

A discussion with Nāhid

The memories of *Gulhā* with the singer of (*Ghurūb-i Kūhistān*)

In a tribute event in London, Toos foundation intends to commend the works of Dāvūd Pīrnā together with the other creators of the *Gulhā* programme. Due to this reason, all the artists who once performed in that programme are coming to London from every corner of the world.

One of these artists is Mrs. Nāhid the singer of "*Ghurūb-i Kūhistān*" and in this week, we will have a discussion with her so she can tell us about herself, her memories of Dāvūd Pīrnā, and the *Gulhā* programme.

Q. Mrs. Nāhid, Please tell us when you became acquainted with the *Gulhā* programme?

A. I was formerly in the programme "You and the Radio" (*Shumā va radio*) which was broadcast on Fridays by radio Iran. In the year 1963 one day, the radio made an announcement saying: in



every county (in that time Iran had 12 counties) one singer and one musician should perform in the programme of "Shumā va radio" for which Mr. Pāzūkī and I

Travelled from Isfahan to Tehran and performed in this programme. The duration of the programme was four days and the singers of 3 counties performed their works.

The initial worked performed by myself in that programme was the song of "*Ghurūb-i Kūhistān*" with a song by Mr. Pāzūkī and the music by Mr. S. Sāgharī, this performance subsequently, attracted Mr. Pīrnā's attention, which at that time was the head of the *Gulhā* programme. He then



invited me to perform in the *Gulhā* programme.

Q. What was the first work you did for the *Gulhā* programme?

A. As I already mentioned it was "*Ghurūb-i Kūhistān*" which was originally called "*Darreh-yi Khāmūsh*" and due to Mr. Badi' Zādeh's suggestion (An authority and a singer at the radio) its name was changed to "*Ghurūb-i Kūhistān*" and finally it was completed by some works added to it by Mr. Shahnāz and Mr. Ma'rūfī (A Piano Player). This programme was placed within the programmes of "the desert flowers".



Q. How was the programme recorded in those days?

A. It was done in two different ways: one was the appearance of the singer with orchestra under the leadership of Mr. Ma'rūfī and the recording would take place inside the Studio no 8 of the radio. The second method was a mixing procedure in which the music was played first and then the voice of the singer was mixed with music at a later stage.

Q. Did your involvement with the programme have any impact on your artistic work?

A. Of course, I performed the best of my works in that programme. Because, at that time, we resided in Isfahan and I was a literature teacher, teaching at the time, it was not possible to be in Tehran all the time, spending all my time in the *Gulhā* programme. For recordings I travelled

from Isfahan to Tehran on Wednesday to be at the studio in Tehran for Thursday and returned to Isfahan on Friday so I could go back to work on Saturday morning. However, if I had more time or lived in Tehran, naturally my work would have turned much better.

Q. What was the impact of the *Gulhā* programme

souvenir of all the great and rare pieces of music and poetry.

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

A. Yes, at first Mr. Pīrnā offered the music and he would say to me: this music seems harmonious with your voice, I would then hear the piece, and if acceptable, I would sing

on the Iranian music?

A. The *Gulhā* programme was the only programmes that was produced and performed by experienced masters; hence, it is a

it. In choosing the song, the procedure was exactly the same.

Q. Do you have any memories to tell about those days?

A. Those days they used to choose Miss. Iran. One day Miss Iran whose name was Mitra Nikanpour, together with Miss. World whose name was Ushida, and had come from Japan came to the radio to see the recording procedures of the *Gulhā* programme. Later they took pictures, Mr. Pirnā told me to stand with them and take a group picture because, he said: you are no less than them and that you too are Miss Isfahan.

Q. In the music of Iran, what place do you reserve for yourself?

A. Of course, the answer to this question lies with the people and those of authority in music. However, those days I was an outstanding figure among the female singers. Today, due to the prohibition on the broadcast of women's voice I am involved in teaching women arts of singing and phonic meters in various institutions.