

Detailed Activity Report

Avaye Mehrabani Institute of Culture and Arts

From Its Establishment in 2001 to 2026



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Introduction

The Avaye Mehrabani Institute of Culture and Arts was officially registered in May 2001 and commenced its activities in the fields of culture, arts, education, and research. Established as a multidisciplinary cultural and artistic institution, the Institute has focused its activities on the following areas:

1. Music education
2. Organization of public music concerts
3. Production, reproduction, publication, and distribution of music audio and video albums
4. Publication of books and software
5. Organization of specialized seminars and research meetings on Iranian music
6. Design and implementation of artistic and research projects for governmental organizations
7. Licensing services for music albums and concerts on behalf of musicians and vocalists
8. Music composition and arrangement for singers
9. Sound branding and audio logo design for companies and organizations
10. Talent identification and evaluation for aspiring singers through interviews and auditions
11. Production of artistic music video clips
12. Production of documentary films and promotional videos
13. Photography and video production projects

Based on the nature of these activities, the Institute's work can be classified into six principal areas:

1. Music Education

Providing educational programs in various fields of Iranian and international music, training students, organizing specialized workshops, and expanding educational activities at different levels.

2. Production and Publication of Audio Works

Producing, recording, publishing, and distributing music albums, research recordings, and educational audio collections.

3. Publication of Books and Cultural Products

Authoring, translating, editing, and publishing specialized music books, educational resources, and related cultural and artistic publications.

4. Specialized Research Programs in Iranian Music

Designing and conducting research projects, academic seminars, lecture series, and research concerts aimed at documenting, preserving, and promoting Iran's musical heritage.

5. Organization of Public Music Concerts

Planning, managing, and presenting concerts in various musical genres to support artists and promote musical appreciation among the public.

6. Artistic and Research Projects

Collaborating with governmental institutions, private organizations, cultural foundations, and public agencies in implementing research initiatives, artistic productions, and cultural projects at both national and regional levels.

Research Activities in Iranian Music

The Institute's research activities in Iranian music have been centered on two major fields:

A. Fundamental Research

B. Applied Research

Fundamental Research

The Institute's fundamental research has primarily consisted of two major projects:

1. Production of research-based music albums.
2. Collection, preservation, cataloguing, and digitization of historical Iranian gramophone records.

Applied Research

The Institute's most significant applied research initiative has been the organization of the **Monthly Seminar Series on Research in Iranian Classical (Dastgāh) Music**, the details of which are presented in the following sections of this report.

Beginning in **April 2003**, the Institute launched a monthly seminar series entitled "**Research in Iranian Dastgāh Music.**" Held on the last Friday of each month, these meetings were dedicated to the study and re-examination of historical sources related to Iranian music.

Recognizing that the musical heritage of any nation can only be fully understood through the systematic study of its historical and musical documents, the Institute identified early Iranian gramophone recordings as one of the most important primary sources for understanding and teaching Iranian classical music. More than a century after the first recordings were produced in Iran, these historical records continue to serve as invaluable documentary evidence. Consequently, the identification, cataloguing, presentation, and analysis of recordings from the Qajar period became the central focus of the seminar series.

Each session was generally devoted to a specific singer, instrumentalist, musical instrument, or historical recording period. For example, sessions entitled "**The Paris Recording Expedition**" examined one of the most significant recording projects in the history of Iranian music.

Between **2003 and 2005**, the seminars generally consisted of two parts. The first section presented a discographical study of Qajar-era recordings, accompanied by the playback of selected historical recordings. The second section included scholarly lectures, analytical discussions, and research concerts. During these performances, selected historical works were analyzed and, in many cases, reconstructed or reinterpreted by contemporary musicians. These live performances soon became one of the most popular features of the program.

Throughout these activities, the Institute consistently avoided subjective judgments, aesthetic evaluations, or personal criticism of historical performers and their artistic practices. Instead, it maintained a strictly objective, evidence-based, and academically neutral approach.

As public interest in the seminars increased, and with the support of the Iranian Music Association and the Rudaki Foundation, the venue was transferred to **Rudaki Hall in October 2004**. However, the continuation of these programs proved increasingly difficult without financial support from the Ministry of Culture and Islamic Guidance, placing a substantial financial burden on the Institute. Consequently, the seminar series was formally proposed as a national research project in late **2005**, and its general framework received official approval in **July 2006**.

Beginning in the summer of **2006**, a new phase of the Monthly Seminar Series on Research in Iranian Dastgāh Music commenced with the cooperation and support of the Music Center of the Ministry of Culture and the Rudaki Foundation. This new stage enabled researchers to explore more specialized and in-depth aspects of Iranian classical music.

By its fifth year, the seminar series had made a significant contribution to clarifying and documenting the history of contemporary Iranian music. According to several distinguished scholars of Iranian music, the emergence of this research movement greatly reduced the possibility of presenting historical claims without reliable documentary evidence.



Another important achievement of the project was its practical impact on younger musicians and researchers. The historical recordings introduced during the seminars became valuable educational resources, encouraging the revival and reconstruction of many forgotten works while promoting the use of historical gramophone recordings as authentic reference materials for music education.

Over time, these activities played a substantial role in enriching Iranian classical music scholarship, strengthening music education, and improving research methodologies. They reaffirmed a fundamental principle of the Institute's philosophy: genuine innovation is possible only through deep historical understanding, and such understanding can only be achieved by consulting authentic and well-documented primary sources.



Founding Members and Executive Management

Afsaneh Toosi

Chief Executive Officer (CEO) and Managing Director

Born in **1979**, Afsaneh Toosi serves as the Chief Executive Officer and Managing Director of the **Avaye Mehrabani Institute of Culture and Arts**. She is also the Chair of the Board of Directors and a member of the Board of Trustees of the **Tanin Mehrabani Charity Foundation**. She holds a Master's degree in **Cultural Planning and Management** and has more than **24 years of executive and managerial experience** in the cultural, artistic, and social sectors.

Throughout her professional career, Ms. Toosi has been actively involved in the production, publication, and promotion of musical and cultural works. As an author and publisher, she has supervised numerous cultural and artistic publications and has played a significant role in organizing music concerts and cultural events.

She is also an active member of several professional and entrepreneurial associations and has made valuable contributions to cultural development, social empowerment, and community-based initiatives.

Salman Salek

Chairman of the Board and Artistic Director

Director of the Avaye Mehrabani Music School

Director of Music Production, Audio-Visual Publications, and Concert Management

Born in **1980**, Salman Salek is an Iranian composer, performer, researcher, and educator specializing in Iranian classical music. He is a distinguished performer of the **tār** and **setār**, and holds a Master's degree in Music from the **University of Art, Tehran**.

During the academic years **2008–2009**, he pursued advanced studies in **Ethnomusicology** at **Paris 8 University (Université Paris VIII)** under the supervision of **Dr. Sandrine Loncke**.

Mr. Salek began his musical education in childhood by studying the **tombak** with **Gholamreza Mashaieghi**, before continuing his studies of the **tār** under the guidance of renowned masters **Keyvan Saket**, **Arash**

Tahmasbi, and **Dariush Talaei**. After entering the Faculty of Fine Arts at the University of Tehran in 1998, he undertook advanced studies of the Iranian classical repertoire (*Radif*) with **Majid Kiani**. Between **2006 and 2011**, he further refined his artistic approach through direct study with the late master **Mohammad-Reza Lotfi**.

From **1998 to 2000**, he was a member of the Iranian Music Ensemble directed by **Pezhman Taheri**, during which three musical works were recorded for the celebrated vocalist **Mohammad-Reza Shajarian**, although these recordings have remained unpublished.

Throughout his career, Mr. Salek has performed extensively in major concert halls and international festivals in Iran and abroad. His performances include appearances at the **Fajr International Music Festival**, concerts with the **Mehrabani Ensemble**, and numerous artistic collaborations in Europe, North Africa, and the Middle East.

In addition to his performance career, he has taught Iranian music theory, music history, and the performance of the *tār* and *setār* at the **Islamic Azad University of Shiraz** and the **University of Applied Science and Technology**.

As one of the founding members and current Chairman of the Board of the Avaye Mehrabani Institute, Mr. Salek has played a leading role in virtually all of the Institute's scholarly activities, including the organization of its monthly research seminars and the production of its research-based music albums. His contributions have been instrumental in shaping the Institute's research agenda and promoting historically informed approaches to Iranian classical music.

His university instructors included many of Iran's most distinguished scholars and musicians, among them **Alireza Mashayekhi**, **Shahin Farhat**, **Khosrow Molana**, **Sasan Fatemi**, **Ali Bayani**, **Nasrollah Nasehpour**, **Sharif Lotfi**, **Masoud Shoari**, **Amir Eslami**, and **Azin Movahed**.

Education and Professional Training

Academic Qualifications

- **M.A. in Iranian Music Performance**, University of Art, Tehran (2010–2012)
- **B.A. in Music**, Faculty of Fine Arts, University of Tehran (1998–2002)
- **Advanced Studies in Ethnomusicology**, Université Paris 8, France (2008–2009), under the supervision of **Dr. Sandrine Loncke**

Musical Training

- Studied the **tombak** under **Gholamreza Mashaiekh** (1991–1992).
- Studied the **tār** under the guidance of **Keyvan Saket**, **Arash Tahmasbi**, **Dariush Talaei**, and later **Mohammad-Reza Lotfi** (1993–2010).



- Completed advanced studies of the Iranian classical repertoire (*Radif*) with **Majid Kiani** (1998–2005).
- Received academic instruction in Iranian music theory, music history, composition, and performance from distinguished professors including **Alireza Mashayekhi**, **Shahin Farhat**, **Khosrow Molana**, **Sasan Fatemi**, **Ali Bayani**, **Nasrollah Nasehpour**, **Sharif Lotfi**, **Masoud Shoari**, **Amir Eslami**, and **Azin Movahed**.

Selected Discography

- **Pistachio Branch** (*Shākheh-ye Pesteh*) – Arrangement of Iranian folk music; vocals by **Hamid Zeidabadi**; Avaye Mehrabani Publications (2001).
- **Khoroushan** – Solo tār album in the style of Darvish Khan; Avaye Barbad Publications (2007).
- **Shour** – Solo tār album; Avaye Mehrabani Publications (2010).
- **Sarmast** – Composer, ensemble director, and performer; vocals by **Mozaffar Shafiei**; Avaye Mehrabani Publications (2011).
- **Zendān-e Shab-e Yaldā** – Composer; vocals by **Vahid Taj**, featuring **Ardeشير Kamkar**; Avaye Mehrabani Publications (2014).
- **Rahro** – Solo tār album; Navaye Manaye Mihan Publications (2016).
- **Az Diyār-e Āftāb** – Composer; vocals by **Hamid Zeidabadi** (forthcoming).
- **Gohar Jān** – Composer; vocals by **Vahid Taj**, arranged by **Abbas Azad**; Avaye Mehrabani Publications (2019).
- **Rast-Panjgah** – Performance and musical interpretation based on the historical *Rast* mode; Avaye Mehrabani Publications (2021).

Mr. Salek is currently producing an international collaborative album devoted to music of the **7th to 10th centuries AH**, involving musicians from Iran, Turkey, and several Arab countries. The project is based on his research into the rediscovery and interpretation of **abjad musical notation** preserved in medieval Persian and Middle Eastern music treatises.

Selected Concert Performances

Mr. Salek has maintained an active performing career for more than two decades, appearing in prestigious concert halls and international festivals.

Selected performances include:

- Member of the Iranian Music Ensemble directed by **Pezhman Taheri** (1998–2000).
- Founder and Artistic Director of the **Mehrabani Ensemble** (since 2002).
- Performances at **Vahdat Hall**, **Rudaki Hall**, and **Niavaran Cultural Center**.



- Research concerts presented as part of the Avaye Mehrabani monthly seminar series (2003–2010).
- Performance during **Iranian Cultural Week in Prague, Czech Republic** (2007).
- Performances at the Embassy of the Islamic Republic of Iran in France (2008–2009).
- Concerts with renowned vocalists **Hossein Alishapour, Mozaffar Shafiei, and Vahid Taj**.
- Performance at the **Andalus International Festival** in Algeria (2012).
- Premiere of the concert **Dance of Echoes** (*Raghs-e Vākhānhā*) at Rudaki Hall (2017).
- Charity concert in support of the victims of the Kermanshah earthquake at Vahdat Hall (2017).
- Series of concerts featuring Iranian folk music (2018–2019).
- Duo recital for tār/setār and tombak at the Iranian Music Museum (2022).
- Composer and conductor of the **Mehrabani Grand Orchestra**, featuring approximately **150 singers and performers of Iranian instruments**, at **Vahdat Hall** (2023).
- Composer and conductor of the **Mehrabani Grand Orchestra** at **Milad Tower Convention Center**, Tehran (2024).

These performances have significantly contributed to the presentation of Iranian classical and traditional music both nationally and internationally.

Research, Publications, and Scholarly Activities

Research has been a central component of Salman Salek's professional career. His work focuses primarily on the theoretical foundations, historical development, and documentary sources of Iranian classical music. Since the establishment of the Avaye Mehrabani Institute in 2001, he has played a leading role in designing and implementing its research programs, including the Institute's monthly scholarly seminars and research-based music productions.

Selected Publications

- **Musicology** (*Abridged and Adapted from Al-Fārābī's Kitāb al-Mūsīqā al-Kabīr*) – A scholarly adaptation of Al-Fārābī's monumental treatise on music; Ahl-e Qalam Publications (2001).
- **Vocal Modes and Dastgāhs of Iranian Music** (Two Volumes) – Avaye Mehrabani Publications (2009–2010).
- **Mubārakshāh's Commentary on al-Adwār** – Critical edition, translation, and annotation of one of the classical Persian treatises on music; Avaye Mehrabani Publications (2011).



- **Analysis of the Iranian Dastgāh Music System** – Avaye Mehrabani Publications (2023).
- **The Eternal Plectrum: Master Farhang Sharif** – A scholarly study dedicated to the celebrated Iranian tār virtuoso; Avaye Mehrabani Publications (2023).

In addition to these publications, Mr. Salek has directed and supervised numerous research projects devoted to historical recordings, Iranian musical heritage, and documentary archives. Since 2001, he has been responsible for organizing the Institute's monthly research seminars and producing a series of research-oriented music albums based on historical source materials.

Patents and Musical Innovations

Mr. Salek has also contributed to the technical development of Iranian musical instruments through innovation and design.

His registered inventions and innovations include:

- **A geared fine-tuning machine head for the tār, setār, and related string instruments**, officially registered with the Iranian Patent Office under Registration No. **96541**, International Classification **G10K**.
- **The "Sheh-Tār"**, a newly reconstructed Iranian string instrument inspired by the historical instrument **Moghanni**, originally designed by the 13th-century music theorist **Safi al-Din al-Urmawi**. This instrument is currently undergoing the patent registration process.

These innovations seek to combine historical knowledge with contemporary instrument design while improving performance techniques and preserving Iran's musical heritage.

Teaching Experience

Mr. Salek has over two decades of teaching experience in higher education and professional music institutions.

His academic appointments include:

- Instructor of **tār** and **setār** at the **Avaye Mehrabani Music School** (since 1997).
- Instructor at **Bahar Music School** (2007–2008).
- Instructor at **Zarvan Music School** (since 2011).
- Lecturer at the **Islamic Azad University, Shiraz**, teaching Iranian music theory, music history, and performance of the tār and setār (2009–2016).
- Lecturer at the **University of Applied Science and Technology**, teaching Iranian music theory, music history, and performance of the tār and setār (since 2012).



Throughout his teaching career, he has trained numerous performers, educators, and researchers in Iranian classical music.

Executive and Administrative Positions

Alongside his artistic and academic activities, Mr. Salek has held numerous executive positions within cultural and educational institutions.

His principal appointments include:

- **Chairman of the Board**, Avaye Mehrabani Institute of Culture and Arts (since 2001).
- **Director**, Avaye Mehrabani Music School (since 2011).
- **Chief Executive Officer**, Navaye Manaye Mihan Institute of Culture and Arts, specializing in concert production and music publishing.
- **Founder and Chief Executive Officer**, Khonyagaran Avasaz Company, specializing in the design and manufacture of musical instruments, accessories, and related equipment.
- **Head of the Music Department** and Director of Music Programs at Units 11 and 29 of the University of Applied Science and Technology.
- **Founding Member and Member of the Board of Trustees**, Tanin Mehrabani Charity Foundation.

Through his leadership in education, artistic production, research, and cultural management, Salman Salek has played a significant role in promoting, preserving, and advancing Iranian classical music both nationally and internationally.

Asemeh Fanderski

Founding Member

Born in **1961**, **Asemeh Fanderski** is one of the founding members of the **Avaye Mehrabani Institute of Culture and Arts** and served as its Chief Executive Officer and Managing Director from **2001 to 2016**.

She holds a **Master's degree in History** from **Alzahra University**. During her fifteen years of executive leadership, she played a pivotal role in establishing the Institute's organizational structure and expanding its educational, research, and cultural activities.

As one of the principal founders of the Institute, Ms. Fanderski made significant contributions to the development and institutionalization of its academic, artistic, and cultural programs. Her leadership helped shape the Institute into one of Iran's active independent cultural organizations dedicated to the preservation and promotion of Iranian music.

In addition to her administrative responsibilities, she is an accomplished **santur performer** and **vocalist of Iranian classical music**, and has actively participated in numerous educational and artistic initiatives throughout her professional career.





Music Education

The **Avaye Mehrabani Music School** commenced its official activities in **2001**, simultaneously with the establishment of the Avaye Mehrabani Institute of Culture and Arts. Over more than two decades of continuous operation, it has developed into one of the leading and well-established music education centers in eastern Tehran. The Music School is currently directed by **Salman Salek**, who serves as its Managing Director.

Throughout its history, the School has offered a broad range of educational programs in both **Iranian classical music** and **Western music**, benefiting from the expertise of distinguished musicians, performers, and educators. In **Autumn 2007**, the School was awarded the **Grade One (Highest Accreditation)** by the **Center for the Development of Artistic Education**, affiliated with the Ministry of Culture and Islamic Guidance. Since then, it has continued its educational mission without interruption.

In recent years, the School has organized both long-term and short-term specialized training programs in Iranian and international music. The principal instructors and their areas of expertise include:

Instructor	Area of Instruction
Salman Salek	Tār, Setār, and Fundamentals of Iranian Music Theory
Ali Lavasani	Piano
Bita Ghasemi	Kamancheh and Violin
Solmaz Badri	Santur; Solfège and Vocal Training
Elham Barghamdi	Tombak and Daf
Mohammad Ali Davoudpour	Guitar
Pouyan Ramezani	Piano and Composition
Majid Olkaei	Guitar and Music Theory
Habib Afshar	Tanbur
Kamran Kouhestani	Persian Calligraphy

In addition to its permanent faculty, the School has collaborated over the years with a number of Iran's distinguished musicians and vocalists, including **Mozaffar Shafiei, Alireza Ghorbani, and Vahid Taj**, who have contributed through masterclasses, workshops, and special educational programs.

Beyond its regular curriculum, the Avaye Mehrabani Music School has consistently sought to enrich the educational experience by organizing **masterclasses, specialized seminars, lecture series, student performances, educational concerts, and cultural events**. These activities have provided valuable opportunities for students to develop their artistic abilities, gain practical performance experience, and deepen their understanding of Iranian and world music traditions.

Through its sustained commitment to high-quality music education, the School has trained hundreds of students and has made a meaningful contribution to the preservation, promotion, and advancement of musical culture in Iran.

Honors and Achievements

Throughout its years of operation, the **Avaye Mehrabani Music School** has earned numerous distinctions in the field of music and arts education.

In **Autumn 2007**, the School was awarded the **Grade One Accreditation for Private Arts Schools** by the **Center for the Development of Artistic Education** of the Ministry of Culture and Islamic Guidance. This distinction, the highest level of accreditation granted to private arts institutions in Iran, reflects the School's high educational standards, effective management, and distinguished position among the country's music education centers.

The School also participated in the **Second National Festival of Private Arts Schools**, where it was recognized as one of Iran's leading music institutions. During the closing ceremony, held at **Vahdat Hall** in Tehran, the Avaye Mehrabani Music School was selected as **one of the 17 Outstanding Music Schools in Iran** and received both a **Certificate of Excellence** and the **Festival Crystal Trophy**.

These achievements are the result of years of sustained dedication to quality music education, collaboration with distinguished instructors, the training of talented musicians, and the continuous pursuit of professional educational standards.

The School's awards were officially presented to **Ms. Asemeh Fanderski**, then Managing Director of the Avaye Mehrabani Music School, by the **Minister of Culture and Islamic Guidance** during the 2007 award ceremony.

Student Concerts

One of the most important educational traditions of the **Avaye Mehrabani Music School** has been the regular organization of **student concerts**. These performances provide students with valuable opportunities to gain

stage experience, demonstrate their musical development before a live audience, and become familiar with the professional environment of public performance.

Participation in these concerts has consistently contributed to enhancing students' self-confidence, strengthening their performance skills, and encouraging their continued artistic development.

Since **2001**, the School has organized annual student concerts on a continuous basis. These performances have been held at various cultural and artistic venues, including **Tolieh Hall, Eshragh Cultural Center, Khanevadeh Cultural Center, Rudaki Hall**, as well as at the School's own performance space. Over the years, **hundreds of students** of different ages and levels have participated, presenting a wide range of repertoire from Iranian classical music and other musical traditions.

Beyond providing an opportunity for students to showcase their achievements, these concerts have strengthened the relationship between students, their families, and instructors, fostering a vibrant educational community. Today, the annual student concerts have become one of the School's most enduring and valued traditions.

The following photographs present a selection of student performances held by the Avaye Mehrabani Music School over the years, illustrating its long-standing commitment to artistic education and performance training.





Music Albums and Audio-Visual Publications

The **Avaye Mehrabani Institute of Culture and Arts** entered the field of music publishing in **2002** with the production and release of the album **Pistachio Branch (*Shākkeh-ye Pesteh*)**, featuring vocals by **Hamid Zeidabadi** with music composed and arranged by **Salman Salek**. Released on cassette tape, this production marked the beginning of the Institute's professional activities in music production and publishing.

Since then, the Institute has played an important role in the preservation, documentation, production, and dissemination of Iran's musical heritage through a research-oriented and culturally driven approach. Excluding collaborative projects produced with other institutions, the Institute has so far produced **more than 77 titles**, comprising **158 compact discs (CDs)**, of which **120 CDs** have received official publication licenses from the **Ministry of Culture and Islamic Guidance**.

The Institute's publications may be classified into the following principal categories:

1. Research Collections on Iranian Classical Music

- **Iranian Music Collection**
- **Introduction to the Dastgāhs and Āvāzes of Iranian Classical Music**

These collections present carefully restored and documented historical recordings of prominent Iranian musicians and vocalists, accompanied by scholarly research and discographical information.

2. Music of the Iranian Cultural Sphere

This research series explores the musical traditions of regions historically connected with Iranian civilization, including:

- The Caucasus
- Transoxiana (Central Asia)
- The Ottoman musical tradition
- The Indian Subcontinent

3. Celestial Melodies Collection

A documentary series devoted to rare historical recordings of Iranian and Islamic religious music, including devotional chants, liturgical recitations, and ceremonial performances preserved from the early recording era.

4. Regional Music of Iran

A collection dedicated to preserving and republishing historical recordings of Iran's regional and ethnic musical traditions, many of which were previously unavailable or little known.

5. Performing Arts

Audio publications related to theatrical productions, stage performances, and historical dramatic recordings.

6. Contemporary Artists

Production and publication of albums by contemporary composers, performers, and researchers working in the field of Iranian music.

Over more than two decades of publishing activity, the Avaye Mehrabani Institute has made a significant contribution not only to the production of musical works, but also to the preservation, documentation, and promotion of Iran's musical heritage and listening culture. Through systematic research, archival restoration, and scholarly publication, the Institute has established one of the most comprehensive independent collections of historical Iranian sound recordings.

Figure: *The cassette edition of the Institute's first published album, **Pistachio Branch (Shākh-e Pesteḥ)**, released in 2002.*

Selected Catalogue of Audio and Audio-Visual Publications

The following pages present a selected catalogue of the Avaye Mehrabani Institute's published research collections. These publications include historical gramophone recordings, restored archival materials, documentary music collections, educational recordings, and scholarly productions covering Iranian classical music, regional traditions, and the broader musical heritage of the Iranian cultural sphere.

Catalogue of Research Audio Publications

I. Iranian Music Collection

One of the Institute's most important publication projects is the **Iranian Music Collection**, a long-term documentary series devoted to restoring, preserving, and publishing historical recordings of Iranian classical music from the early recording era. Most of these albums are based on original **78-rpm gramophone records** dating from the late Qajar and early Pahlavi periods.



Published Titles

No.	Title	Description
1	Reza Gholi Khan Norouzi – Vol. I	Historical recordings made in London (1909).
2	Soleiman Khan Amir Ghasemi	Recordings made in Tehran (1926–1928) for His Master's Voice.
3	Previously Unpublished Recordings	Rare recordings originally made in 1906.
4–5	Seyyed Hossein Taherzadeh	Four-CD collection of recordings from London (1909) and Tbilisi (1914).
6–7	Agha Mirza Hossein Gholi Farahani	Historical tār recordings from Tehran and Paris (1906–1907).
8	Hossein Ali Khan Nakisa Tafreshi	Vocal recordings from 1927.
9	Abdollah Davami	Historical vocal works together with recordings from Tbilisi (1914).
10–11	Abolhassan Saba	Historic solo performances on the setār.
12	Abolhassan Saba III	Violin performances.
13	Seyyed Ahmad Khan	Early recordings preserved on 78-rpm records (1905–1906).
14 & 25	Jamal Safavi	Columbia recordings made in Tehran (1928).
15	Darvish Khan	Historic tār performances (1906–1914).
16	Zelli	Columbia and Naeem Records recordings (1933–1938).
17	Historical Tasnif Recordings	Vocal compositions recorded between 1921 and 1941.
18	Yahya Zarpanjeh	Historic tār recordings (1927–1929).
19 & 23	Fifty Years of Iranian Orchestral Music	Documentary survey of orchestral music (1905–1955).
20	Bagher Khan & Hossein Khan Esma'ilzadeh	Historical kamancheh recordings.
21 & 26	Eqbal Azar	Historic recordings made in Tbilisi (1914).
22	Comic Recordings on Persian 78-rpm Records	Rare spoken and comic performances (1928–1947).
24 & 27	Morteza Neydavoud	Historic tār performances (1926–1929).
28	The Iranian Piano	Historical recordings of Iranian piano performance.
29	Taj Esfahani	Vocal recordings from 1938.
30	Ghorban Khan Shahi	Early vocal recordings (1905).
31	Gholi Khan Shahi	Early vocal recordings (1905).
32	Ali Khan Nayeab al-Saltaneh	Early vocal recordings (1905).
—	The Ney in the Qajar Era	Historic ney performances (1905–1909).
—	The Santur in the Qajar Era	Historic santur performances (1905–1909).
—	Janab Damavandi	Vocal recordings from 1912.
—	Zurkhaneh Percussion	Traditional Persian athletic music (2 CDs).

Documentary Research Collections

In addition to the main Iranian Music Collection, the Institute has produced several comprehensive archival collections for researchers, libraries, universities, and students of Iranian classical vocal music.

From Crescent to Full Moon

The Complete Recordings of Qamar-ol-Molouk Vaziri

8 CDs

Basteh Negar

Women in Iranian Music (1904–1966)

10 CDs



A second edition, **Basteh Negar II**, consisting of **25 albums**, has also been released through international digital music platforms.

Karashmeh

Female Vocalists of the Qajar Period

3 CDs

Shahr Ashoub

The Complete Recordings of Molouk Zarrabi

6 CDs

Rouhangiz

The Complete Recordings of Rouhangiz

8 CDs

Aftab-o Mahtab

Selected Recordings of Iranian Folk Ballads

6 CDs

Introduction to the Dastgāhs and Āvāzes of Iranian Classical Music

This educational research series introduces the modal system of Iranian classical music through carefully selected historical recordings by leading masters of the tradition.

Published titles include:

- **Introduction to the Seven Dastgāhs and Six Āvāzes of Iranian Classical Music** (12 albums)
- **Introduction to Rast-Panjgāh**
- **Introduction to the Rāk and Mokhālef Āvāzes**
- **Introduction to the Masnavi and Shushtari Āvāzes**

Each album combines historically significant recordings with educational material intended for students, researchers, and performers of Iranian classical music.

Music of the Iranian Cultural Sphere

One of the Institute's major documentary projects is the **Music of the Iranian Cultural Sphere** series, which explores the rich musical traditions of regions historically connected through the Persian cultural world. Drawing upon rare archival recordings, this collection highlights the cultural interactions and shared musical heritage of Iran and its neighboring civilizations.

Published Titles

No.	Title	Description
1	Kurdish Music	Historical Kurdish performances preserved on 78-rpm gramophone records.
2	Armenian Music	Early Armenian recordings from historical archives.
3–5	Azerbaijani Music (Volumes I–III)	Historic recordings (1905–1907) featuring celebrated vocalists Jabbar Garyaghdioglu, Mohammad Farzali Oghlu, and Mohammad Kechechi Oghlu.
6	Afghan Music – Volume I	Historical recordings from 1956.
7	Afghan Music – Volume II	Historical recordings from 1973.
8	Assyrian Music – Volume I	Recordings originally issued on 33-rpm long-playing records.
9	Azerbaijani Music – Volume IV	Historic performances by the renowned tar virtuoso Bahram Mansurov .

This series demonstrates the remarkable diversity of musical traditions throughout the Iranian cultural sphere while emphasizing their historical and artistic connections.

World Music Collection

In addition to Iranian music, the Institute has produced selected documentary albums introducing important musical traditions from other regions of the world.

Published Titles

- **Music of the Indian Subcontinent** – Historic duet performances featuring the **sitar** and **shehnai**.
- **Music of the Yatiri Tradition** – Traditional music of Latin America.
- **Ottoman Music** – Volumes I & II, presenting historical recordings from the Ottoman classical tradition.

These recordings provide comparative perspectives that contribute to a broader understanding of the musical cultures historically connected with Iran.

Performing Arts Collection

The Institute has also published documentary recordings related to the history of Iranian theatre and dramatic performance.

Published Title

- **Performing Arts Collection – Volume I**

Historical theatrical recordings preserved on Persian 78-rpm gramophone records (1905–1929).

This publication documents an important yet often overlooked aspect of Iran's performing arts heritage.



Regional Music of Iran

The **Regional Music of Iran** series is dedicated to documenting and preserving the rich diversity of Iran's local musical traditions. The collection includes historical recordings, field research, and archival publications representing various ethnic communities and geographical regions.

Published Titles

- **Music of the Bakhtiari Tribes**
- **The Folk Music of Tonekabon** (Book and CD) by **Seyyed Bijan Madani**
- **Music of the Persian Gulf Region**
- **Music of the Zagros Region**
- **Baluchi Music**
- **Music of Gilan and Mazandaran**

These publications contribute to safeguarding Iran's diverse intangible cultural heritage by preserving musical traditions that have often remained outside mainstream commercial recording.

Celestial Melodies Collection

The **Celestial Melodies** series is devoted to the preservation and publication of historical recordings of religious, devotional, and ceremonial music from Iran and the broader Islamic world. Drawing upon rare archival sources from Iran, Egypt, Turkey, and the Indian subcontinent, the collection documents a significant aspect of Islamic musical heritage.

Published Titles

Volume	Title	Description
1	The Call to Prayer (Adhān)	Historic recordings from Iran, Egypt, and Turkey.
2	Traditional Munājāt	Devotional supplications recorded between 1912 and 1976.
3	Religious Elegies of Iran	Includes a book containing 72 authentic Iranian elegies together with two audio CDs.
4	In Praise of the Prophet Muhammad	Historic Egyptian recordings of <i>Ibtihāl</i> and <i>Tawāshih</i> .
5	Devotional Chants in Praise of the Imams	Historic Egyptian recordings of <i>Ibtihāl</i> and <i>Tawāshih</i> .
6	Qaṣīda, Na't, and Elegies for the Prophet Muhammad	Historical recordings from Turkey and India preserved on 78-rpm records.
7	Ashura Elegies and Lamentations	Four-CD collection of historical Muharram recordings originally issued on gramophone records.

Additional publications include:

- **The Complete Munājāt of Seyyed Javad Zabihi** (4 CDs)
- **In Praise of Imam Ali** – Historical recordings by **Seyyed Javad Zabihi** (2 CDs)



- **Alḥān al-Dhākirīn Educational Collection** – A comprehensive educational package consisting of **6 CDs, software, and 2 companion volumes**, designed for the study of traditional Iranian religious vocal traditions.

Together, these publication series represent one of the most comprehensive independent archives of historical Iranian music produced by a private cultural institution. Through systematic restoration, documentation, scholarly annotation, and publication, the Avaye Mehrabani Institute has preserved hundreds of rare historical recordings, making them accessible to researchers, musicians, educational institutions, and the wider public while contributing significantly to the safeguarding of Iran's musical heritage.





Concert Organization

Since its establishment in **2001**, the **Avaye Mehrabani Institute of Culture and Arts** has regarded the organization of concerts as one of its principal cultural missions. Beyond presenting musical performances, the Institute has sought to create meaningful opportunities for artistic exchange, preserve and promote Iranian musical heritage, introduce outstanding performers, and strengthen public appreciation of Iranian music.

Over more than two decades of continuous activity, the Institute has organized and produced numerous concerts in collaboration with leading Iranian musicians, ensembles, and vocalists. These events have been presented in major concert venues throughout Iran, including **Vahdat Hall, Rudaki Hall, Niavaran Cultural Center, Andisheh Hall, Arasbaran Cultural Center**, and other cultural institutions.

The Institute's concert activities may be broadly classified into the following categories:

Public Concerts

Planning, producing, and managing concerts by distinguished Iranian musicians and ensembles, encompassing both traditional and contemporary repertoire.

Research Concerts

One of the Institute's most distinctive contributions has been the presentation of **research concerts**, in which historical recordings and documentary sources are transformed into live musical performances. These concerts combine scholarly research with artistic interpretation, enabling audiences to experience historically significant repertoire through contemporary performance while remaining faithful to authentic musical sources.

Many of these concerts were organized as part of the Institute's **Monthly Seminar Series on Research in Iranian Dastgāh Music**, where historical recordings were analyzed by scholars and subsequently reconstructed and performed by professional musicians.

Educational Concerts

The Institute has consistently organized educational performances designed to provide students with practical stage experience while fostering communication between instructors, students, families, and audiences. These concerts form an integral part of the educational philosophy of the Avaye Mehrabani Music School.

Charity and Cultural Concerts

In addition to its artistic activities, the Institute has actively participated in charitable and humanitarian initiatives by organizing benefit concerts in cooperation with non-governmental organizations and charitable foundations. These performances have demonstrated the Institute's commitment to the social responsibilities of cultural institutions and the constructive role of music in serving society.

Artistic Objectives

The Institute's concert activities have pursued several long-term objectives, including:

- Promoting Iranian classical and traditional music.
- Supporting distinguished performers and emerging artists.
- Presenting historically informed performances based on authentic documentary sources.
- Creating opportunities for young musicians to gain professional stage experience.
- Encouraging dialogue between musicians, scholars, and audiences.
- Preserving and transmitting Iran's musical heritage through live performance.
- Strengthening public appreciation of Iranian musical culture.

National and International Activities

In addition to organizing performances throughout Iran, the Institute has also participated in international cultural events and festivals through collaborations with Iranian musicians and ensembles. These activities have contributed to introducing Iranian classical music to international audiences and fostering intercultural dialogue through music.

A Continuing Cultural Mission

Over more than twenty years of continuous activity, concert organization has remained one of the defining features of the Avaye Mehrabani Institute. By integrating artistic excellence, scholarly research, education, and cultural preservation, the Institute has established a distinctive model of concert production that extends beyond performance to include documentation, education, and the safeguarding of Iran's intangible musical heritage.



The following pages present a chronological selection of concerts organized, produced, or supported by the Avaye Mehrabani Institute of Culture and Arts, illustrating the breadth and continuity of its artistic activities since 2001.

Publication of the Alḥān al-Dhākirīn Educational Collection

In May of the current year, the production, printing, and duplication of the **Alḥān al-Dhākirīn Educational Collection** were successfully completed, and the package became available for public distribution and sale.

Developed over a period of **30 months** of continuous research and production, this comprehensive educational resource consists of:

- **Two printed volumes**
- **One multimedia educational software package**
- **Six audio CDs**

The project was designed as a comprehensive educational program for **religious vocalists (*dhākirīn*) and *maddāḥs*** (performers of devotional recitation in honor of the Prophet's Household), combining practical vocal instruction with the theoretical foundations of Iranian vocal music.

Project Report: Alḥān al-Dhākirīn Educational Collection

The collection consists of three principal components:

1. Audio CD Collection

- Educational vocal *Radif* covering the **Seven Dastgāhs** and **Six Āvāzes** of Iranian classical music, specially adapted for religious vocalists.

2. Multimedia Educational Software (Electronic Book)

- Supplementary instructional materials accompanied by authentic historical audio recordings performed by distinguished veteran religious vocalists.

3. Poetry Anthology

- A carefully compiled collection of devotional poetry organized according to the modal structure of Iranian classical music, enabling performers to select appropriate texts for each musical mode.

I. Educational Vocal *Radif* Collection

One of the project's principal achievements was the preparation and recording of a specialized vocal *Radif* designed specifically for religious recitation.

Preparation of a Specialized Vocal *Radif*

An expert committee spent approximately **15 months** developing this collection through more than **70 specialized workshops**, over **100 hours**



of **studio recording**, and extensive comparative analysis of the most authoritative vocal *Radif* traditions.

The completed collection includes:

- The **Seven Dastgāhs**
- **Five principal Āvāzes**
- More than **150 individual *Gushehs*** (melodic pieces)

The project also received official technical approval and publication authorization from the **Music Office of the Ministry of Culture and Islamic Guidance**.

Distinctive Features

The educational vocal *Radif* possesses several unique characteristics:

- Preparation of a concise and pedagogically structured vocal repertoire specifically adapted to devotional singing.
- Comparative study of authoritative vocal *Radif* traditions in order to identify the most representative melodic versions of each principal *Gusheh*.
- Careful selection of devotional poetry with particular attention to pronunciation, textual clarity, and suitability for religious recitation.
- Adaptation of melodic phrasing to correspond naturally with poetic structure.
- Simplification of ornamental vocal techniques (*tahrīr*) by removing unnecessary introductory and concluding embellishments while preserving the essential melodic character.
- Replacement of certain ornamental passages with meaningful text in introductions, cadences, and transitional melodic phrases.
- Incorporation of traditional ceremonial melodies from different regions of Iran as complementary melodic material within the modal system.

Complementary Melodies and Regional Liturgical Traditions

Following completion of the principal *Radif*, the expert committee initiated a second phase devoted to collecting, evaluating, reconstructing, and recording traditional ceremonial melodies from various regions of Iran. Appropriate devotional poetry was selected and adapted to these melodies in order to preserve regional vocal traditions while integrating them into the educational framework.

II. Multimedia Educational Software

The multimedia component of the collection provides supplementary educational resources intended to enhance both theoretical understanding and practical performance.

Its principal components include:



Poetry and Prosody

A comprehensive educational text introducing Persian poetic traditions and literary forms, including:

- History of Persian poetry
- Definition of poetry
- Rhyme and refrain
- Poetic meter and its applications
- Classical Persian metrical systems
- Poetic forms and genres
- Figures of speech and literary devices
- Poetic conventions
- Epic verse, lyrical poetry, and devotional compositions
- Criteria for selecting appropriate poetry
- Principles of expressive recitation



Breathing Techniques for Professional Voice Users

A professionally produced instructional video presents **fourteen essential breathing exercises** designed specifically for religious vocalists and other professional voice users.

Topics include:

- The importance of breathing
- Breathing for singers
- Diaphragmatic breathing
- Full respiratory breathing
- Four-stage breathing
- Gorilla breathing
- Sieve breathing
- Dough-tapping breathing
- Sun-and-moon breathing
- Laryngeal breathing
- Pendulum breathing
- Expansion and contraction breathing
- Wolf breathing
- Bee breathing
- Cat stretching
- Fetal roll relaxation

These exercises form the foundation of systematic vocal training and healthy voice production.

Elm al-Alhān (The Science of Melody)

The software also contains a comprehensive introduction to the theoretical principles of Iranian vocal music.

Subjects include:

- Definition of melody (*lahn*)
- Musical tone
- Sound and sound waves
- The human vocal mechanism
- Musical intervals
- Consonant intervals
- Tetrachords (*Dang*)
- Pentachords (*Bang*)
- Octaves
- Differences between *Dastgāh* and *Āvāz*
- Definition of *Gusheh*
- Principal *Gushehs* and their poetic meters
- The Seven *Dastgāhs*

- The principal *Āvāzes*
- Rhythm and meter
- Poetic meters associated with the principal *Gushehs* of the Iranian classical repertoire

Vocal Health and Voice Production

Another section is devoted to vocal anatomy, vocal hygiene, healthy voice production, and professional techniques for the effective use of the human voice.

III. *Alḥān al-Dhākirīn* Poetry Anthology

The accompanying volume brings together carefully selected devotional poetry by both classical and contemporary Persian poets.

The book explains how individual poems may be matched to specific *Gushehs* within the Iranian vocal repertoire and demonstrates the practical relationship between poetic meter and melodic structure.

Its overall organization was inspired by **Forsat al-Dowleh Shirazi's** classical treatise **Boḥūr al-Alḥān**, while expanding its scope through modern educational methods and concentrating exclusively on devotional poetry and religious occasions.

Vocal Training Workshop

The software also includes an instructional video demonstrating practical vocal exercises and correct voice production techniques through guided training sessions.

Performances by Veteran Religious Vocalists

Another important feature of the software is a collection of vocal *Radif* performances by distinguished senior religious vocalists.

These recordings allow learners to hear the melodic material performed in authentic devotional style, thereby facilitating a deeper understanding of both the modal repertoire and its practical application in religious ceremonies.

National Audio Archive

During the course of the project, a large archive of recordings from religious ceremonies throughout different regions of Iran was assembled.

The archive includes:

- Newly recorded material
- Commercially published recordings
- Digitized historical recordings
- Rare archival performances

A carefully selected portion of these recordings has been incorporated into the multimedia software as documentary and educational resources.



Additional Software Features

One of the software's most innovative functions is its **advanced poetic search engine**, which enables users to search devotional poems according to their **poetic meter**.

Since many *Gushehs* within the Iranian vocal *Radif* correspond to particular metrical patterns, this feature greatly facilitates the practical selection of appropriate poetry for performance and significantly enhances the educational value of the collection.



Publication of Albums by Contemporary Artists

Alongside its extensive program of research-oriented publications, the **Avaye Mehrabani Institute of Culture and Arts** has consistently supported contemporary musicians by producing and publishing a wide range of artistic works. These publications include studio albums, educational recordings, children's productions, and projects spanning traditional, contemporary, folk, fusion, and popular music.

Among the Institute's most notable releases are:

- **The Story of Touka and the Cage** (*children's educational production*)
- **The End** — Vocalist: **Mohammad Ayouzi**
- **The Sorrow of the Wind** — Vocalist: **Miad**
- **The Wound of Silence** (*Poetry and Piano*) — Performed by **Naser Sayyar Dashti** and **Amir Paydar Sani**
- **The Mathnavi of Love** — Vocalist: **Amir Zakerzadeh**
- **The Breeze of Nowruz** — Vocalist: **Master Karamati**
- **Prelude to Dashti** — Vocalist: **Hossein Alishahpour**
- **Khoroushan (Roaring)** — Solo tar performance by **Salman Salek**, performed in the style of **Darvish Khan**, accompanied by **Hossein Salek** on tombak.

The publication of these works, together with the Institute's research collections, reflects its long-standing commitment to supporting artistic creativity, introducing contemporary musicians, and expanding Iran's cultural and musical publishing activities.

Selected Music Releases

Shur

Solo performance on the **tar** by **Salman Salek**.

Sarmast (Ecstatic)

Performed by **Master Mozaffar Shafii**, under the artistic direction of **Salman Salek**, Chairman of the Board of the Avaye Mehrabani Institute. This album presents Iranian classical music in the **Rast-Panjgah** mode.

Sargashteh (Wanderer)

Vocalist: **Abolfazl Karami**, a former student of the Avaye Mehrabani Music School.

Music composed and arranged by **Hooman Roumi**.

Traditional Iranian music in the **Afshari** vocal mode.

Arousi

Vocalist: **Seyyed Hossein Taheri**, performed in the **Gorgani dialect**.

Genre: Pop.



Bandkolo

Vocalist: **Ahmad Akhavan**, performed in the **Gorgani dialect**.

Genre: Folk Fusion.

Sho'leh-ye Modam (The Eternal Flame)

Vocalist: **Behdad Beiranvand**.

Composed by **Davoud Fathi** in the **Dashti** mode.

Genre: Traditional Iranian music.

Goshayesh (Opening)

Vocalist: **Sajjad Mehrabani**.

Genre: Traditional Iranian music.

Baran Tooyi (You Are the Rain)

Vocalist: **Arman Garshasbi**.

Genre: Fusion.

Paezi (Autumnal)

Vocalist: **Nami**.

Genre: Classical Pop.

Sim

Vocalist: **Amir Bahmanesh**.

Genre: Fusion.

Dard-e Hejran (The Pain of Separation)

Vocalist: **Sepehr**.

Ney-e Ghadim (Ancient Ney)

Havaye Khoone Ghamgineh (The House Is Filled with Sorrow)

Vaght-e Baroon (When It Rains)

Vocalist: **Alireza Panahi**.

Genre: Pop.

Zendan-e Shab-e Yalda (The Prison of Yalda Night)

Vocalist: **Vahid Taj**.

Genre: Traditional Iranian music.

Name To (Your Name)

Vocalist: **Hossein Alishahpour**.

Gohar Jan



Composer: **Salman Salek**

Vocalist: **Vahid Taj**

Arrangement: **Abbas Azad**

Rahro (The Traveler)

Improvised solo performance on the **tar** by **Salman Salek**.

Navayi Digar (Another Melody)

Improvised solo performance on the **tar** in the **Nava** mode by **Salman Salek**.

Rast-Panjgah Based on the Rast Maqam

A comprehensive presentation of **52 Gushehs** reconstructed according to the **Rast Maqam**, offering an alternative interpretation of the **Rast-Panjgah** modal system.

Compiled, narrated, performed, and edited by **Salman Salek**.

The Vocal Recordings of Janab Damavandi

A documentary publication consisting of historical recordings accompanied by a documentary film and an accompanying book.

Once Upon a Time

Written by **Elham Afraz**

Music composed by **Hamidreza Afrideh**

Narrated by **Soraya Ghasemi**.

Collaborative Publications

In addition to its independent productions, the Institute has collaborated with **Avaye Barbad** Publishing in the production and release of numerous albums. Selected titles include:

- **Nobat-e Asheghi (The Turn of Love)** — Vocalist: **Roozbeh Nematollahi**
- **A Branch of Water Lily** — Vocalist: **Mohsen Chavoshi**
- **Parvaz-e Parviz (In Memory of Master Parviz Yahaghi)**
- **Afsharestan** — **Milad Derakhshani**
- **Dances of Azerbaijan** — **Mansoureh Sabetzadeh**
- **Mounes** — Kamancheh performances by **Mounes Sharifov**
- **Dedicated to God** — **Alireza Lachini**
- **Zarb-e Azar** — A duet for **tombak** and **naqareh**
- **Tanbur-e Kaki (The Kaki Tanbur Tradition)** — **Heydar Kaki**
- **Without the Dust of Habit** — Kamancheh performances by **Ardeshir Kamkar**
- **Rahgozar (The Wayfarer)** — Dotar and vocal performances by **Morteza Goudarzi**
- **Mayeh Naz** — Vocalist: **Salar Aghili**



- **Omr-e Asheghi (A Lifetime of Love)** — Featuring the works of **Dariush Rafiei**

Together, these publications demonstrate the Institute's sustained commitment to supporting contemporary Iranian musicians while preserving and promoting the rich diversity of Iran's musical traditions through professional production and publication.



Recent Publishing Activities and Release Licenses (2021–2025)

In recent years, the **Avaye Mehrabani Institute of Culture and Arts** has continued its sustained activities in the production and publication of musical works. According to publication licenses issued by the **Ministry of Culture and Islamic Guidance**, the Institute successfully obtained authorization for the release of numerous albums and singles between **2021 and 2025**.

These productions encompass a broad spectrum of musical genres, including **Iranian classical and traditional music, fusion music, children's music, research-oriented productions, and archival reissues of Iran's musical heritage**. Alongside contemporary works by composers and performers, the Institute has also published several projects with a strong scholarly and heritage-preservation focus, contributing significantly to the documentation, preservation, and dissemination of Iran's musical legacy.

Among the most significant releases during this period are:

- **Rast-Panjgah Radif Based on the Rast Maqam** – Research and musical realization by **Salman Salek**
- **The Melodies of Morteza Khan** – A curated reissue and presentation of works associated with **Morteza Mahjubi**
- **Kuy-e Balakeshan** – A collection featuring works by prominent masters of Iranian classical music
- **The Vocal Recordings of Janab Damavandi** – Drawn from recordings of the Qajar period
- **Sharif's Precious Gems** – Dedicated to the musical legacy of **Master Farhang Sharif**
- **Navayi Digar (Another Melody)** – **Salman Salek**
- **Ab-e Atashgun (Fiery Water)** – **Salman Salek**
- **Bi-Gharar (Restless)** – **Salman Salek**
- **Turath (Heritage)** – A project introducing musical traditions of the Arab cultural sphere
- **Fanous-e Eshgh (Lantern of Love)** – **Hamidreza Arab**
- **And in the Darkness, You Are the Light** – **Iman Jamshidi Goharizi**
- **One Day You Will Hear** – **Pouyan Ramezani**
- **Once Upon a Time** – A production in the field of children's music

Statistical review of the licenses issued during this period indicates that the Institute obtained official authorization for the publication of at least **49 musical releases**, including both albums and singles.

These productions have served a dual purpose: supporting contemporary and emerging artists while simultaneously contributing to



the preservation, restoration, republication, and promotion of Iran's rich musical heritage.

The diversity of genres represented in these releases—from traditional and *Dastgāh*-based music to fusion and children's productions—reflects the Institute's multidimensional approach to cultural development and its commitment to serving a broad and diverse musical audience.

Through these activities, the Avaye Mehrabani Institute has continued to strengthen its role as an active cultural publisher, balancing support for contemporary creativity with the preservation and dissemination of historical musical traditions.

Albums and Singles with Official Release Licenses (2020–2025)

No.	Title	Type	Genre	Composer / Principal Artist	License Year
1	<i>The Moon in the Drawer</i>	Album	—	Kourosh Behrad	2021
2	<i>Stay with Me</i>	Single	—	Armin Mousavi	2021
3	<i>The Fortress of Night</i>	Album	—	Hossein Parnia	2021
4	<i>State of the Heart</i>	Album	—	Abbas Azad	2021
5	<i>Samā</i>	Single	—	Salman Salek	2021
6	<i>Turath (Heritage)</i>	Album	Arabic Folklore	Traditional Arabic Heritage	2021
7	<i>You Are My Beautiful Flower</i>	Single	—	Akbar Mohseni	2021
8	<i>Not That It Came from the Heart</i>	Single	—	Shahin Rashidi	2021
9	<i>Bound by Madness</i>	Single	—	Mehdi Khaledi	2021
10	<i>Call My Voice</i>	Album	—	Abbas Azad	2021
11	<i>The Melodies of Morteza Khan</i>	Album	—	Morteza Mahjubi	2021
12	<i>Rast-Panjgah Radif Based on the Rast Maqam</i>	Album	Iranian Classical	Salman Salek	2021
13	<i>You Never Saw</i>	Single	—	Gholamreza Sadeghi	2021
14	<i>My Days Without You</i>	Single	—	Farid Saadatmand	2021
15	<i>The Caravan of Life</i>	Single	—	Salman Salek	2021
16	<i>The Final Love</i>	Single	—	Masoud Jahani	2021
17	<i>The Graceful Cypress</i>	Album	—	Hamidreza Arab	2021
18	<i>The Uprising of the Rain</i>	Single	Fusion	Ahmad Aghaei	2022
19	<i>Caught in the Trap</i>	Single	Fusion	Parviz Yahaghi	2022
20	<i>Beloved جان (Delbar Jan)</i>	Single	Fusion	Seyyed Reza Sadat Mousavi	2022
21	<i>Thoughts of You</i>	Single	Fusion	Farid Saadatmand	2022
22	<i>Kuy-e Balakeshan</i>	Album	Traditional	Masters of Iranian Classical Music	2022
23	<i>The Vocal Recordings of Janab Damavandi</i>	Album	Traditional	Music of the Qajar Period	2022
24	<i>Sharif's Precious Gems</i>	Album	Traditional	Master Farhang Sharif	2022
25	<i>Another Melody</i>	Album	Traditional	Salman Salek	2022



No.	Title	Type	Genre	Composer / Principal Artist	License Year
26	<i>Fiery Water</i>	Album	Traditional	Salman Salek	2022
27	<i>The Sickness of Love</i>	Single	Fusion	Seyyed Reza Sadat Mousavi	2023
28	<i>The Eternal Flame</i>	Album	Traditional	Abbas Shapouri	2023
29	<i>I Was Restless for You</i>	Single	Fusion	Alireza Afkari	2023
30	<i>Hu Ya Ali</i>	Single	Fusion	Keyvan Rezaei Masoum	2023
31	<i>The Fault of the Libertines</i>	Single	Fusion	Keyvan Rezaei Masoum	2023
32	<i>Come Closer, Come Closer</i>	Single	Fusion	Pouyan Ramezani	2024
33	<i>Love Is Best Right Here</i>	Single	Fusion	Seyyed Reza Mousavi	2024
34	<i>Without You, My Beloved</i>	Single	Fusion	Seyyed Reza Mousavi	2024
35	<i>So What?</i>	Single	Fusion	Sahab Alam	2024
36	<i>Once Upon a Time</i>	Album	Children's Music	Hamidreza Afrideh	2024
37	<i>How Beautifully It Passed</i>	Single	Fusion	Sina Alam	2024
38	<i>If You Ask Me</i>	Single	Fusion	Mohsen Paymazd	2024
39	<i>Lantern of Love</i>	Album	Traditional	Hamidreza Arab	2024
40	<i>Be My Witness</i>	Single	Fusion	Babak Shahraki	2024
41	<i>Your Smile</i>	Single	Fusion	Alireza Afkari	2024
42	<i>Restless</i>	Album	Traditional	Salman Salek	2025
43	<i>Beauty Without Love</i>	Single	Fusion	Mohsen Paymazd	2025
44	<i>The Hidden Path</i>	Single	Traditional	Reza Aliabadi	2025
45	<i>The Glad Tidings of Freedom</i>	Single	Traditional	Salman Salek	2025
46	<i>And in the Darkness, You Are the Light</i>	Album	Traditional	Iman Jamshidi Goharrizi	2025
47	<i>One Day You Will Hear</i>	Album	Fusion	Pouyan Ramezani	2025
48	<i>The House of Fairies</i>	Single	Fusion	Homayoun Aramfar	2025
49	<i>No One</i>	Single	Fusion	Homayoun Aramfar	2025



Concert Organization and Musical Events

Since its establishment in **2001**, the **Avaye Mehrabani Institute of Culture and Arts** has maintained an active and continuous presence not only in music education, research, and publishing, but also in the planning, production, and presentation of concerts and musical events.

Over more than two decades, the Institute has organized dozens of live performances in **Tehran** and numerous other cities throughout Iran, while also participating in international festivals and cultural events. These activities have played an important role in promoting Iranian music, introducing distinguished performers, supporting emerging artists, and expanding public appreciation of Iran's rich musical heritage.

Selected Concerts and Musical Events

Year	Concert / Event
2003	Mehrabani Ensemble featuring vocalist Hamid Zeidabadi – <i>Sirjan</i>
2004	Mehrabani Ensemble featuring vocalist Mansour Borhani – <i>Ershad Hall (Semnan), Garmsar, and Niavaran Cultural Center (Tehran)</i>
2007	Mehrabani Ensemble , directed by Salman Salek , featuring Mozaffar Shafii – <i>Honar Cultural Center, Tehran</i>
2008	Qamar Ensemble featuring Salar Aghili – <i>Ministry of Interior Hall, Tehran</i> (October 15–16)
2008	Qamar Ensemble featuring Salar Aghili – <i>Shahid Ozdi Hall, Rasht</i> (December 9–10)
2008	Azerbaijani Mugham Concert directed by Master Arif Babayev – <i>Tabriz</i>
2008	Azerbaijani Mugham Concert directed by Master Arif Babayev – <i>Bahman Cultural Center, Tehran</i>
2008	Clean Iran Music Festival , organized in cooperation with the National Police – <i>Arikeh Iranian Cultural Complex, Tehran</i>
2009	Concert by Mohsen Yeganeh – <i>Nejad Fallah Hall, Karaj</i>
2009	Concert by Hamid Hami , directed by Behnam Abtahi – <i>Arikeh Iranian Cultural Complex</i>
2009	Setag Ensemble featuring Amin Sabour – <i>Urmia</i>
2010	Mehrabani Ensemble , directed by Salman Salek , featuring Hossein Alishahpour – <i>Vahdat Hall, Tehran</i>
2010	Golzar Ensemble featuring Roozbeh Nematollahi and Mazyar Fallahi – <i>Milad Tower, Tehran</i>
2010	Violet Symphony Orchestra , directed by Shadlou , featuring Masoud Yekta – <i>Tehran and Rasht</i>
2011	Mehrabani Ensemble featuring Hossein Alishahpour – <i>Andisheh Hall, Art Bureau</i>
2012	Mehrabani Ensemble featuring Hossein Alishahpour – <i>Vahdat Hall, Tehran</i>
2012	Participation in the Andalus International Festival , Algeria, featuring vocalist Vahid Taj
2013	Mehrabani Ensemble featuring Vahid Taj – <i>Vahdat Hall, Tehran</i>



Year	Concert / Event
2014	Concert dedicated to the works of Master Mohammad Reza Lotfi – <i>Rudaki Hall, Tehran</i>
2015	Shahnameh Recitation Concert featuring Vahid Taj
2015	Improvisation concert at the Iranian Academy of Arts , with Siavash Karaminejad (percussion) and Majid Alizadeh (tombak)
2017	Dance of the Echoes (<i>Raqs-e Vakhanha</i>), composed by Salman Salek – <i>Rudaki Hall</i>
2017	Charity concert for the victims of the Kermanshah earthquake , featuring Vahid Taj , music composed by Salman Salek – <i>Vahdat Hall</i>
2018–2019	Iranian Folk Music Concerts directed by Salman Salek – <i>Rudaki Hall</i> and <i>Niavaran Cultural Center</i>
2022	Duo concert featuring Salman Salek (tar & setar) and Majid Alizadeh (tombak) – <i>Iran Music Museum</i>
2023	Grand Mehrabani Orchestra , featuring 150 vocalists and performers of Iranian instruments , conducted and composed by Salman Salek – <i>Vahdat Hall, Tehran</i>
2024	Grand Mehrabani Orchestra , featuring 150 vocalists and performers of Iranian instruments , conducted and composed by Salman Salek – <i>Milad Tower International Conference Center, Tehran</i>
2025 (planned)	Concert-theatre production Songs of the Homeland , featuring approximately 150 performers (subject to official production and performance)

Cultural Impact

Throughout more than two decades of continuous activity, the Avaye Mehrabani Institute has organized **educational, professional, research-based, and charitable concerts**, making a significant contribution to the promotion of Iranian music, the support of artists, and the development of the country's cultural and artistic landscape.

By combining artistic excellence with educational and scholarly objectives, these events have become one of the Institute's most important cultural achievements and have strengthened its position as an influential organization in the preservation, promotion, and presentation of Iranian musical heritage.

Illustration: *Mehrabani Ensemble conducted by Salman Salek, featuring vocalist Mozaffar Shafii — Arasbaran Cultural Center, Tehran (2008).*





Specialized Research Seminars on Iranian Music

Specialized Research Seminars on Iranian Classical (Dastgāh) Music (2003–2011)

In the field of Iranian music research, the activities of **Avaye Mehrabani Cultural and Artistic Institute** have been based on two principal pillars:

A. Fundamental Research

B. Applied Research

The Institute's fundamental research has focused on two major areas:

1. Production of scholarly research albums
2. Compilation and preservation of an archive of historical 78-rpm gramophone records

In the area of applied research, the Institute's most significant initiative was the organization of a series of monthly specialized seminars on Iranian music research. A summary of these activities is presented below.

Approximately 50 Specialized Research Seminars

Organized in collaboration with the Iranian Music Association, Rudaki Foundation, and the Music Office (2003–2009)

In April 2003, the Avaye Mehrabani Cultural and Artistic Institute launched a series of scholarly meetings entitled "**Research in Iranian Dastgāh Music.**" Held on the last Friday of every month, these seminars were established with the aim of contributing to the preservation, documentation, and scholarly study of Iran's musical heritage.

Recognizing that a comprehensive understanding of any nation's music is impossible without careful study of its historical and musical sources, the Institute adopted as its primary research methodology the systematic examination of Iran's musical history through its recorded legacy—historical sound recordings spanning more than one hundred years. These recordings were treated as primary research sources.

The research program encompassed the identification, documentation, classification, analysis, restoration, reconstruction, and performance-based reinterpretation of these historical recordings through research concerts.

Each seminar consisted of two main sections. The first featured a **discographical presentation** of recorded Iranian music, beginning with the Qajar period, accompanied by the playback of selected historical gramophone recordings. The second section comprised either scholarly lectures or research concerts. During this part of the program, specialists examined and analyzed the historical recordings from various musical, historical, and cultural perspectives. Selected works were then reconstructed or reinterpreted in live performances by distinguished musicians. These performances consistently proved to be the most engaging and memorable component of the seminars.

As attendance steadily increased, the venue was relocated in October 2004, in cooperation with the **Iranian Music Association**, from its original location to **Rudaki Hall**. Subsequently, in the summer of 2006, a new phase of the monthly **Specialized Research Seminars on Iranian Dastgāh Music** commenced through the joint collaboration of the **Music Office** and the **Rudaki Foundation**, ensuring the continuation and expansion of this important scholarly initiative.

The tangible outcome of these seminars has been the production of more than **70 scholarly papers and lecture texts**, together with **28 multimedia publications** (software titles, VCDs, and DVDs). The principal papers and presentations are listed below.

List of Research Papers and Lecture Presentations

1. **Discography of Recorded Works by Female Musicians of the Qajar Period** — Amir Mansour
2. **Discography of Recorded Works by Qajar Santur Players** — Amir Mansour
3. **Research on Iranian Dastgāh Music** — Mehri Farizi
4. **Discography of the Recordings of Seyyed Ahmad Khan** — Amir Mansour
5. **Discography of the Recordings of Aqa Hossein-Qoli Farahani** — Amir Mansour
6. **A Comparative Study of Traditional and Modern Kamancheh Performance Styles** — Farzad Jalilzadegan
7. **Discography of Qajar-Era Kamancheh Recordings** — Amir Mansour
8. **Discography of the Recordings of Taherzadeh** — Amir Mansour
9. **The Performance Style of Mirza Hossein-Qoli** — Seyyed Vahid Bassam
10. **Discography of the Recordings of Ghorban Khan Shahi** — Amir Mansour
11. **Discography of Qajar-Era *Tasnif* (Composed Songs)** — Amir Mansour
12. **The Evolution of the *Tasnif* in Iran** — Dr. Sasan Fatemi
13. **Rhythm in Iranian Dastgāh Music with Reference to Qajar-Era *Tasnifs*** — Farid Khordmand



14. **Discography of the Recordings of Baqer Khan Rameshgar** — Amir Mansour
15. **Genealogy of Baqer Khan** — Abolhassan Pazouki
16. **A Study of the Structure and Characteristics of Baqer Khan's Six-String Kamancheh** — Hossein Salek
17. **A Comparative Study of Traditional and Modern Tar Performance Styles** — Seyyed Vahid Bassam
18. **Discography of Qajar-Era Tar Recordings** — Amir Mansour
19. **Research on Historical Tar Models** — Dr. Masoud Moghaddam
20. **Discography of Other Vocalists of the Qajar Period** — Amir Mansour
21. **A Comparative Study of the Vocal Styles of Taherzadeh, Eqbal al-Soltan, and Abdollah Khan Davami** — Dr. Hooman Shokrollahi
22. **Discography of the Recordings of Eqbal al-Soltan** — Amir Mansour
23. **Discography of the Recordings of Jenab Damavandi** — Amir Mansour
24. **Life and Works of Aref Qazvini** — Farid Khordmand
25. **A Historical Study of the 1907 Paris Recording Expedition** — Amir Mansour
26. **Historical Tar Models and Playing Techniques** — Seyyed Vahid Bassam
27. **Santur Performance Styles during the Four Decades (1901-1941)** — Shahab Mina
28. **Discography of Santur Recordings from the Same Period** — Amir Mansour
29. **Discography of the Recordings of Soleiman Khan Amir-Qasemi** — Amir Mansour
30. **The Vocal Style of Soleiman Amir-Qasemi** — Morteza Ghaznavi
31. **A Study of Abolhassan Saba's Setar Performance Style** — Farshad Tavakkoli
32. **The Tar Performance Style of Darvish Khan** — Salman Salek
33. **Discography of the Recordings of Abolhassan Saba** — Amir Mansour
34. **The Ney Performance Style of Nayeb Asadollah** — Seyyed Ehsan Abedi
35. **Discography of Qajar-Era Ney Recordings** — Amir Mansour
36. **The History of Sound Recording in Iran from a Musicological Perspective** — Dr. Amir-Hossein Pourjavady
37. **Discography of Recordings Made in Tehran in 1905** — Amir Mansour
38. **The Evolution of Sound Recording in the Middle East** — Dr. Sasan Fatemi



39. **Discography of the Recordings of Aref Qazvini** — Amir Mansour
40. **The Impact of Social Change on the Development of Tasnif Composition (1921–1941)** — Behrouz Mobsiri
41. **Discography of Tasnifs (1921–1941)** — Amir Mansour
42. **Ali-Akbar Khan Shahnazi: Life and Analytical Study of His Works** — Dariush Tala'i
43. **Discography of Ali-Akbar Khan Shahnazi** — Amir Mansour
44. **Genealogical Study of the Recordings of the Higher School of Music** — Seyyed Alireza Mir-Ali-Naqi
45. **Discography of the Higher School of Music and the Recordings of Colonel Vaziri** — Amir Mansour
46. **Discography of ChahārmeZRāb Recordings on 78-rpm Records** — Masih Azarkhash
47. **The Structure and Function of ChahārmeZRāb in Iranian Dastgāh Music** — Babak Khazraei
48. **Discography of Recorded Calls to Prayer and Munājāt on 78-rpm Records** — Mohammad-Reza Sharayli
49. **Field Research on Authentic Iranian Elegiac Chant Traditions** — Matin Rezvani-Pour (under the supervision of Master Majid Kiani)
50. **Research on Ta'zieh Music** — Saeed Afzountar

*The complete archive ultimately expanded to more than **90 specialized papers and presentations**, covering subjects such as historical discography, biographies of leading musicians, performance practice, musical analysis, sound recording history, regional traditions, Ottoman and Turkish music, ritual music, and other aspects of Iran's recorded musical heritage.*



List of Research Concerts and Performance Demonstrations Presented as Part of the Avaye Mehrabani Research Seminar Series

A distinctive feature of the Institute's research seminars was the integration of scholarly presentations with **live performance demonstrations**. Historical recordings were reconstructed and reinterpreted by professional musicians based on archival gramophone records, allowing audiences to experience historically informed performances alongside academic analysis.

The following is a selection of the concerts and performance demonstrations presented during these seminars:

1. **Māhur Dastgāh in the Style of Seyyed Ahmad Khan** – Vocal: Mansour Borhani; Tar: Salman Salek; Kamancheh: Hossein Salek
2. **Solo Kamancheh Performance in Bayāt-e Kord** – Farzad Jalilzadegan
3. **Solo Kamancheh Performance in Esfahān** – Hossein Salek
4. **Bayāt-e Tork** – Vocal: Mansour Borhani; Kamancheh: Hossein Salek
5. **Homāyun in the Style of Taherzadeh** – Vocal: Mansour Borhani; Santur: Manouchehr Rezaei
6. **Solo Tar Performance in Māhur** (based on the historical recording of Aqa Hossein-Qoli) – Seyyed Vahid Bassam
7. **Māhur in the Style of Eqbal al-Soltan** – Vocal: Ali Namazi; Tar: Mohammadzadeh Abdollah
8. **Performance on Baqer Khan's Six-String Kamancheh** – Hossein Salek
9. **Reconstruction of Segāh by Gholi Khan Shahi** – Vocal: Mansour Borhani; Santur: Asemeh Fanderski; Tombak: Reza Riazi
10. **Reconstruction of Navā by Gholi Khan Shahi** – Vocal: Mansour Borhani; Kamancheh: Hossein Salek
11. **Research Concert: Shur Vocal Style of Davami** – Vocal: Ruhollah Shir-Mohammad; Setar: Mohammad-Reza Shir-Mohammad
12. **Bayāt-e Tork in the Style of Eqbal** – Vocal: Ali Namazi; Tar: Salman Salek; Tombak: Hossein Salek
13. **Esfahān Vocal Performance in the Style of Eqbal** – Vocal: Ali Namazi; Kamancheh: Hossein Salek
14. **Solo Kamancheh Concert in Dashti (In Memory of Jenab Damavandi)** – Hossein Salek
15. **Choral Performance of "Az Khun-e Javanan-e Vatan"** with Mehrabani Ensemble
16. **Solo Tar Performance of Mirza Abdollah's Shur Radif in the Style of Aqa Hossein-Qoli** – Seyyed Vahid Bassam
17. **Solo Santur Performance in Segāh** – Nazli Tahvildari
18. **Solo Santur Performance in Esfahān** – Nemat Ghanbari
19. **Esfahān Vocal Style of Amir-Qasemi** – Vocal: Morteza Ghaznavi; Santur: Nemat Ghanbari



20. **Research Concert: Abu-Atā in the Style of Amir-Qasemi** – Vocal: Morteza Ghaznavi; Tar: Salman Salek
21. **Solo Setar Performance in Navā in the Style of Abolhassan Saba** – Farshad Tavakkoli
22. **The Ney Performance Style of Nayebeh Asadollah** – Seyyed Ehsan Abedi, accompanied by Farid Khordmand (Tombak)
23. **Historical Tasnifs Performed by the Mehrabani Ensemble**, including reconstructed works recorded between 1906 and 1912
24. **Research Concert with Master Hatem Askari**, including performances in the style of Nakisa
25. **Research Concert by the Mehrabani Ensemble**, directed by Salman Salek, featuring reconstructed recordings of Qamar-ol-Moluk Vaziri, Ruhangiz, Mehr Afagh, Jamal Safavi, and works by Darvish Khan
26. **Works by Colonel Ali-Naqi Vaziri** – Performed by Arsham Ghaderi
27. **Research Performance by Master Dariush Tala'i and His Students**, dedicated to the style of Ali-Akbar Khan Shahnazi
28. **Solo Kamancheh Performance of Chahārmezhābs by Abolhassan Saba** – Homayoun Poshtdar
29. **Solo Tar Performance of Historical Chahārmezhābs, including Darvish Khan's Māhur** – Salman Salek
30. **Solo Santur Performance of Habib Samaei's Chahārmezhābs in Segāh** – Nematollah Ghanbari Nikdel
31. **Screening of Ta'zieh Performance at Vahdat Hall**, directed by Morteza Saffarian
32. **Reconstruction of Bayāt-e Kord, Dashti, and Bayāt-e Tork Recordings of Adib Khansari** – Vocal: Mansour Borhani; Tar: Bahman Sepehri-Shakib
33. **Special Performance by Master Ahmad Ebrahimi** during the Adib Khansari commemorative session
34. **Reconstruction of Seyyed Ahmad Khan's Chahārgāh Recordings** – Vocal: Shahram Faraz; Tar: Amin Sharifi
35. **Reconstruction of Seyyed Ahmad Khan's Māhur Recordings (1905)** – Vocal: Shahram Faraz; Tar: Amin Sharifi
36. **Research Concert on the Recordings of Zelli** – Vocal: Peyman Nadimifar; Piano: Ghazal Nazer Fasihi
37. **Reconstruction of Chahārgāh, Afshāri, and Tasnifs of Zelli** – Vocal: Peyman Nadimifar; Tar: Bahareh Fayazi
38. **Research Concert for Tar and Tombak Duo**, featuring works by Darvish Khan – Tar: Salman Salek; Tombak & Vocal: Farid Khordmand
39. **Māhur Vocal Performance in Memory of Darvish Khan** – Vocal: Morteza Ghaznavi; Tar: Salman Salek



40. **Rira Choir**, conducted by Ali Bolboli
41. **Solo Oud Performance** – Majid Nazempour
42. **Research Concert Featuring the Works of Bigjeh Khani** – Hezar Ava Ensemble, directed by Toufiq Iranparvar
43. **Solo Tar Performances of the Works of Morteza Neydavoud** – Babak Rahati and Fatemeh Rivand
44. **Research Concert by the Mehrabani Ensemble**, directed by Salman Salek, featuring the vocal style of Taherzadeh and tasnifs associated with Reza-Gholi Khan Norouzi
45. **Solo Qanun Performance** – Sanaz Nakhjavani
46. **Concert by the Mehrtash Ensemble**, featuring works by Esmaeil Mehrtash, with vocalist Mohammad Monteshari and accompanying ney, tar, and tombak.

Audiovisual Album Series: *Research in Iranian Dastgāh Music*

The **Research in Iranian Dastgāh Music** audiovisual series comprises selected materials from the monthly **Specialized Research Seminars on Iranian Dastgāh Music**, organized by the **Avaye Mehrabani Cultural and Artistic Institute** since 2003.

These productions include video recordings of scholarly lectures, research concerts, and historically informed performance demonstrations. The multimedia editions also contain the full texts of the lectures, audio files of original historical gramophone recordings, photographs, documentary materials, and discographical databases related to each topic.

The series has **not been commercially released** and has been produced exclusively as a limited research collection for scholars, researchers, libraries, and specialized academic institutions.

Selected Titles

Research in Iranian Dastgāh Music (Vol. 1)

Baqer Khan's Kamancheh

Multimedia CD-ROM containing:

- Scholarly lectures (text and video)
- Research concerts
- Historical kamancheh recordings from 78-rpm discs
- Demonstration of Baqer Khan's six-string kamancheh
- Historical photographs of Qajar-era kamancheh players
- Complete discography of Baqer Khan's recordings

Selected from three research seminars on Qajar-period kamancheh (2003).



Research in Iranian Dastgāh Music (Vol. 2)

Qajar-Era Tasnifs

Multimedia CD-ROM including:

- Lecture texts and videos
- Research concerts
- Historical 78-rpm recordings
- Complete discography of recorded Qajar-period tasnifs
- Archival photographs

Selected from two research seminars held in spring 2004.

Research in Iranian Dastgāh Music (Vol. 3)

The Tar in the Qajar Period

Multimedia CD-ROM including:

- Scholarly lectures
- Historical recordings of Qajar tar masters
- Archival photographs
- Complete discography of historical tar recordings

Selected from four research seminars held during 2003–2004.

Research in Iranian Dastgāh Music (Volumes 4–5)

Vocal Music of the Qajar Period

Two multimedia CD-ROMs containing:

- Scholarly lectures
- Research concerts
- Historical recordings of Qajar vocalists
- Archival photographs
- Comprehensive discography of Qajar vocal recordings

Selected from seven research seminars and nine research concerts presented during 2003–2004 at the Avaye Mehrabani Institute and Rudaki Hall.

Research in Iranian Dastgāh Music (Vol. 6)

Aref Qazvini (Centenary Commemoration)

VCD including:

- Research seminar
- Performances of Aref Qazvini's tasnifs by the Mehrabani Ensemble
- Discography of Aref Qazvini's recordings
- Playback of original 78-rpm recordings

Research in Iranian Dastgāh Music (Vol. 7)

The Centenary of Sound Recording in Iran

VCD including lectures by:

- Dr. Sasan Fatemi — *The History of Sound Recording in the Middle East*



- Dr. Amir-Hossein Pourjavady — *Sound Recording in Iran from a Musicological Perspective*
- Amir Mansour — *Discography of Recordings Made in Tehran in 1905*
- Research concert by the Mehrabani Ensemble

Research in Iranian Dastgāh Music (Vol. 8)

The Ney in the Qajar Period

VCD featuring:

- Research and performance by Seyyed Ehsan Abedi on the performance style of Nayeab Asadollah
- Discography of surviving recordings of Qajar-era ney players by Amir Mansour

Additional Titles in the Series

The Institute has also produced numerous additional audiovisual research albums, including:

- **Paris Recording Expedition** (VCD, 2005)
- **Abolhassan Saba** (DVD, 2005)
- **Forty Years of Santur Performance in Iran** (VCD, 2005)
- **Soleiman Amir-Qasemi** (VCD, 2005)
- **The Ney in the Qajar Period** (VCD, 2005)
- **Hossein-Ali Khan Nakisa Tafreshi** (DVD, 2006)
- **Iranian Tasnifs (1921–1941)** (DVD, 2006)
- **The Kamancheh in the Qajar Period** (Audio Album, 2006)
- **The Higher School of Music** (DVD, 2006)
- **Ali-Akbar Khan Shahnazi** (DVD, 2006)
- **Heavenly Melodies I** (DVD, 2006)
- **Heavenly Melodies II** (DVD, 2006)
- **Adib Khansari** (DVD, 2007)
- **Seyyed Ahmad Khan** (DVD, 2007)
- **Reza-Qoli Mirza Zelli** (DVD, 2007)
- **Iranian Musical Theatre and Comic Performance Traditions** (DVD, 2007)
- **Darvish Khan** (DVD, 2007)
- **The History and Development of the Orchestra in Iranian Music** (DVD, 2007)
- **Five Thousand Years of the Oud: History and Performance Practice** (DVD, 2008)
- **Bigjeh Khani and Eqbal Azar** (DVD, 2008)
- **Research and Reconstruction of Tasnifs Attributed to Abd al-Qadir Maraghi** (DVD, 2008)
- **Morteza Neydavoud: Life and Works** (DVD, 2008)
- **The London Recording Expedition: A Centennial Review** (DVD, 2009)



- **Traditional and Contemporary Styles of Noheh Chanting in Iran** (DVD, 2009)

Complete List of the Monthly Specialized Research Seminars and Their Outputs

Since its establishment in 2003, the **Avaye Mehrabani Cultural and Artistic Institute** has organized a continuous series of monthly specialized research seminars devoted to the study of Iranian Dastgāh music. Each seminar generated a variety of scholarly outputs, including research papers, lectures, multimedia publications, research concerts, and archival audiovisual productions.

2003 Research Seminar Series

Number of seminars: 10

Venue: Avaye Mehrabani Cultural and Artistic Institute

- 16 May 2003 – **Women Musicians of the Qajar Era (I)**
- 20 June 2003 – **The Santur in the Qajar Period**
- 18 July 2003 – **Qajar Vocal Music (I): Seyyed Ahmad Khan**
- 16 August 2003 – **The Tar in the Qajar Period (I): Aqa Hossein-Qoli Farahani**
- 19 September 2003 – **Women Musicians of the Qajar Era (II)**
- 17 October 2003 – **The Kamancheh in the Qajar Period (I)**
- 21 November 2003 – **The Kamancheh in the Qajar Period (II)**
- 19 December 2003 – **Qajar Vocal Music (II): Seyyed Hossein Taherzadeh**
- 16 January 2004 – **The Tar in the Qajar Period (II): Aqa Hossein-Qoli Farahani**
- 5 February 2004 – **Qajar Vocal Music (III): Ghorban Khan Shahi**

Outcomes (2003)

- **7 scholarly papers**
- Multimedia CD-ROM and VCD: **Baqer Khan's Kamancheh** (based on three seminars)

2004 Research Seminar Series

Number of seminars: 10

Venues: Avaye Mehrabani Institute and Rudaki Hall

- **Qajar-Era Tasnifs (I)**
- **Qajar-Era Tasnifs (II)**
- **The Kamancheh in the Qajar Period (III): Baqer Khan Rameshgar**
- **The Tar in the Qajar Period (III)**
- **Qajar Vocal Music (IV): Gholi Khan Shahi**
- **The Tar in the Qajar Period (IV): Darvish Khan**
- **Qajar Vocal Music (V)**



- **Qajar Vocal Music (VI): Jenab Damavandi**
- **Qajar Vocal Music (VII): Eqbal al-Soltan**
- **Aref Qazvini** (*Centenary Commemoration*)

Outcomes (2004)

- **15 scholarly papers**
- Multimedia CD-ROM and VCD: **Qajar-Era Tasnifs**
- Multimedia collection: **Qajar Vocal Music, Volumes I–II** (covering seven seminars)
- VCD: **Aref Qazvini**

2005 Research Seminar Series

Number of seminars: 6

Venue: Rudaki Hall

- **The Paris Recording Expedition**
- **Forty Years of Santur Performance (1901–1941)**
- **Soleiman Khan Amir-Qasemi**
- **Abolhassan Saba**
- **The Ney in the Qajar Period**
- **Centenary of Sound Recording in Iran**

Outcomes (2005)

- **13 scholarly papers**
- VCD: **The Paris Recording Expedition**
- VCD: **Forty Years of Santur Performance**
- VCD: **Soleiman Amir-Qasemi**
- VCD: **Abolhassan Saba**
- VCD: **The Ney in the Qajar Period**
- VCD: **Centenary of Sound Recording in Iran**

(These productions were prepared for research purposes and were not commercially released.)

2006 Research Seminar Series

- **Hosseini-Ali Khan Nakisa**
- **Recorded Tasnifs (1921–1941)**
- **Performance Styles of Qajar-Era Kamancheh Players**
- **The Higher School of Music**
- **Ali-Akbar Khan Shahnazi**
- **ChahārmeZRāb**
- **Heavenly Melodies I**
- **Heavenly Melodies II**



Outcomes (2006)

- **12 scholarly papers**
- DVD/VCD: **Hossein-Ali Khan Nakisa**
- DVD/VCD: **Recorded Tasnifs (1921–1941)**
- DVD: **The Higher School of Music**
- DVD: **Ali-Akbar Khan Shahnazi**
- DVD: **Chahārmezrāb**
- DVD: **Heavenly Melodies I**
- DVD: **Heavenly Melodies II**

2007 Research Seminar Series

Seminars included:

- **Adib Khansari**
- **Historical Recordings of 1905 with Special Reference to Seyyed Ahmad Khan**
- **Reza-Qoli Mirza Zelli**
- **Iranian Musical Theatre and Comic Performance Traditions**

Outcomes (2007)

- **More than 11 scholarly papers**
- DVD: **Adib Khansari**
- DVD: **Reza-Qoli Mirza Zelli**
- DVD: **Iranian Musical Theatre and Comic Performance Traditions**

Overall Achievements

Over the course of this long-running research program, the Institute produced:

- **More than 90 scholarly papers and lecture texts**
- **Approximately 50 specialized research seminars**
- **Dozens of research concerts** featuring historically informed reconstructions of archival recordings
- **28 multimedia research albums** (CD-ROM, VCD, and DVD)
- **Extensive discographical databases** documenting Iran's historical recorded music
- **One of the most comprehensive private research archives** dedicated to the recorded heritage of Iranian classical (Dastgāh) music.
- **Discography (History of Qajar Women's Music Recordings): Amir Mansour**
- **Research Concert in Homayoun Mode (Davami Radif)**
Vocals: Rezaei
Kamancheh: Hossein Salek



2- Qajar Era Santur (20 June 2003)

- **Discography of Recorded Works by Qajar Santur Players:**
Amir Mansour
- **Santur Solo Performance:** Nemat Ghanbari
- **A Study on the Intervals of Iranian Modal Music (Part 1):**
Mehri Farizi

3- Seyyed Ahmad Khan (18 July 2003)

- **Discography of Recorded Works by Seyyed Ahmad Khan:**
Asameh Fandreski
- **Research Concert: Performance of Vocal Music in Homayoun Mode in the Style of Seyyed Ahmad Khan**
- Vocals: Mansour Borhani
Tar: Salman Salek
Kamancheh: Hossein Salek
- **Performance of Esfahan Vocal Mode (Davami Radif)**
- Vocals: Ali Namazi
Tar: Salman Salek
Tombak: Hossein Salek
- **Speech by Dr. Elahi Ghomshei on the Influence of Poetry and Music on the Human Spirit and Psyche**

4- Aqa Hossein-Qoli Farahani (15 August 2003)

- **Discography of Aqa Hossein-Qoli's Works:** Amir Mansour
- **Intervals in Iranian Modal Music (Part 2):** Mehri Farizi

5- Women Musicians of the Qajar Era (Part 2) (19 September 2003)

- **Discography of Women Musicians of the Qajar Era:** Amir Mansour
- **Santur Solo Performance in Homayoun Mode:** Minoo Zahrayi
- **Setar Solo Performance in Nava Mode:** Ms. Fallahi

6- Qajar Era Kamancheh (Part 1) (17 October 2003)

- **A Comparative Study of Old and Contemporary Kamancheh**

Playing Styles:

- Farzad Jalilzadegan
 - **Kamancheh Solo Performance (Kurdish Bayat):**
Farzad Jalilzadegan
 - **Kamancheh Solo Performance (Esfahan):**
Hossein Salek
- ## **7- Qajar Era Kamancheh (Part 2) (21 November 2003)**
- **Discography of Kamancheh Works from the Qajar Era:**
Amir Mansour



- **Research Concert (Bayat-e Tork):**

Vocals: Mansour Borhani

Kamancheh: Hossein Salek

8- Qajar Era Vocal Music (Part 2) – Seyyed Hossein Taherzadeh (19 December 2003)

- **Discography of Recorded Works by Taherzadeh:**

Amir Mansour

- **Research Concert (Performance of Taherzadeh's Homayoun):**

Vocals: Mansour Borhani

Santur: Manouchehr Rezaei

9- Aqa Hossein-Qoli Farahani (Part 2) (16 January 2004)

- **Discography of Aqa Hossein-Qoli's Works:**

Amir Mansour

- **Research Concert: Study of Mirza's Playing Style, Including a Performance of Aqa Hossein-Qoli's Mahur Solo Recording**

- **Research and Performance:**

Seyyed Vahid Bassam

10- Qajar Era Vocal Music (Part 3): Ghorban Khan Shahi (6 February 2004)

- **Discography of Ghorban Khan's Works:**

Amir Mansour

- **Research Concert (Eghbal-al-Soltan's Mahur):**

Vocals: Ali Namazi

Tar: Mohammadzadeh Abdollah

- **Research Concert (Ghorban Khan's Esfahan Vocal Recording):**

Asameh Fandreski

Kamancheh: Hossein Salek

11- Qajar Era Tasnifs (Part 1) (16 April 2004)

- **Discography:**

Amir Mansour

- **The Evolution of Tasnif in Iran:**

Sasan Fatemi

- **Research Concert (Reconstruction and Performance of a Dashti Recording Along with Two Tasnifs by Reza-Qoli Khan Norouzi from His London Journey):**

- **Chorus: Asameh Fandreski**

Tar: Salman Salek

Kamancheh: Hossein Salek

Tombak: Farid Kheradmand



- **Research Concert (Performance of Two Tasnifs by Reza-Qoli Khan Norouzi):**
- Chorus: Baran Rezaei
Tar: Salman Salek
Kamancheh: Hossein Salek
Tombak: Ali Rezaei

12- Tasnif in the Qajar Era (Part 2) (14 May 2004)

- **Discography:**
Amir Mansour
- **Rhythm in Iranian Classical Music with Emphasis on Qajar Era Tasnifs:**
Research and Performance: Farid Kheradmand

13- Qajar Era Kamancheh (Part 3) – Special Program on Baqer Khan Rameshgar (18 June 2004)

- **Discography of Baqer Khan Rameshgar's Works:**
Amir Mansour
- **Genealogy of Baqer Khan:**
Abolhasan Pazouki
(Husband of Ms. Shurangiz Zahiraldini, granddaughter of Baqer Khan)
- **Six-string Kamancheh Solo Performance by Baqer Khan:**
Hossein Salek

14- Qajar Era Tar (16 July 2004)

- **Discography:**
Amir Mansour
- **Research Concert: A Comparative Study of Old and Contemporary Tar Playing Styles**
- Research and Performance:
Seyyed Vahid Bassam
- **Instrumental-Vocal Performance in Chahargah Mode:**
- Vocals: Morteza Ghaznavi
Tar: Seyyed Vahid Bassam

15- Qajar Era Vocal Music (Part 4): Gholi Khan Shahi (13 August 2004)

- **Gholi Khan Shahi's Vocal Style:**
Mansour Borhani
- **Research Concert (Reconstruction and Performance of Two Recordings by Gholi Khan in Segah and Nava Modes):**
- Vocals: Mansour Borhani
Santur: Asameh Fandreski



Kamancheh: Hossein Salek
Tombak: Reza Riyazi

16- Qajar Era Tar (Special Program on Darvish Khan) (17 September 2004)

- **Discography:**
Amir Mansour
- **A Study on the Patterns of Historical Tars:**
Dr. Masoud Moghadam
(Collection Owner of Historical Tars)
- **Tar Solo Performance (Performance of Darvish Khan's "Bidād" Recording):**
Salman Salek

17- Qajar Era Vocal Music (Part 5) (15 October 2004)

- **Discography of Other Qajar Era Vocalists:**
Amir Mansour
- **Comparative Study of the Vocal Styles of Taherzadeh, Eghbal-al-Soltan and Abdollah Davami:**
Houman Shokrallahi
- **Research Concert (Davami's Shur Vocal Performance):**
- Vocals: Ruhollah Shir Mohammad
Setar: Mohammad Reza Shir Mohammad

18- Qajar Era Vocal Music (Part 6) – Special Program on Eghbal-al-Soltan (18 November 2004)

- **Discography of Recorded Works and Biography of Eghbal-al-Soltan:**
Amir Mansour
- **Performance of Eghbal's Bayat-e Tork Vocal Style:**
Vocals: Ali Namazi
Tar: Salman Salek
Tombak: Hossein Salek
- **Performance of Eghbal's Esfahan Vocal Style:**
Vocals: Ali Namazi
- Kamancheh: Hossein Salek

19- Qajar Era Vocal Music (Part 7) – Special Program on Janab Damavandi (20 December 2004)

Discography of Recorded Works by Janab Damavandi:

Amir Mansour

Speech by Mousa Fallahi:

Son of Janab Damavandi

Memories of Janab Damavandi:

Ali Madani

(One of his close relatives)

Screening of a Short Film from Janab Damavandi's House in Damavand and a Radio Interview by Badi'zadeh about Janab Damavandi

Kamancheh Solo Concert in Dashti Mode:

Hossein Salek

**20- Aref Qazvini (Special Program Commemorating the Centenary)
(22 January 2005)**

Discography:

Amir Mansour

Research Concert: Biography and Review of Aref's Works:

Farid Kheradmand

Group Performance of the Tasnif "From the Blood of the Youths of the Nation":

Chorus:

Asameh Fandreski, Baran Rezaei, Maryam Bakhtiari, Ehsan Abedi

Tar: Salman Salek

Santur: Ahmad Reza Khah

Ney: Ehsan Abedi

Kamancheh: Hossein Salek

Tombak: Farid Kheradmand

21- Paris Journey (10 March 2005)

Historical Study of the Paris Journey in 1907:

Amir Mansour

Research Concert (Tar Construction Patterns and Playing Techniques):

Seyyed Vahid Bassam

Tar Solo Performance:

Performance of Mirza Abdollah's Shur Radif in the Style of Aqa

Hossein-Qoli

Seyyed Vahid Bassam

22- Forty Years of Santur Playing (1800-1840) (20 April 2005)

Discography:

Amir Mansour

Study of Santur Playing Styles:

Shahab Mona

Santur Solo Performance in Segah Mode:

Nazli Tahvildari



Santur Solo Performance in Esfahan Mode:

Nemat Ghanbari

23- Soleyman Khan Amir-Qassemi (20 May 2005)

Discography of Recorded Works by Amir-Qassemi:

Amir Mansour

Esfahan Vocal Performance in the Style of Amir-Qassemi:

Vocals: Morteza Ghaznavi

Santur: Nemat Ghanbari

Study of Amir-Qassemi's Vocal Style:

Morteza Ghaznavi

Research Concert (Performance of Amir-Qassemi's Abu Ata Vocal Style):

Vocals: Morteza Ghaznavi

Tar: Salman Salek

24- Abolhasan Khan Saba (16 June 2005)

Research Concert (A Study of Abolhasan Saba's Setar Playing Style):

Research and Performance: Farshad Tavakoli

(Along with a Setar Solo Performance in Nava Mode)

Discography of Recorded Works by Abolhasan Khan Saba:

Amir Mansour

25- Ney in the Qajar Era (19 August 2005)

An Overview of Nayeb Asadollah's Ney Playing Style:

Research and Performance: Seyyed Ehsan Abedi

With Tombak accompaniment by Farid Kheradmand

Discography of Remaining Works by Qajar Era Ney Players:

Amir Mansour

26- Special Program Commemorating the Centenary of Sound Recording in Iran (9 September 2005)

The History of the Development of Sound Recording in the Middle East:

Dr. Sasan Fatemi

The History of Sound Recording in Iran from a Musicological Perspective:

Amir-Hossein Pourjavadi

Discography of Recordings Made in Tehran in 1906:

Amir Mansour

Performance of Old Tasnifs by Mehrbani Ensemble:

Including:

1. **Shahnaz Tasnif in Shur Mode**
Based on the version of Gholi Khan Shahi
(Recorded in Tehran in 1906)
2. **Hejaz Tasnif in Abu Ata Mode**
Based on the version of Reza-Qoli Khan Norouzi
(Recorded in London in 1909)
3. **Dashti Tasnif**
Based on the version of Reza-Qoli Khan Norouzi during his
London journey
4. **Dashti Tasnif**
Based on the version of Khanom Iran al-Dowleh
(Recorded in Tehran in 1912)

Musicians:

Tar: Ali Rezaei

Setar: Mohammad Reza Shir Mohammad

Santur: Solmaz Badri

Kamancheh: Nasim Sardashti

Bass Tar: Amin

Tombak: Pouya Nikhooosh

Chorus:

Solmaz Badri, Fereshteh Javaheri, Baran Rezaei, Maryam Bakhtiari,
Ali Rezaei

27- Hossein-Ali Khan Nikisa Tafrashi (27 July 2006)

**Discography of Recorded Works by Nikisa and Playback of His
Historical Recordings:**

Amir Mansour

Research Concert:

Master Hatem Askari

Sharing Memories of Nikisa:

Dr. Amiri Firouzkuhi

(One of Nikisa's close relatives)

Performance of Nikisa's Esfahan Vocal Style:

Mousa Ghahremani

With Tar accompaniment by Kourosh Yaghmaei

Performance of Nikisa's Afshari Vocal Style:

Naser Khoshbakht Marvi

With Tar accompaniment by Kourosh Yaghmaei

**28- Recorded Tasnifs from 1921 to 1941 (1300–1320 SH) (18
August 2006)**

**Discography and the Role of Social Developments in the
Evolution of Tasnif Composition during This Period:**

Behrouz Mabsari



Research Concert by Mehrbani Ensemble, Directed by Salman Salek

Including the performance of six Tasnifs recorded during this period by prominent singers of the era:

- Qamar al-Moluk Vazirizadeh
- Rouhangiz
- Mehr Afaq
- Jamal Safavi
- A Tasnif composed by Darvish Khan in Esfahan Mode

Musicians:

Tar: Salman Salek

Santur: Ahmad Reza Khah

Ney: Ehsan Abedi

Tombak: Emad Moein

Chorus:

Baran Rezaei, Solmaz Badri, Maryam Bakhtiari, Ehsan Abedi, Salman Salek

Report on the Program:

In this session, which welcomed an audience exceeding the official capacity of the hall, Behrouz Mabsari, a contemporary researcher, delivered an extensive lecture after the recitation of the Quran and introductory remarks by the presenter.

He discussed the social structure of Tasnif in the late Qajar period, the influence of social conditions on the development of Tasnif performance, and introduced the composers and singers of this era.

After a short break and reception, the second part of the program began. The Mehrbani Ensemble, under the direction of Salman Salek, performed six selected Tasnifs from recordings belonging to this period.

The program concluded at 5:45 PM with a warm and enthusiastic response from the audience.

29- Analysis of Qajar Era Kamancheh Playing Styles (22 September 2006)

Research and Performance:

Master Mohammad-Reza Lotfi

Topics discussed:

1. **Genealogy of Iranian Radif Music**
2. **The Role of Accents and Linguistic Intonations in the Expression of Iranian Music**
3. **Playing Styles of Qajar Era Kamancheh Players**
4. **Modernism and the Introduction of the Violin into Iranian Music**
5. **Question and Answer Session**

Because Master Mohammad-Reza Lotfi had spent many years outside Iran, the audience response was exceptionally high despite limited publicity. Due to the hall reaching its capacity, entry without an invitation card was prohibited.

Despite all arrangements, the program hosted approximately **350 attendees**, to the extent that even the stage area was used for seating. Since it was not possible to hold the event at Vahdat Hall, the session was held at its usual venue.

After the Quran recitation and introductory remarks by the presenter, Master Mohammad-Reza Lotfi spoke about historical periods of Iranian music, the transmission of Iranian musical traditions from the Qajar era to the present day, and the role of linguistic accents and dialects in Iranian music.

He then addressed the main subject of the session and performed several minutes of kamancheh music in his own style.

After the break and reception, a one-hour question-and-answer session was held, during which Master Lotfi responded to specialized questions regarding the kamancheh and its various playing styles.

30- Recorded Works of the Higher School of Music (1923–1934) (27 October 2006)

1. **Genealogy of Recorded Works of the Higher School of Music:**
Seyyed Alireza Mirali-Naqi
2. **Discography:**
Amir Mansour
3. **Performance of Works by Colonel Vaziri:**
Arsham Ghadery

31- Ali-Akbar Khan Shahnazi (24 November 2006)

Research and Performance:

Master Dariush Talaei

Topics presented:

1. Introduction
2. Biography of Ali-Akbar Khan Shahnazi
3. Playback of a radio interview
4. Teaching methods
5. Playing techniques, composition, and teaching approach
6. Screening of a film featuring the Master's Esfahan solo performance
7. Explanation of the characteristics of Shahnazi's tar-playing techniques
8. Master Shahnazi's Pishdaramad and Reng compositions
9. Discography of Shahnazi's works
10. Question and answer session



11. Discography table of Shahnazi's works
12. Timeline of Ali-Akbar Khan Shahnazi's life
13. Research Concert by Master Dariush Talaei and his students
(Babak Rahati – Ali Kazemi – Amir Pouyan Biglar)

32- Chaharmezrab (22 December 2006)

1. **Discography of Recorded Chaharmezrab Works on Stone Records:**
Masih Azarakhsh
2. **A Study of the Structure and Position of Chaharmezrab in Iranian Classical (Dastgah) Music:**
Babak Khazraei
3. **Kamancheh Solo Performance (Works of Abolhasan Saba's Chaharmezrabs):**
Hodayoun Poshtdar
4. **Tar Solo Performance (Traditional Chaharmezrab Patterns and Darvish Khan's Mahur Chaharmezrab):**
Salman Salek
5. **Santur Solo Performance (Habib Samaei's Chaharmezrabs in Segah Mode):**
Nematollah Ghanbari Nikdel

Program Report:

At the beginning of the session, Masih Azarakhsh examined recorded Chaharmezrab works from a discographical perspective and played numerous examples of the earliest Chaharmezrabs recorded during different periods of music recording on stone records.

Then Babak Khazraei analyzed the structure and position of Chaharmezrab in Iranian classical music as one of the formative elements of performance structure.

After defining Chaharmezrab as an instrumental genre, he explained several fundamental characteristics, the most important of which are:

1. A specific and repetitive rhythmic pattern
2. Emphasis on important degrees of the gusheh and dastgah
3. Variety in the timbral colors of melodies
4. Presence of dynamics
5. Wide melodic intervals

He also comparatively examined the different functions and positions of Chaharmezrab in historical and contemporary periods.

Afterwards, the artists Salman Salek, Hodayoun Poshtdar, and Nematollah Ghanbari performed respectively:

- Tar solo in the style of Darvish Khan and examples of traditional Chaharmezrab patterns

- Kamancheh solo performances of Abolhasan Saba's Chaharmezrabs
- Santur solo performances in the style of Habib Samaei, including several of his Segah Chaharmezrabs

33- Heavenly Melodies (Part 1) (26 January 2007)

1. Discography of Recorded Adhans, Prayers and Spiritual Melodies on Stone Records:

Mohammad-Reza Shraili

2. A Study of Noheh Singing and Iranian Classical Music:

Matin Rezvani-Pour

Program Report:

After the Quran recitation and introductory remarks by the presenter, Mohammad-Reza Shraili introduced recorded Adhans, prayers, and other spiritual melodies preserved on stone records and examined them from a discographical perspective.

He played examples of historical recordings, including the Adhan and prayers of Janab Damavandi, Taherzadeh, Taj Esfahani, and Adib Khansari.

In the second part of the program, Matin Rezvani-Pour analyzed the musical structure of Noheh singing and presented his field research on the collection and performance of authentic Nohehs conducted under the supervision of Master Majid Kiani.

Through his field research, he had collected more than 200 Nohehs from different regions. In this study, he selected and played 16 examples that possessed authentic musical structures and were approved by Master Majid Kiani, and he performed some of them as well.

It should be noted that Mr. Shahriari from Channel 5 of the Islamic Republic of Iran Broadcasting attended this program according to previous arrangements. He used extensive material from the session for television purposes and conducted a live one-hour television interview with Matin Rezvani-Pour on the same night.

34- Heavenly Melodies (Part 2) – Special Program on Ta'zieh and Music (23 February 2007)

Venue: Vahdat Hall

Research on Ta'zieh Music:

Saeid Afzunter

Ta'zieh Performance:

Ta'zieh Director: Mortaza Safarian

Program Report:

In the first part of the program, after Quran recitation and introductory remarks by the presenter, invited researcher Saeid Afzunter examined



contemporary Ta'zieh music from an ethnomusicological perspective and presented numerous audio and visual examples throughout his lecture.

The research presentation lasted 65 minutes.

The second part of the program was dedicated to the performance of **Ta'zieh Bazaar-e Sham**, directed by Haj Mortaza Safarian.

In this performance, efforts were made to use older Tehran versions of the scripts and performers known for more authentic styles. Additional sections were removed, and emphasis was placed primarily on the musical aspects.

35- Adib Khansari (Life and Works) (20 April 2007)

Venue: Vahdat Hall

This program was held with the presence of Adib Khansari's family, as well as a group of masters, researchers, artists, and enthusiasts.

After Quran recitation and introductory remarks by the presenter, a panel discussion was held with three researchers in this field:

- Behrouz Mabsari
- Mohammad-Reza Shraili
- Seyyed Alireza Mirali-Naqi

During the discussion:

- Behrouz Mabsari presented Adib Khansari's biography.
- Mohammad-Reza Shraili presented the discography of his works.
- Seyyed Alireza Mirali-Naqi analyzed three periods of Adib Khansari's artistic works.

After a break, Master Ahmad Ebrahimi, one of Adib Khansari's students, was invited to share his memories of his teacher.

Finally, a research concert featuring reconstruction and adaptation of Adib Khansari's Bayat-e Kord, Dashti, and Bayat-e Tork recordings was performed:

Vocals: Mansour Borhani

Tar: Bahman Sepehrishakib

36- A Review of Recordings Made in Tehran in 1905 (1284 SH) and Paris in 1907 (1286 SH), with Emphasis on the Works of Seyyed Ahmad Khan (18 May 2007)

This program was held with the presence of Seyyed Ahmad Khan's descendants, a group of art enthusiasts from Saveh, researchers, masters, and lovers of Iranian music.

At the beginning of the program, Behrouz Mabsari presented his latest research on the biography of Seyyed Ahmad Khan:

Seyyed Ahmad Khan (1231-1319 SH / 1852-1940)



Seyyed Ahmad Khan was born in Saveh. His father, Haj Mirza Seyyed Hossein Savehi, was one of the prominent religious scholars of the region and passed away in Najaf.

Seyyed Ahmad Khan was the fifth child of the family and its only son. He was named Ahmad, and because he belonged to a family of Sayyeds from the lineage of Imam Hossein, he became known as Seyyed Ahmad Hosseini or simply Seyyed Ahmad Khan.

His first vocal teacher was his father, who, according to the terminology of the old tradition, performed **pā-manbari** religious singing. From childhood, Seyyed Ahmad became familiar with vocal melodies and elegiac singing and later turned toward the art of **Ta'zieh** performance, where he performed several roles.

When **Moein al-Boka Tafrashi**, the director of the **Takieh Dowlat** Ta'zieh theater, was in Saveh, he took Seyyed Ahmad Khan to Tehran and placed him under instruction. At that time, Takieh Dowlat was a major center for the development of outstanding vocal artists such as Eghbal-al-Soltan and Nikisa.

There, Seyyed Ahmad Khan studied under:

- Molla Abdolkarim Janab Qazvini
- Mohammad Tafrashi

After some time, due to his tall stature and his mastery of the vocal radif, Seyyed Ahmad Khan became one of the official singers of Takieh Dowlat and began performing major Ta'zieh roles.

In the field of Ta'zieh singing, particularly in the roles of **Hazrat Abbas** and **Horr ibn Yazid Riahi**, his artistry was praised by prominent figures such as:

- Adib al-Molk Farahani
- Ebrahim Buzari
- Abdollah Davami

His mastery of the vocal radif, his continuous and segmented vocal ornaments (**tahrirs**), his exceptional ability in recognizing modal nuances, and his extraordinary sensitivity of hearing made him one of the complete masters of Iranian vocal art.

It is said that when he performed at Takieh Dowlat, the resonance of his voice caused the chandeliers to vibrate, and nobles and members of the royal court sent him valuable gifts.

Because, during the Qajar era, leading musicians were generally supported by members of the court, Seyyed Ahmad Khan was also under the patronage of Mostowfi al-Mamalek and later married into that family.

According to historical evidence, Seyyed Ahmad Khan was a radif-trained vocalist within the traditional school of Iranian music and had complete knowledge of its principles.



His importance as a master is demonstrated by the fact that when the **Gramophone Company** came to Iran in 1906 (1284 SH) to record sound discs, the first recordings of Iranian dastgah music were made with:

- Seyyed Ahmad Khan's voice in Chahargah mode
- Mirza Hossein-Qoli's tar accompaniment

Likewise, Darvish Khan recorded his first work with Seyyed Ahmad Khan's vocal performance in Mahur mode.

Following this presentation, Mohammad-Reza Shraili discussed the discography of recordings made in **1284 SH (1905/1906)**, the first period of commercial sound recording in Iran, as well as recordings made in Paris in **1286 SH (1907)** and the preserved works of Seyyed Ahmad Khan. He also played selected examples of these historical records.

Research Concert: Reconstruction of Seyyed Ahmad Khan's Mahur Recordings

The next part of the program was a research concert featuring the reconstruction of Seyyed Ahmad Khan's Mahur recordings accompanied by Darvish Khan's tar (recorded in 1284 SH).

Performers:

Vocals: Shahram Faraz

Tar: Amin Sharifi

After the intermission, Salman Salek (music researcher and tar player) presented a lecture entitled:

"An Analysis of the Structure of Iranian Dastgah Music in the Recordings of 1284 SH"

He presented documented evidence regarding:

- The organization and classification of dastgah music during the Qajar period
- The differences between the modal organization of that period and contemporary practice

The final part of the research concert consisted of the reconstruction and reinterpretation of Seyyed Ahmad Khan's recorded works with the accompaniment of **Aqa Hossein-Qoli's tar in Chahargah mode**.

This performance was the result of more than two years of practice by:

Vocals: Shahram Faraz

Tar: Amir Sharifi

The performance was presented successfully and concluded the program.



37- A Review of the Works of Reza-Qoli Mirza Zelli (15 June 2007)

The **Avaye Mehrabani Cultural and Artistic Institute**, in cooperation with the Music Association, held its thirty-seventh research session on Friday, 15 June 2007, from 4:00 to 6:45 PM at **Roudaki Hall**, focusing on:

“A Review of the Works of Reza-Qoli Mirza Zelli”

In this practical research program, alongside the discography and analysis of Zelli’s works, examples of his historical recordings were played and some were reconstructed and performed.

The program included:

Discography, Life and Works of Zelli:

Mohammad-Reza Shraili

Analysis of Zelli’s Vocal Style:

Peyman Nadimi-Far

Research Concert: Reconstruction of Zelli’s Esfahan and Bayat-e Tork Recordings

Vocals: Peyman Nadimi-Far

Piano: Ghazal Nazer Fasihi

Continuation of the Research Concert after the Intermission: Reconstruction of Zelli’s Chahargah and Afshari Recordings and One of His Tasnifs

Vocals: Peyman Nadimi-Far

Tar: Bahareh Fayyazi

Reza-Qoli Mirza Zelli (1286–1324 SH / 1907–1945)

The late **Reza-Qoli Mirza Zelli**, son of Prince Ahmad Mirza, was one of the renowned vocalists of his era.

He completed his musical education under two great masters:

- **Abolhasan Eghbal (Eghbal-al-Soltan)**
- **Aref Qazvini**

In 1933 (1312 SH), the British **Columbia Record Company** recorded 23 discs featuring his voice.

In these recordings, Zelli was accompanied by:

- Abolhasan Saba
- Mushir Homayoun Shahidi
- Ahmad Ebadi

In 1938–1939 (1317–1318 SH), the **Naim Record Company** (probably in Iraq) also recorded several of his performances.

Characteristics of Zelli’s Vocal Style:

- Combining deep knowledge of Persian vocal music with personal creativity and an extraordinary God-given voice.



- Making full use of vocal capabilities in performing all aspects of singing, including various types of **ghalt** and **tahrir** (ornamentations).
- Avoiding monotony in the execution of vocal ornaments and employing different types of tahrir appropriately.
- Achieving a concise yet expressive delivery of vocal phrases and melodic sections (**gushehs**) with a refined balance between simplicity and complexity.
- Extraordinary speed in performing vocal ornaments while maintaining clarity, precision, and distinct articulation.
- Paying attention to the poetry of contemporary poets.
- Maintaining dignity, discipline, and order in vocal performance and avoiding any haste in delivering poetic texts.
- Making limited and highly selective use of supplementary vocal words, sounds, and expressions.
- Performing vocal ornaments (**tahrir**) in most cases after completing the lyrical phrase.
- Preserving clarity, tone color, and resonance of the voice both in high registers and in low registers.

Illustrated Report on the Recent Research Session of Avaye Mehrabani Cultural and Artistic Institute
In cooperation with the Music Association at Roudaki Hall

38- A Review of Recorded Works of Iranian Acting and Musical Theatre (13 July 2007)

Source: ISNA News Agency Report

The thirty-eighth monthly specialized research session on Iranian Dastgah music, entitled:

“A Review of Recorded Works of Acting and Iranian Musical Theatre” was held on Friday, 13 July 2007, at **Roudaki Hall**.

According to the report by the music correspondent of the **Iranian Students News Agency (ISNA)**, this program was organized by the **Avaye Mehrabani Cultural and Artistic Institute** in cooperation with the **Music Association** and **Vahdat Hall**.

At the beginning of the program, **Ahmad-Reza Asaadi**, the presenter of the event, came onto the stage and introduced the session.

Continuation of the Report on the Research Sessions of Avaye Mehrabani Cultural and Artistic Institute

At the end of the program, three examples of **traditional entertainer (Motrebi) performances**, along with a film documenting the efforts of some researchers to revive these traditions, were presented. A musical piece related to **“Fuel Rationing”** composed/performed by **Javad Rafiei** was also played.

**39- Repetition of the Zelli Program
(20 July 2007 – Semnan – Aftab Hall)**

A repeat performance of the research program dedicated to the works of **Reza-Qoli Mirza Zelli** was held in Semnan at Aftab Hall.

**40- Darvish Khan
(6 September 2007 – Taleqan – Zidasht Village)**

A special research program dedicated to **Darvish Khan**, one of the great masters of Iranian tar and composition, was held in Zidasht Village, Taleqan.

**41- A Review of the Position and Works of Orchestral Music in Iran
(14 December 2007 – Roudaki Hall)**

A research session examining the history, role, and development of orchestral works in Iranian music was held at Roudaki Hall.

Research Sessions Held in 2008

**42- A Review of the 5,000-Year History of the Oud and Its Playing Techniques
(20 June 2008 – Roudaki Hall)**

A research session devoted to the history of the oud (**barbat**) over five millennia and the evolution of its playing techniques.

**43- A Review of the Works of Eghbal Azar and Bigcheh Khani
(8 August 2008 – Roudaki Hall)**

A research program focusing on the life, works, and musical styles of:

- Eghbal Azar
- Bigcheh Khani

**44- Research and Reconstruction of Tasnifs Attributed to Abd al-Qader Maraghi
(3 October 2008 – Roudaki Hall)**

A research session dedicated to the study, analysis, and reconstruction of Tasnifs attributed to **Abd al-Qader Maraghi**, the renowned medieval Persian musician and theorist.

**45- A Review of the Life and Works of Morteza Ney-Davoud
(19 December 2008 – Roudaki Hall)**

A research session examining the biography and musical legacy of **Morteza Ney-Davoud**, one of the most influential tar players and composers of modern Iranian music.

Research Sessions Held in 2009



**46- A Review of Recordings from the London Journey:
“Known and Unknown Aspects of the London Journey (1909)”
Commemorating the Centenary of Sound Recording in London
(20 November 2009 – Roudaki Hall)**

A special research session marking the 100th anniversary of sound recording in London, focusing on the historical recordings made during the Iranian musicians’ journey to London in 1909.

**47- Structural Analysis of Old and New Styles of Noheh Singing in Iran
(29 January 2010 – Roudaki Hall)**

A research session examining the structure, historical development, and stylistic differences between traditional and contemporary forms of **Noheh singing** in Iran.

**48- Connections Between Traditional Iranian and Turkish Music
(13 March 2010 – Roudaki Hall)**

A research session exploring the historical, modal, and cultural relationships between Iranian traditional music and Turkish music.

Research Sessions Held in 2010–2011

Heavenly Melodies (Part 1)

In cooperation with the Artistic Deputy of the Ministry of Culture and Islamic Guidance and the Rudaki Foundation

Venue: Roudaki Hall

Research Topics:

- 1. Discography of Recorded Adhans and Prayers on Stone Records:**
Mohammad-Reza Shraili
- 2. A Study of Noheh Singing and Iranian Dastgah Music:**
Matin Rezvani-Pour





Book Publications

1. **Noheh Singing in Iran**
Author: Matin Rezvani-Pour
2. **72 Authentic Iranian Religious Nohehs with Memorable Melodies**
Author: Matin Rezvani-Pour
In cooperation with the **Basij Combatants' Association** and the **Organization of Endowments and Charitable Affairs**
3. **Dastgahs and Avazha (Modes and Vocal Genres of Iranian Music)**
Author: Salman Salek
4. **Commentary on the Cycles of Mawlana Mobarakshah**
Translation: Salman Salek
5. **Folk Music of Tonekabon**
(Along with a CD containing audio examples)
Author: Seyyed Bijan Madani
6. **Golestan-e Neshat (The Garden of Joy)**
Author: Alireza Akhavan Mahdavi
7. **Narmeh Khal**
Author: Ahmad Akhavan
8. **Dastgahs and Avazha (Volume 2)**
9. **Pathology of Music Consumption in Iran**
Authors: Afsaneh Tousi, Farhad Emam Jomeh
Published by: Avaye Mehrabani Publications
Year: 2018
10. **In Memory of the Past: Pieces by Abolhasan Khan Saba for Ney**
Collected by: Jamshid Andalibi
Year: 2021
11. **The Radif of Baqer Khan Rameshgar for Kamancheh**
Author: Hossein Salek
Year: 2021
12. **Twenty Pieces for Daf**
Author: Hamid-Reza Nasiri-Fard
Year: 2021

13. **Analysis of Iranian Dastgah Music**
Author: Salman Salek
Year: 2023
14. **Eternal Bow Strokes of Master Farhang Sharif**
Author: Salman Salek
Including a previously unreleased album by Master Farhang Sharif
Year: 2023





Other Activities

Introduction to Some of the Supplementary Activities of Avaye Mehrabani Cultural and Artistic Institute

Participation in the First Tehran Music and Audio Works Exhibition (January 2008)

At this exhibition, the audio and visual products of **Avaye Mehrabani**, consisting of **70 titles**, were presented and received significant attention from visitors.

Furthermore, as part of the exhibition's research sessions, a program organized by the Institute entitled:

"Discography of Recorded Works of Iranian Music"

was held at the amphitheater of the **Institute for the Intellectual Development of Children and Young Adults** (the exhibition venue).

Senior officials from the Ministry of Culture and Islamic Guidance, as well as prominent masters of Iranian music, visited the exhibition and showed their appreciation for the Avaye Mehrabani booth.

Participation in the Cannes Music Festival (France) – MIDEM Exhibition (February 2008)

Following participation in the Tehran Audio Works Exhibition, the Music Office of the Ministry of Culture and Islamic Guidance selected **Avaye Mehrabani** along with two other companies as the three outstanding publishers to represent Iran at the MIDEM Music Festival in France.

The cultural and artistic productions of Avaye Mehrabani were presented at this international event.

Participation in this exhibition was an important milestone in introducing the Institute's artistic productions and publications to an international audience.

Cooperation with the Women's Affairs Department of Tehran Governor's Office in Organizing the "Resonance of Sacrifice" Congress (12-19 July 2009)

This congress was organized by the **Tanin-e Isar Association** in cooperation with:

- The Women's Affairs Department of Tehran Governor's Office
- Tehran Province Cultural and Islamic Guidance Office
- Several other organizations and institutions

The activities of Avaye Mehrabani in this congress included:

1. Production of the Audio Album "Tanin-e Isar" (The Resonance of Sacrifice)

Music composition and arrangement:

- Siamak Nosratbakhsh
- Alireza Ghadir Zare

The album included five pieces:

- Martyr
- Patient and Kind
- Angel of Love
- I Miss You Without You
- Mother of a Martyr

2. Production and Distribution of the Album

15,000 copies of the produced album were duplicated and distributed.

3. Organization of a Choir Festival

With priority given to schools for the children of martyrs and veterans.

The winning groups, according to the jury's decision, were:

1. Aftab Group
2. Hananeh Group
3. Velayat Group

4. Musical Performances During the Opening Ceremony of Azadi Studio and the Exhibition at Mellat Park Campus

For seven days, musical performances were presented.

The produced pieces were performed by:

- Majid Akbari
- Iman Alipour
- Iman Sabkheiz

Additional technical services, including sound and lighting, were also provided by the Institute.

5. Holding an Ashura Mourning Ceremony (Muharram 1390 / 2011)

Organized with the cooperation and support of the **Cultural Heritage and Tourism Organization**.

Participation in the Music Exhibition in Cooperation with the House of Music

This exhibition was held simultaneously with the **House of Music Celebration** in the courtyard of **Vahdat Hall** for five days starting from 9 October.

Twenty selected music publishers participated.

A considerable number of prominent masters, artists, and officials from the Ministry of Culture, including:

- Ali-Reza Sarir
- Hamid Pirnakan
- Master (Hosseini)

visited the exhibition and the Avaye Mehrabani booth.

Channel 3 of Iranian television also conducted an interview with Salman Salek, which was broadcast during the same week.

Cultural and Artistic Events

Launch Ceremony of the Album “Rahro” (2016)

A ceremony was held to introduce and launch the album **“Rahro”**.

Release and Launch Ceremony of the Album “Gohar-e Jan”

The unveiling ceremony of the album **“Gohar-e Jan”** was held at Ketab Elahiyeh with the presence of musicians, artists, and music enthusiasts.

According to the public relations department of Avaze Mehrabani Cultural and Artistic Institute, the album:

“Gohar-e Jan”

with:

- Composition: Salman Salek
- Arrangement: Abbas Azad
- Vocals: Vahid Taj

was unveiled on Friday, 21 June 2019.

The ceremony was warmly welcomed by enthusiasts of Iranian classical music.

Special guests included:

- Mozafar Shafiei, veteran Iranian vocalist
- Mohammad Mar’ati, PhD in Ethnomusicology from France and professor at the University of Art

Launch Ceremony of the Album “Sedayam Kon” (Call My Voice)

The album **“Sedayam Kon”** was unveiled on Saturday, 18 June, at the Beethoven House Museum.

The ceremony began with speeches by:

- Master Abdoljabbar Kakayi, poet
- Masrour Sheidai, responsible for mixing and mastering the album



The album was produced with:

- Composition and vocals: Abbas Azad
- Arrangement: Armin Morshed

in cooperation with:

- Avaye Mehrabani Institute
- Javan Publishing

and was distributed through the Lorka website and international digital platforms.

Master Kakayi, Master Shahrokh Fereydousfi, and several leading Iranian musicians collaborated with Abbas Azad on this album.

Launch Ceremony of the Album “Sarv-e Kharaman”

Publisher: Avaye Mehrabani Cultural and Artistic Institute

A new work in Iranian music:

“Sarv-e Kharaman: A Narrative Based on the Poetry of Rumi”

was unveiled at Jamarān Cultural Center.

The album, composed by **Hamid-Reza Arab** and performed by **Ali-Asghar Esmaeili** and **Hamid-Reza Esmaeili**, is based on:

- Poems by Rumi
- Poems by Feyz Kashani

and is composed in **Homayoun mode**.

The album includes:

- Rhythmic pieces
- Chaharmezrab sections
- Vocal pieces in Shushtari mode

The composer, Hamid-Reza Arab, is a ney player and student of Master Mohammad-Ali Kianinejad.

The recording was completed at **Peyvak Studio** with sound engineering by **Yaser Fallahpour**.

Musicians of the “Del-o-Jan” Ensemble:

- Hamid-Reza Arab – Ney
- Seyyed Amir-Mehdi Mofid-Moqaddam – Barbat
- Kourosh Hejazi Azad – Tombak
- Ali Arab – Ney
- Saeb Kakavand – Tar
- Mehdi Mortazavi – Santur
- Nima Haddadi – Daf
- Milad Moradi – Kamancheh



The unveiling ceremony was held on Wednesday, 18 May 2022, at Jamarān Neighborhood Cultural Center.

Avaye Mehrabani Webinar Concert
“Finding Peace Through Music During the Coronavirus Era”

Date:

Friday, 21 August 2020

Time:

17:00–19:00

Participants:

- Dr. Hassan Jamshidian
- Maryam Amiri Jah
- Dr. Mohammad-Ali Mar’ati
- Bahram Shojaei
- Afsaneh Tousi

Launch Ceremony of the Album “Mah Dar Keshou”

Singer:

Mohsen Mostakin

Composer:

Kourosh Behrad

Launch Ceremony of the Album and Book
“Eternal Bow Strokes of Master Farhang Sharif”

Held on:

20 February 2024

At Arasbaran Cultural Center

This work was produced and published by Avaye Mehrabani Institute under the management of **Afsaneh Tousi**, with research and writing by **Salman Salek**.

The ceremony began with the screening of a documentary about Farhang Sharif produced by **Mahdi Heydari**.

The presenter of the event was **Seyyed Abbas Sajjadi**.

First, Master **Yadollah Kaboli**, who created the calligraphic design of the album cover, was invited to speak about Master Farhang Sharif and the artwork.

A private performance by Masters:

- Mohammad-Reza Shajarian
- Farhang Sharif

recorded in the United States in 1992, was screened publicly for the first time.

Then Master **Hossein Alizadeh** spoke about Farhang Sharif and his musical style.

Afterwards, Salman Salek presented explanations about the album and book.



Mrs. **Mansoureh Rezaei**, wife of Master Sharif, expressed her appreciation to the masters and production team.

Hamid-Reza Nourbakhsh, director of the House of Music, also spoke about Master Farhang Sharif and the atmosphere of his music.

Following this, an improvised instrumental-vocal performance was presented:

Vocals: Hamid-Reza Nourbakhsh

Tar: Salman Salek

Mode: Segah

During the unveiling ceremony, Master **Iraj Khajeh-Amiri** unexpectedly entered the hall and received a warm standing welcome from the audience. He joined the other masters on stage for the official unveiling.

At the end of the ceremony, he was invited to sing in memory of the late Master Farhang Sharif. Accompanied by Salman Salek's tar, he performed several verses in Dashti and Oshaq modes, bringing the event to a memorable conclusion.

Launch Ceremony of the Album, Documentary, and Book on Janab Damavandi

A commemorative ceremony honoring **Mohammad Fallahi**, known as "**Janab Damavandi**," was held on:

11 March 2025

At Arasbaran Cultural Center

The event marked the **150th anniversary of the birth** of this distinguished Iranian vocalist.

The ceremony was organized in cooperation with:

- Avaye Mehrabani Institute (managed by Afsaneh Tousi)
- Fallahi family (descendants of Janab Damavandi)

The program included the screening of a 90-minute documentary directed and produced by **Kian Fallahi** (great-grandson of Janab Damavandi), presenting newly discovered documents about the artist's life.

Prominent figures of Iranian music discussed his artistic legacy.

Salman Salek, artistic director and chairman of the board of Avaye Mehrabani Institute, emphasized the importance of documenting music history and correcting historical inaccuracies. He also referred to the similarity between Janab Damavandi's voice and Seyyed Hossein Taherzadeh's voice, which had led to incorrect attribution of some recordings.

At the end of the ceremony, the collection of Janab Damavandi's works was unveiled.

The event was attended by many artists and researchers, including:

- Hamid Bastani Parizi
- Majid Derakhshani
- Mozafar Shafiei



- Masoumeh Mehrali
- Seyyed Alireza Mirali-Naqi
- and others

The presenter was Seyyed Abbas Sajjadi.

Launch of the Audiobook “Who Was It? Who Wasn’t?”

Held by Avaye Mehrabani Cultural and Artistic Institute:

Date:

25 April 2025

Time:

16:00

Venue:

Arasbaran Cultural Center

The program began with a video presentation featuring comments from the production team.

Presenter:

Seyyed Abbas Sajjadi

Writer and producer:

Dr. Elham Sadat Afraz

Music:

Hamid-Reza Afrideh

Narrator:

Ms. Soraya Ghassemi

Master Abdoljabbar Kakayi presented critical remarks and analysis of the audiobook.

At the end of the ceremony, the physical edition of the book was also unveiled.

The work is available digitally through:

- Fidibo
- Bleepunes
- International digital platforms





Photo Gallery