

Iran's Nat'l Orchestra performs 'Lady of Water and Mirror'



Arts & Culture Desk

IRNA – In a special ceremony held at Vahdat Hall on December 27, Iran's National Orchestra performed a symphonic poem titled 'Lady of Water and Mirror,' conducted by Hamayoun Rahimian and featuring the vocals of Amirhossein Samiei.

The orchestral performance coincided with the death anniversary of the passing of Hazrat Umm ul-Baneen (PBUH). The symphony, was supposed to be staged on the martyrdom anniversary of Hazrat Fatima (PBUH) on December 17 under the name of 'Lady of Water' whose compositions were made by Safi Safavi.

The pieces are inspired by the poetry of Abdoljabbar Kakaei and Seyyed Mehdi Shojaei.

The symphonic poem comprises eight sections: 'Offering,' 'Yas (Jasmine) Fragrance,' 'Conqueror of Hearts,' 'Love and Moon,' 'Dear Father,' 'Night of Longing,' 'All This Loneliness,' and 'Celestial'.

The orchestra, led by Rahimian, surprised the audience with a diverse selection of pieces, including compositions by Maurice Jarre, the French conductor and composer, as well as works by Fereydon Shahbazian, Farhad Fakhreddini, and Mehرداد Delnavazi.

The performance began with a solo oud performance by Mehran Khanzadeh, followed by the orchestra's rendition of 'Entry to Mecca,' the music from the film 'Muhammad: The Messenger of God,' composed by Jarre.

After the conclusion of this piece, Rahimian left the stage briefly, returning with vocalist Samiei performing the piece 'Apple of the Tree of Revelation,' featuring lyrics by Mohammad Nikoo and composed by Rahimian, accompanied by the choir group led by Razmik Ohanian.

Continuing the program, musical pieces from the film 'Avar (Debris)' by Shahbazian, featuring a solo performance by *ney* player Pooriya Shivaferd, as well as 'Once Upon a Time' by Fakhreddini, with duet performances by qanun player Mojgan Mohammad-Hosseini and oud player Mehran Khanzadeh, and 'Invitation to Islam' (from the film 'Muhammad: The Messenger of God') by Jarre were presented.

Furthermore, 'Rhapsody for Ney and Orchestra' composed by Delnavazi and performed by *ney* (end-blown flute) player Pooriya Shivaferd 'Season with Our Rain' with lyrics by Rumi and composed by Rahimian, featuring vocals by Samiei and the choir group, and 'Kaarzaar (Campaign)' (from the film 'Muhammad: The Messenger of God') by Jarre were among the notable pieces performed.

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Bolourchi: Grammys, Oscars are political events, US independent competitions hold more credibility

IRAN DAILY: Could you first elaborate on your recent success at the World's Best Musicians Competition?

BOLOURCHI: This competition holds significant credibility in the world of music, where independent artists from around the globe participate. In terms of ranking, it is even in higher status compared to even the Grammy Awards and Academy Awards because the two are considered too political. The awards for independent artists hold a higher artistic status within the community of producers and art specialists. The competition is held every six months, when all independent composers worldwide participate. After holding the first round, a total of 30,000 artists, in the second round first person receives a gold medal, followed by the second and third top persons who receive a silver, and bronze medals, respectively. As is evident, achieving first place in this music competition is quite challenging, and I am highly fortunate to have received the first place again this year.

You have received several international awards in world competitions. What are the characteristics of your artworks, distinguishing them from others?

Once again in May 2023, I received the first title and gold medal at the Akademia Music Awards for composing 'Nature's Dance.' The competition ranked second in the independent artists' awards of America after the World's Best Musicians Competition. In addition, in 2022 and 2023, I won two bronze medals in the Global Music Awards, which is the third top music festival in the rankings of global competitions in terms of credibility.

To my mind, the success of my works lies in my attempt to listen to my inner voice during composition and transform my emotional outbursts into a musical piece. That's why I don't

focus much on technique when creating and performing a song and this has contributed to the international acceptance of my works.

Could you elaborate on your artistic journey from the beginning to the present?

I started musical education at the age of seven with playing the dulcimer. I benefited from various instructors, including Reza Shafieian, Pashang Kamkar, and Omid Sayyareh. In the field of composition, I broadened my experiences working with maestro Pirouz Arjmand. For 10 years, I learned all compositions and *radifs* (traditional melodic entities) from Parviz Meshkatian, as his last student. Plus, I spent five years studying composition with Farhad Fakhreddin and later from Hossein Delhavi. I hold degrees in music at the undergraduate and postgraduate levels, with a Ph.D. equivalent in sound engineering from the UK. In 2000, I introduced the first digital music recording studio in the country. Over the years, alongside playing music and arranging, I collaborated with various artistic groups in the field of sound engineering. Since 2022, I have dedicated more time and energy to my works and compositions, producing various musical pieces alongside other musical activities.

Most of your works are categorized as instrumental music. What are the reasons behind this preference?

I am so engrossed in instrumental music, and I believe I can express myself better in this genre. That's not to say that I do not create vocal music or cannot perform it; rather, it is a personal preference to focus more on instrumental works. At present, I am working on a piece inspired by folklore music. Its melody is almost finished and soon will be followed by arrangement.

What goals do you pursue in the world of art and music?

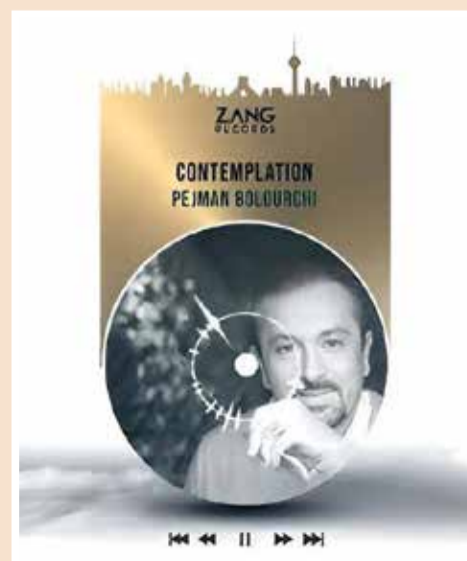
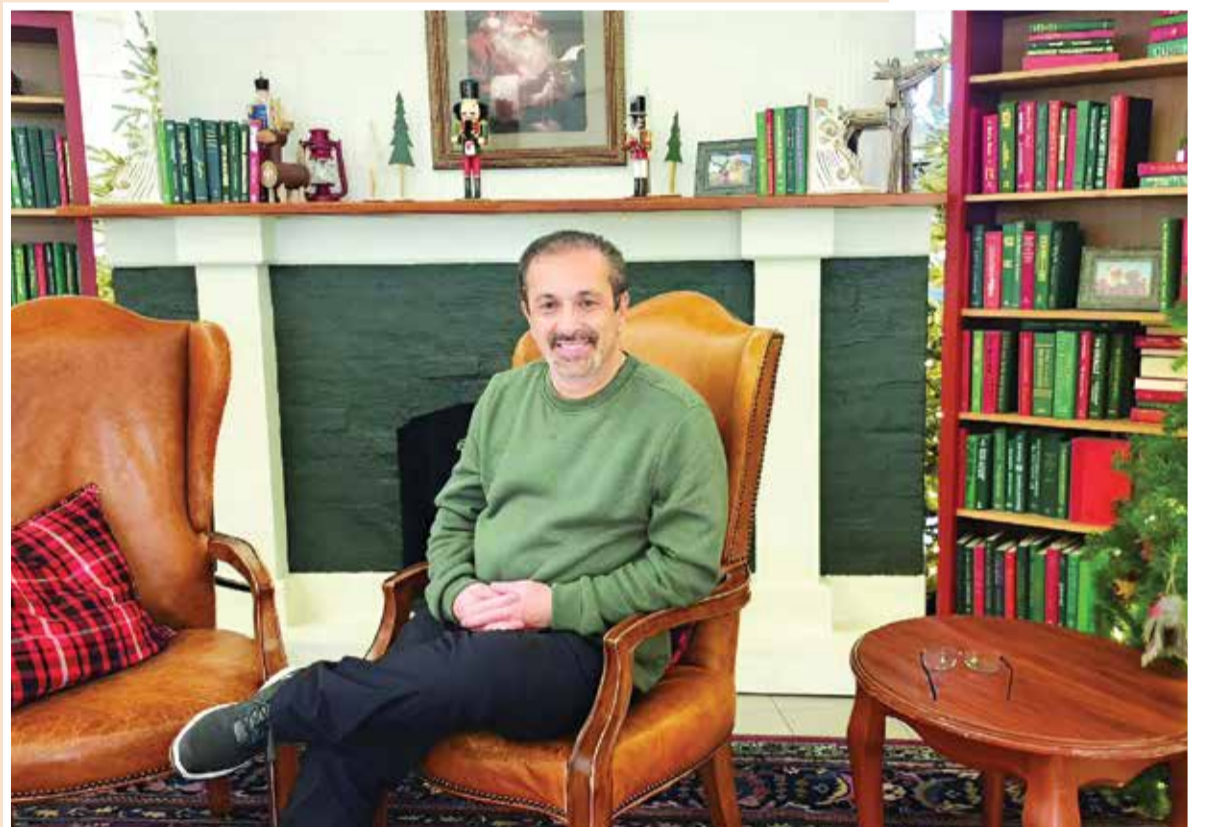
Throughout my musical journey, my constant effort has been to do my best in promoting the status of



By Sadeq Dehqan
Staff writer

Pejman Bolourchi, an Iranian composer and recipient of much-admired accolades for independent musicians in the US, regards the Grammy Awards and the Academy Awards as political competitions.

He believes that awards given in competitions for independent artists carry higher artistic credibility and ranking among arts specialists. Recently, Bolourchi received the first prize at the World's Best Musicians Competition for his composition 'Contemplation.' This competition, the largest classical music festival globally, covers various categories such as instrumental, woodwind, brass, vocal, and ensemble performances. Bolourchi achieved first prize of the same event for two separate compositions ('Nature's Dance' and 'Contemplation') in one year. Iran Daily conducted an exclusive interview with Bolourchi regarding his achievements in global music competitions. The following is the full text of the interview:



The success of my works lies in my attempt to listen to my inner voice during composition and transform my emotional outbursts into a musical piece.

Iranian music. Just as I pioneered in introducing digital sound recording technology to the country, I do the same producing and composing music in a way that showcases the talent and potential of Iranian music to the world. Iranian music is an invaluable gem that should be recognized by people worldwide, and, undoubtedly, when the world hears Iranian music it will be more captivating than ever.