**Fasl Nahawand** is a family of Maqamat evoking drama and emotion extremes. In Western music, it is frequently used to evoke sadness. The Turkish spelling is Nihavent while its Persian *dastgâh* is named Navâ. Its basic form is essentially equivalent to the Western classical harmonic minor mode. A gentler form of Nahawand is Farahfazah, equivalent to the Western natural minor mode – also known as Aeolian – and the descending version of the Western melodic minor mode. While Western culture associates these sounds with sadness, anger, and pain, some Middle Easterners find Nahawand capable of expressing excitement, joy, and contentment.

**Morena** is a Sephardic Jewish song that most likely dates to mediaeval times, when Spain – or Andalucia – was ruled by Islamic princes. After 1492, when Jews and Muslims were forced to practise in secret on pain of death, such songs were used to encode hidden religious and spiritual meanings while overtly sounding like innocuous folksong to non-Jews. The overt meaning of the opening couplet is “Black one, I call myself/ though I was born white.” Its secret connotations are limitless.

**Shabe Eshghe** is a love song by the Persian singer Hayedeh. Following the Iranian Revolution, Hayedeh continued her career in Los Angeles along with much of the Iranian artistic community. This popular song is from the final period of her career, the 1980's.

Just last month, tensions in the Caucasus mountains again flared up over governance and territorial control of Nagorno-Karabakh. But real estate is far from the only struggle for ownership between Armenians and Azeris. The folksong **Sari Gelin**, performed here in its Azeri version, is claimed by both Armenia and Azerbaijan. Not to be outdone, the Turkish also claim the song as their own, with a popular, faster five-verse version that is radically different from the Azeri Turkish. At least all three versions agree that the singer is longing to marry a blond-haired woman.

**Sawah** is instantly the most recognizable composition by Abdel Halim Hafiz, one of the four most important composers of Egyptian classical music. Universally beloved in the Arab-speaking world, it is the
lament of the migrant worker forced to be far from his beloved wife in order to earn an income to support her and the children. The composition uses the Turkish pşrev form (bashraf in Arabic). While it starts and ends in Nahawand, the khane sections make use of maqamat Bayyati, Hijaz, Rast, and Sikah, foreshadowing the rest of our program. The taslim switches between the harsher base form of Nahawand and the gentler form of Farahfazah, symbolising the reluctant acceptance by the migrant worker for his chosen livelihood.

**Fasl Hijaz** expresses the longing of the mystic for the Divine. This longing is also symbolised by the desert, the literal meaning of “Hijaz”, which is the endonym of the Arabian peninsula. Hijaz is one of two forms of Maqam Hijaz, the root form of which places secondary emphasis on the 4th tone whereas the maqamat of Fasl Hijaz-kar places secondary emphasis on the 5th. The Turks call this Makâm Hicaz, while Persians call it Dastgah Homâyun.

**Dulab Hijaz** was brought to us by Iraqi-Jewish classical musician Yair Dalal, who had much to teach our ensemble about classical practice in Iraq. We asked him about a composer or written origin for this piece, but he shook his head while saying “very old.” A dulab is a short composition used as a prelude to a song, usually as part of a much larger suite.

**Raftam ke Raftam** is one of the most intense Persian songs. Its literal meaning has to do with a woman who has left her lover. The woman sings of her loneliness, regret, and inability to understand why she left, saying “I went because I went.” A haunting version of the song was recorded by the legendary Iranian singer Marzieh in the 1960's or 1970's. After the 1979 revolution, she was banned from singing to audiences of men and women together. Since she was only permitted to sing to women alone, she refused, saying “My singing is for all Iranians.” She would walk into the mountains near Tehran and practice her radif by a waterfall so that she could not commit a crime by allowing anyone to hear her sing. After struggling against government oppression for nearly two decades, Marzieh left Iran and found a
**Fasl Ajem** is a family of maqamat which includes the Western major scale. In Turkish, it is spelled Acem while the Persian *dastgâh* is named Mahur. Our final piece is in the specific maqam of Jihargah (*dastgâh* Chahargâh), wherein the 3rd and 7th degrees are pitched slightly lower than those of Ajem, which itself has 3rd and 7th lower than the major scale, tuned exactly like the Western major was in the Baroque era and earlier. The maqamat of Ajem evoke strength and majesty, and are typically used in national anthems all over the world. Ajem can also convey a sense of cheerfulness as in our final song.

**Mayeh Asheghaneh** is a sweet springtime love song composed in the 1960's by the wife-husband team of singer Homeyra and violinist Parviz Yahaghi. When the Revolution came to Iran, Homeyra left to continue her career while Yahaghi remained in Tehran to continue his. In many ways, this beautiful song embodies the spirit of many happy memories left behind by the Revolution.

The Macedonian dance song **Tino Mori** is a women's song sung from the point of view of a young lady who has been married to a man living very far away. The distance breaks her heart so much, the singers wish for her parents to die for being so cruel to their daughter.

**Tala Min Bayt Abuha** was the first song on our last Barnes Hall concert and is the last song tonight. It is a simple love song in maqam Jihargah, in which the target of the singer's affections repeatedly turns him down. It was composed by Samir Iskenderiya, a Jewish musician from Alexandria, Egypt who was also a double agent for both the Mossad and Egypt's own intelligence service.

Refrain:  
Tal3a min beit abuha  
Royeh3al beit eljiran.  
Tal3a min beit abuha  
Royeh3al beit eljiran.  
Fatma salm 3al3aya  
Yimkin el helu za3alan.  
Fatma salm 3al3aya  
Yimkin el helu za3alan.

welcoming audience of exiles around the world. She discovered that her performance of Raftam ke Raftam had taken on a far greater meaning than its original version. Iranians in exile see Iran as the jilted lover while the woman who left is the revolution which failed to deliver its promises of human freedom and an end to political corruption. Iranians used to pass around cassette tapes of this song along with other banned music, but with the advent of the internet age, Iranians now exchange such music through encrypted email and file hosting in other nations.

**Hat Ayuha s-Saqi** is one form of a classical Arabic mystical song, in which the singer literally calls forth a wine-bearer to pour him an alcoholic beverage in which to muddle his reminiscence of lost love. The melody starts in Bayyati, but lingers heavily on Hijaz from the 4th, a form of Bayyati called Karjighar, and its middle section moves to maqam Rast to briefly express the singer's most sincere love before returning to the wine cup.
**Fasl Rast** has a strange third tone that sits between the keys of E and Eb on the piano. To the Western ear, it is either a major scale with a very flat 3rd tone or a minor scale with an awkwardly sharp 3rd tone. Rast is the name used in both Turkish and Arabic classical music, while the Persian *dastgâh* is Rast-Panjgâh. Rast is used to express power and sound mind, therefore being used heavily in Islamic religious music. In secular contexts, it expresses masculine love or desire. A very closely related Fasl to Rast is Fasl Sikah, called Segâh in Turkish and Persian. This second form starts and ends on the aforementioned note between E and Eb, suggesting weakness and instability, in contrast to the strength expressed by Rast. The pieces in this Fasl are all accompanied tonight by bağlama, even though the instrument is not typically used for classical classical music in Turkey. However, the bağlama's kinship to the Persian setâr warrants its use in all of them.

**Alâ Yâ Ayuhâ s-Sâghi** was composed to the lyrics of the first ghazal from the Diwan of Hafiz-e Shirazi, the legendary mediaeval Persian poet. Hafiz was inspired by the Arabic muwashshah (called muwashsheh in Iran) song with which we concluded the first half of the concert, and so the first couplet of this Persian poem is actually in Arabic.

*O beautiful wine-bearer, bring forth the cup and put it to my lips*
Path of love seemed easy at first, what came was many hardships.
With its perfume, the morning breeze unlocks those beautiful locks
The curl of those dark ringlets, many hearts to shred strips.
*In the house of my Beloved, how can I enjoy the feast*
Since the church bells call the call that for pilgrimage equips.
With wine color your robe, one of the old Magi’s best tips
Trust in this traveler’s tips, who knows of many paths and trips.
*The dark midnight, fearful waves, and the tempestuous whirlpool*
How can he know our state while ports house his unladen ships?
I followed my own path of love, and now I am in bad repute
*How can a secret remain veiled, if from every tongue it drips?*
If His presence you seek, Hafiz, then why yourself eclipse?
*Stick to the One you know, let go of imaginary trips.*

The music of the piece was composed by the 20th-century master musician Mohammed Reza Shojarian. Like its muwashshah predecessor, this piece is based in Rast but emphasises other dastgâh as the emotion behind each couplet changes.

Our Turkish Rast Suite is a medley of four classical Ottoman Turkish songs arranged into a dance suite. Technically, all but the second are actually in maqam Sikah, a *fasl* frequently interchanged with Rast. The two songs, *Aşkınla yandım harab oldum* and *Yine Bir Gül*, visit the classical Turkish poetic idiom of burning with love. With *Gezdeğim dikenli aşk yollarında*, the set's tempo and pitch are kicked into higher registers, exploring the third jins of maqam Sikah, which sounds like C harmonic minor to the Western ear, until we hear the final tone of Sikah. The lyric borders on masochism, invoking fear among images of thorns and the singer's “broken” inspiration. The meaning of the concluding song, *Bala çiçek açar bahar gelende*, is pulled into three disconnected directions, obscuring its meaning. A bud is pushing forth from a branch in the springtime, there are dark eyebrows and eyelashes, and a declaration of love, but no more than our imagination to connect them.

We conclude our Fasl Rast with an Egyptian *sharqi* in maqam Sikah named *Raks el-Hawanim*, or the Dance for the Women. Like all *sharqi*, this piece is used to instruct novices to Fasl Sikah in the traditional placement of melodic and rhythmic emphases.