expression and learned to play the santour at age 14 and left home as a young adult to pursue his passion at the University of Art in Tehran. He studied classical composition and trained with Master Farāmarz Pāyvar. Zolani is known for the development of a new tuning technique for the santour, which is an ancient Iranian instrument. The traditional Iranian santour is a diatonic instrument, which is relative to playing a piano without the use of the black keys. Zolani enhanced the instrument by creating a chromatic santour, which essentially allows the use of both black and white keys. Over the history of the Persian santour, unsuccessful attempts had been made to create a chromatic santour, but the enhanced instrument remained in experimental phases, never becoming functional. Zolani's change and enhancement of the santour was an historical first in the presentation and playing capabilities of the instrument. The transformation allowed for more chromatic and complex orchestral versatility. Since 1995, Zolani has performed his original compositions in concerts in Washington, D.C., as well as the ancient Roman city of Jerash in Jordan, featuring his new chromatic santour. He participated as a santour player in David Arkenstone's Atlantis album, which received a Grammy Award nomination for the Best New Age Album of the Year. In November 2009, Zolani released a collection of his original work, entitled Memoirs of Sangesar. In 2004, his album, Peaceful Planet was awarded the Best Solo Instrumental Album of the Year in the Just Plain Folks Music Organization's International Contest. He has also received The Elaine Weissman Los Angeles Treasures Award from The City of Los Angeles Cultural Affairs Department and The California Traditional Music Society.” (Wikipedia)



Zolani, [Kourosh]

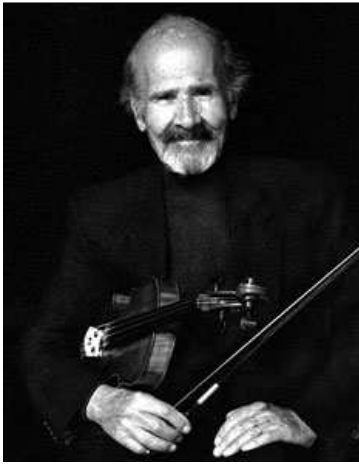


Zolfonoun, Jalal by iranian ouds



Zolfonoun, Jalal (b 1937) Setar player « *Jalāl Zolfonun first learned to play târ with Ostâd Musâ Marufi. Afterwards he began playing setâr and contributed largely to promulgate it especially among younger generations. He did this task through forming different ensembles, holding setâr recitals and concerts in Iran and abroad and particularly by publishing a self-teaching manual for the instrument in four volumes. He has a class of his own in playing setâr. His overuse of up- and don-strokes in his melismatic figurations and his phrasing, forming sonorous diversity by striking on different parts of string and executing long zarbis with or without alterations on white and yellow stings are among his prominent peculiarities.* » (maral Honarbin Website)

« He was born on 1937 in Abadeh of Fars. He moved to Tehran with his family when he was a child. Began learning music in his family whom were all found of music and then in the Music Academy and started to learn Tar by Moosa Khan Maarooft. There was where he became interested in Violin and also Setar. On 1959 he became a staff of Fine Arts Office which later became the Ministry of Culture and Art and Ministry of Higher Education. A while after, when the music school of Tehran University was established, he continued his aim there. The new notion which evolved in him was an epoch that came to the act by the help of his masters Noor Ali Khan Borumand and Dr. Dariuxh Sefvat. He concentrated on Setar on 1967. After graduating from the university, he started his teaching project and research on Persian music entering the Persian Music Conservation and Promulgation Center. Through those years, he used the guidance of masters such as Usef Forootan and Saeed Hormozi whom were expert Setar players. The subject of his thesis was Darvish Khan and he has had compilations on analyzing and studying pieces of Darvish Khan, Teaching Persian music on the technique of Setar in 4 volumes, along with a few articles and tapes on surveys on Persian music and Setar from the historical and social point of view. In the recent years, Zolphonun has held yearly concerts on the commemoration of Rumi in Ghoonieh. For the first time, about 20 years ago, he heard a piece of integrative music including instruments such as Guitar, Tabla, Saxophone, and Indian Nay (Bansori), and he believes that this mixture is very interesting and creative and the combination of instruments from different countries and India has brought a novel message. For this reason, he has experienced concerts of this kind of music along with Dariush Khageh Noori with Tar, Setar and Guitar. In his point of view, only an artist whom has a mentality for improvisation, namely the musical romantic spirit, can perform a proper presentation in this field. He intends to introduce Setar to the world along with the western instruments and initiate it more among the young generation in the country. Zolphonun has arranged a combination of Tar, Setar, Piano, Daff and Chaghaneh in this concert. A ceramic, jug like instrument, known as “Koozeh” in ethnic music. Zolphonun believes that cultivation and revival of this instrument is another task of this concert. Chaghaneh is one of ancient Persian instruments and it is a sort of percussion instruments, forgotten as the times passed by and it has remained lightly only in the East side of Iran, meaning Sistan and Baluchestan. Chaghaneh is like the “Koobeh” of Baloochs but shorter and deeper but the sound of Koobeh is sharper and Chaghaneh has a kind of more bass sound. Concerning the standards of this instruments, it is easy to make and it has been taken to India from Baloochestan and then to the African zones. In Africa, it has been given more length and there they call it “Oodoo” or “Oodoka”. Chaghaneh corresponds fine with Setar and Tar and there has been mentioned in the ancient books that it used to be played with “Chang” (Harp) in the old times. This percussive instrument is a rhythmic accompaniment. All the information of the brochure has been collected and organized by Mr. Amir Khazaeli»



Zoufonoun (Zolfonoun), [Mahmoud] [Zolfonoun, Habib]

Zoufonoun (Zolfonoun), [Mahmoud] « was born in 1920 in Abadeh, in the province of Fars, the second son of Habib Zoufonoun, who was a well-known builder of the tar. His love affair with music commenced at age five, when he began imitating his father's tar playing and taking lessons from him. At age twelve, he heard someone playing the violin and became enamored with this instrument. Unable to obtain an instrument of his own, the young Mahmoud used his knowledge and talent for fine woodworking to build his own violin. In 1936 he decided to seek a violin teacher in order to refine his technique. Zoufonoun met Hosseinali Vaziri-Tabar, who encouraged him to move to Tehran to continue his violin studies under the tutelage of Rouben Gregorian. He also attended Abolhassan Saba's studio for a short time. At the same time he attended the solfège and theory classes at the Tehran Conservatory, studying with Youssef Youssef-Zadeh and Ahmad Foroutan Rad. In 1944 Zoufonoun began an affiliation with Rouhollah Khaleghi that lasted until the latter's untimely death in 1965. Zoufonoun played in the National Music Society Orchestra, various orchestras at the Radio Iran, and eventually the Golha Orchestra. He was one of the first musicians to be invited by Khaleghi to teach at the School of National Music. A dedicated teacher of music throughout his life, Zoufonoun also taught at a variety of prestigious institutions, such as the evening classes of the Conservatory of Music for adults, the Institute for the Arts, the University of Tehran, and the Danesh Sara-ye Honar. Zoufonoun's interest in Persian folk music goes back to his early days in Shiraz. At that time he began a life-long project of collecting and transcribing the folk tunes and melodies played by street musicians. When he met Gregorian, he provided him with some of the songs from his collection, which Gregorian arranged and later published. Zoufonoun has continued this monumental task and hopes to complete and publish in the near future a compilation of thousands of tunes from different regions of Persia. Following his retirement in 1976 from the National Radio and Television, Mahmoud and his family immigrated to the United States, eventually settling in San Jose, California. Since then he has continued to teach, compose, record, and perform traditional Persian music. In 1979, he joined forces with Fereydoon Nasseri to establish the Somaee Orchestra, an ensemble of specialists in Persian traditional instruments dedicated to arranging and performing the works of the old masters. Zoufonoun's most recent recording, *Naqd-e Sufi*, is a collection of compositions written on the lyrics of the Persian master poets. Arguably, it is the most complete and innovative musical exploration of the mode of *rastpanjgah*. As the years have passed, Mahmoud Zoufonoun has dedicated himself increasingly to his family, instrument making, composition, scholarly research, and teaching. Through his calm, optimistic, and extraordinarily humble temperament and his wit, he has made a lasting impression on all who have come to know him. Revered as a violinist as well as a composer, arranger, and theoretician of Persian classical music, Mahmoud Zoufonoun has gained the love of thousands of students and lovers of Persian music, and his home has become a pilgrimage destination for the younger generation musicians. » (RAKS Website)

“Mahmoud Zoufonoun (1920 –) is an accomplished musician and Tar player. Zoufonoun's interest in music began after he listened to his father (Habib Zoufonoun) playing and teaching the tar. Habib began teaching his son the instrument at the age of 8. Aged twelve, already having become a local teacher for tar, Zoufonoun became interested in the violin. In the 1930s Zoufonoun moved to Shiraz where he learned musical notes and took lessons in the violin. In 1936 (aged 16) Zoufonoun, at the prompting of his first violin teacher Mr. Vaziritabar, moved to Tehran where he took lessons from Rouben Gregorian. In the early 1940s Zoufonoun began playing solo's on Radio Iran. In 1942 he helped form Anjomane Mooseeghee Melli where he met Rouhollah Khaleghi (who conducted the orchestra).

Zoufonoun worked as a soloist, composer, arranger and conductor at the National Radio and Television. He was a member of the “Golha orchestra”. Over the course of his career he has made efforts to compile, transcribe a compilation of regional folk songs, modes, and styles to date. The work is currently uncompleted. Following his retirement in 1976 from the National Radio and Television, Mahmoud and his family emigrated to the USA. He has continued to teach and compose and perform traditional Persian music, usually with his sons as the Zoufonoun Ensemble.” (alternate Website)

Zoufonoun (Zolfonoun) [Habib] « was born in 1882 to a religious family in the city of Abadeh. His father, Haj Seyed Mirza, was the prime prayer leader (*pishnamaz*) in Abadeh. Haj Seyed Mirza's forefathers were also religious scholars, so when Habib and his brother, Rahmat, were sixteen and eighteen years old, respectively, their father didn't hesitate to send them to Isfahan to study religion. But Habib was drawn away from his religious studies when he happened to walk past the workshop of the famous tar maker, Yahya, in Jolfa, Isfahan. Habib was immediately taken by the sound of the tar, which resonated with the Masnavi chants he had heard at home. After a few weeks of listening and watching with intense focus, he entered Yahya's workshop and began learning the craft of tar-making. By this time, Rahmat had, to his dismay, discovered Habib's secret affair with music. Deeply concerned by Habib's determination to leave religious studies, he made plans to return to Abadeh and discuss this matter with their father. But two months later, the two brothers learned that their father had suddenly died of pneumonia. Six months

after his father's passing, Habib began building his first tar. Once the tar was ready, he began playing what he had learned at the Yahya workshop almost instinctively. For a while, Habib's family (who lived with him) remained completely unaware of this turn, since Habib pursued his musical calling in secret. But soon they found out, and after many arguments and discussions, Habib came up with an extraordinary solution: he literally divided his father's home into two sections, so that he could practice his music in his own space and not bother the rest. He eventually perfected his tar playing technique with masters in Isfahan. As a young man, Habib selected "Zoufonoun"—which loosely translates to "jack of many trades"—to be the family name. He married and had nine children, five sons and four daughters. His second son, Mahmoud, and youngest son, Jalal, followed Habib's path and today remain prominent figures in Iran's traditional music. Habib's first tar can be seen on display at the Abadeh museum. The other tars he made are in the hands of his students and collectors. He also made other instruments and experimented with innovations in the art of instrument-making. Beyond music, Habib was known and admired for his knowledge of poetry and astronomy as well as his wit and calm temperament, which, like music, is a hallmark of Zoufonouns. Habib Zoufonoun died in 1978 in Tehran. » (RAKS website)