

On the occasion of the arts and cultural programmes of the Toos Foundation in London

An interview with two of Iran's most prominent musical artists

Motion:

As previously published, the Toos Foundation sponsors a special programme on the 29th of November in London, which concentrates on the history of classical music, ballet, and opera in Iran. In this programme, there will be famous musical artists such as Dehlavi and Baghcheban present. Other artists who would also perform on stage will be Pari Zangeneh, Farboosh Behzad, Pari Samar, and Mario Taqqadusi. The Persian and English speakers will be Mrs. Fakhri Nikzad and Mrs. Elizabeth Mansfield.

There will also be dance performances by the Elle Dance group who will fill part of this programme. We have conducted a brief interview with Mr. Dehlavi and Mrs. Baghcheban which will be as follows:

Master Husayn Dehlavi:

In the field of my comparative methods in music, there have been no sufficient efforts made for an accurate introduction.

Q-Master Dehlavi, bearing in mind that you are an outstanding musician of Iran, please tell us about some of your experiences and memories.

A-My father gave me a small Tar to play when I was only five. My father was a student of the great master Shahnazi. I was 9 years old when the son of our neighbor became a student of my father in learning to play the Violin and everything that he was taught, I learnt too.



Later, my father began teaching me the arts of music. In 1946, I managed to obtain a diploma in accountancy from the high school and began to work in the treasury. However, I was very interested to learn more about music right from the age of 18. I realized that the orchestral music in Iran was

in need of expansion; thus, decided to blend the orchestral music with the traditional Iranian music.

Later, I began my education in music under the supervision of Master Nasehi in the College of music, there I continued for a few years, after four years Thomas Christine David who was a professor in the academy of music in Vienna was invited to Iran and I went to see him, requesting to become his private student. He accepted to teach me and this also took around four further years. During this period, I started to revise what was already learnt with master Nasehi and reviewed them with the professor.

When Thomas David returned to Austria, I also left Iran for Vienna to continue and complete my education in music. Bearing in mind that I had already learnt the necessary techniques of the Iranian classical music from my father and with what I had learnt in Vienna, I decided to go back to Iran and blend the western orchestral music with that of Iranian classical music.

Q-Do the people inside Iran appreciate you more or the ones abroad?

A-Although I have made a lot of efforts during the past years in harmonizing the western orchestral music with that of the Iranian classical music; nevertheless, there has been very little introduction about my work, whether inside or outside Iran, so please let me defer answering this question to a later time.

Q-Out of your students inside an outside of Iran, which one has become famous?

A-One of the most outstanding student was Mr. Ali Rahbari, who currently performs in Austria and Germany.

Q-Has the western classical music found any place within the Iranian classical music in the 20th century?

A-Among the majority it has not as it should have. However, the minorities have always shown interest.

Evelyn Baghcheban:

The efforts of foundations such as the Toos, whose sole intentions are to promote the arts and cultures of a nation, are somewhat holy



Q- Mrs. Baghcheban, please tell us about your experiences and education in the field of classical music.

A-As I graduated from a college of music and studied singing and

playing the Piano, in both those subjects I have an extensive knowledge and experience. From the teaching and performance point of view, I have 55 years of experience.

Q-Who were your students, and Mr. Samin's?

A-Those of my students that I can remember are Mr. Sarshar, Sudabeh Tajbakhsh, Pari Samar, Pari Zangeneh, Giti Khusravi, Vartanian, Edna Davidian, and Samin's students were Fereydun Naseri, Iraj Sahba'i, Manuchehr Sahba'i, N. Zabuli, and so on...

Q-Has the western classical music found

any place within the Iranian classical music in the 20th century?

A-Of course, orchestras such as Symphonic, Zehi, Opera, Ballet groups, different core groups, and so on...

Q-Please give us your opinion about the Toos Foundation and what further actions in your

opinion, they have to take in order to be more successful in their tasks?

A-As I think that the arts and culture of a nation is their soul and spirits, I therefore, believe that and organization moving to provide some service in that area is considered holy. Because, in reality this is a service to the whole existence of a

nation, such activities secure the foundations of a nation and gives them encouragement and strength to move forward. Foundations like the Toos Foundation are holy organizations and for that reason alone I greatly admire them and wish them all the best for their future efforts.