

In relation with the Iranian Musical Programme on 26 April in London

A discussion with Hushang Zarif a prominent master of “Tār”

Hushang Zarif was one of the outstanding music players of the art and culture and the *Gulhā* orchestra of the radio.



The Iranian citizens in Britain are awaiting a special Iranian musical concert which will take place on Sunday 26 April, in London.

This programme is part of the chain of events that the Toos foundation under the management of Miss. Jamileh Kharrazi presents to all the lovers of art. Gulpāigānī a famous Iranian singer and Mr. Zarif the master of *Tār* of Iran will also be present to perform pieces of Persian music for the fans of Iranian music.

Zarif is a kind of player whose sound of music sinks in one's soul and spirit. His method of play is famous to those familiar with music. The pieces he had played in the past are still engraved on the memories of his fans. Initially, he was invited to the Iranian radio programmes of *Gulhā* he had further, associated with the ministry of arts and culture for years. He was a well known artist in that area. In addition to the latter, he had tutorial activities too. It is said that when student of music approached Shahnāzī, who at that time was an old man, he would refer them to Zarif.

Teaching of *Tār* and the Violin are extremely difficult for the beginners and the tutor must patiently bear with his students. Therefore, he taught a lot of students and each one of them is a famous player today. Zarif taught more that 40 years and still does.

Zarif, subsequently, joined the *Gulhā* programme. During his involvement with the *Gulhā* programme, he associated with many outstanding music figures of the time such as: Pāyvar, Badī'ī, Şabā, Banān, Ma'rūfī, Khāliqī, Marziyya, and many more.

Keyhān newspaper has conducted an interview with this distinguished musician in connection with the 26 April's event. The contents of which are as follows:

Q. What made you join the *Gulhā* programme?

A. I knew Mr. Pīrnā long before the *Gulhā* programme was formed. Those days Mr. Khāliqī, and Mr. Ma'rūfī led the *Gulhā's* orchestra. Mr. Pīrnā asked me to play in the *Gulhā* programme. Of course another *Tār* player such as Mr. Şāliḥī was also present. Due to my involvement with the Ministry of arts and cultures and due to the fact that I was employed by them, they were not happy about my association with the *Gulhā* programme. However, after a while Mr. Pāyvar formed an orchestra in that Ministry and I was invited to play in it too, among that orchestra I continued my activities with the *Gulhā* programme, and the programme of "the fresh flowers" was born.

Q. What was the first work you produced with the *Gulhā* programme?

A. I cannot remember right now.

Q. What were the methods of recording in the *Gulhā* programme?

A. Since my involvement was only with the programme of "the fresh flowers" I can only tell you about their methods. In such that all of us, singers, and players, would gather in one place and the recording would then take place. During the performance the feeling of the piece

existed in all of us. This condition is contrary to the recording methods of today. After the end of the song Mr. Pāyvar would ask me and other soloists to stay behind to work further.

Q. Did your involvement in the *Gulhā* programme have any impact on the quality of your work?

A. Of course, I was initially employed as a soloist under the leadership of Mr. Şabā by the Ministry of arts and cultures and after his death Mr. Dihlavī took over. However, *Gulhā* programme met the approvals of many outstanding musicians and thus, was encouraged by myself and many other soloists. The consistency and the unity of work was their key to success.

Q. What impact did the *Gulhā* programme have on the Iranian music?

A. When the *Gulhā* programme was formed, alongside with its formation there was another orchestra in which various players with various instruments were involved, and such players had somewhat extraordinary abilities in their works, playing beautiful pieces, playing with the soul and the spirits of the listeners. The *Gulhā* programme gave a special harmony to the Iranian music.

Q. Did you have any roles in choosing the music?

A. No I was only a player.

Q. Do you have any memories to talk about the days of working for *Gulhā* programme?

A. The most memorable event was the time my wife and I went to visit Mr. Pīrnā at his house.

Q. What reservations do you have for yourself in the Iranian music?

A. Of course, this is a question for the people and those of authority in music. However, due to the kindness of some I am considered an experienced player as

well as a teacher whose activities in such fields lasted for almost half a century.