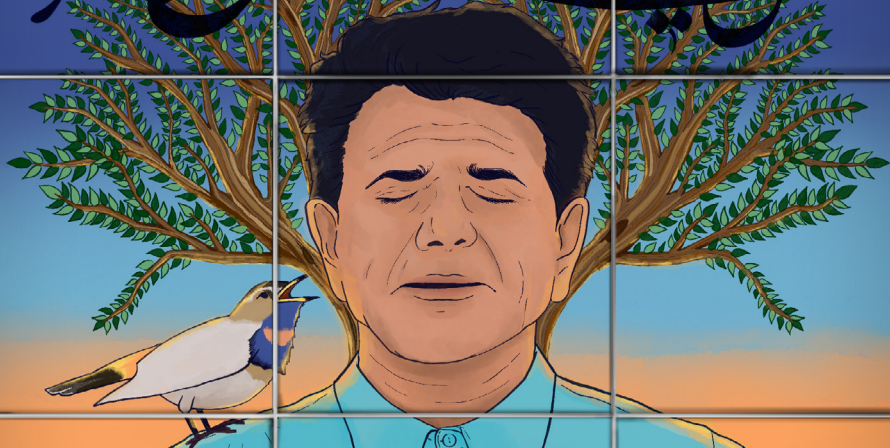


فلاک و من



THE SINGER SAID: BIRD OF DAWN
A TRIBUTE TO MOHAMMAD-REZA SHAJARIAN

REEM KELANI

محمد رضا شجریان

إِهْدَاءٌ إِلَى رُوحِ الْفَنَّانِ الْكَبِيرِ
الْأَسْتَاذِ مُحَمَّدٍ رِضَا شَجَرِيَّانِ

(۱۹۴۰-۲۰۲۰)

تقدیم به روح نوازنده بزرگ
استاد محمدرضا شجریان

(۱۳۱۹-۱۳۹۹)

Dedicated to the memory of the singing master
'Ostad' Mohammad-Reza Shajarian

(1940-2020)

﴿رَبَّنَا لَا تُزِغْ قُلُوبَنَا بَعْدَ إِذْ هَدَيْتَنَا وَهَبْ
لَنَا مِنْ لَدُنْكَ رَحْمَةً إِنَّكَ أَنْتَ الْوَهَّابُ﴾

سُورَةُ (آلِ عِمْرَانَ)، آيَةُ (۸)

﴿پروردگارا! دل هایمان را پس از آنکه
هدایتان فرمودی منحرف مکن، و از
سوی خود رحمتی برما بخش؛ زیرا تو
بسیار بخشنده ای﴾

سوره (آل عمران)، آیه (۸)، (ترجمه انصریان)

﴿Our Lord! Do not lead our hearts
astray, now that You have shown us
the right path, and grant us Mercy
from Your Absolute Self, You are
the Ultimate Giver﴾

The Holy Qur'an (transl. Kelani), 3:8



Singing master, musician and calligrapher Mohammad-Reza Shajarian was born in 1940 in the holy city of Mashhad in northeast Iran. Hailing from a devout Shi'a Muslim family, Shajarian learned *tajwīd*, the discipline of reciting the Qur'an, from an early age. He graduated from there to learn the complex *radīf* style of classical Persian music, a repertoire which comprises old, largely secular, traditional melodies.

As well as being one of the world's greatest singers, with a tenderly defiant tenor voice, what especially endeared Shajarian to the Iranian people was his humility and his courage in speaking truth to power, both within his songs and without.

In 1978, when Mohammad Reza Shah Pahlavi (r. 1941-1979) introduced martial law and the army fired on protesters in Tehran's Jaleh Square, Shajarian and other leading figures in Iranian music wrote a letter of protest to the government and declared a boycott of state media.

Years later, after a security crackdown on protesters in the wake of contested election results in 2009, President Mahmoud Ahmadinejad referred to the protesters as 'dust and trash.' In response, Shajarian told a BBC reporter that he considered himself to be the 'voice of dust and trash.' He also asked the government not to play his earlier recordings on national radio and television. As a consequence of his stance towards what came to be known as the 'Green Movement', Shajarian was never again invited to perform publicly in Iran.

One of these recordings is the plaintive prayer 'Our Lord', (*Rabbanā*), which hearkened back to Shajarian's younger days as a reciter, or *qārī*, of the Qur'an. *Rabbanā* is neither a song nor a hymn; rather, it's a *tajwīd* medley of verses from four different chapters in the Qur'an, each verse being a supplication which opens with the word 'Rabbanā'. This iconic recording has been associated with Shajarian for 40 years, and

it was regularly broadcast during the month of Ramadan to announce the breaking of the fast.

Arguably, Shajarian's most famous signature tune remains 'Bird of Dawn' (*Morgh-e Sahar*), which is the second track on this tribute EP. If Shajarian has rightfully been described as the 'voice of Iran', this song could easily be viewed as the 'spirit of Iran'. All one needs to do is to watch footage of Shajarian's live performances of this song, often following persistent encore requests, to realise the subtle power of this seemingly delicate work.

The story of a caged bird trying to break free from its bonds risks being classed as a cliché. But the exquisitely lyrical verse of one of Iran's most celebrated poets, Mohammad-Taqi Bahar (1886-1951), has ensured that this melodious tale is as subversive as ever. No wonder, since it was first penned during the 'awakening period' of Iran in the 1920s, when Iranians were

facing repression amidst their struggle to gain parliamentary representation during the rule of Reza Shah Pahlavi (r. 1925-1941).

The fact that Mashhad-born Bahar had previously had the prestigious title of poet laureate, King of Poets (*Malek o-Sho'arā*), bestowed on him did not stop him from joining the revolutionary movement at the beginning of the 20th century, which aimed at the establishment of a parliament in Iran. This was during the latter period of the Qajar dynasty, when many sectors of Iranian society took part in the Constitutional Revolution of Iran (1905-1911).

Bahar had originally written two stanzas for 'Bird of Dawn'. The famous rendition associated with Shajarian and most other artists who have covered this song comprises the first, more lyrical, stanza. The second, less frequently performed, stanza was banned during the reign of Reza Shah Pahlavi, because of its relatively unconcealed political message.

But even if Shajarian had focused only on the first stanza, he nevertheless sang a quintessential protest song with nuance and passion. And despite the protagonist's cry for safe deliverance, the regime of the Ayatollahs could not ban the song, because 'Bird of Dawn' had already been etched in the collective memory of the Iranian people. It is an anthem which embodies their struggle for freedom and democracy, from the beginning of the 20th century to the present.

Politics aside, 'Bird of Dawn' conveys an ambrosial air of spirituality. This, of course, is because Shajarian had been a reciter of the Qur'an, and Bahar a cleric (earlier in his life). Like Shajarian, Bahar learned classical Arabic, and it's believed that he had memorised a considerable portion of the Qur'an.

As for the music of this hymn to freedom, it was set by Isfahan-born composer, *radīf* master and *tār* virtuoso, Morteza Neidavoud (1900-1990). Born into a musical family of

Persian Jews, Neidavoud continued in the tradition of Jewish musicians who had been prominent in the musical scene of Iran in the 19th century. Neidavoud's talent blossomed when his family moved to Tehran, where he began to learn classical Persian music under the tutelage of some of the finest musicians of his time, both traditionalist and innovative masters.

After the Iranian Revolution in 1979, Neidavoud moved to the US, where he lived until he passed away at the age of 90. 'Bird of Dawn' remains his, and indeed Bahar's, most famous work. Its endurance has kept a love of traditional and classical music to the fore in the collective taste of the Iranian people, despite the multitude of non-classical musical forms which have developed since.

The first track on this EP is in effect the 'āvāz' metre-free vocal form, the main genre in Persian music which is based on improvisatory interpretations of a

classical text. To this end, I chose a poem in classical Arabic which speaks of the travails of an unnamed singer, penned by Palestine's national poet Mahmoud Darwish (1941-2008).

Serendipity dictated that the lyrics of 'The Singer Said' (*Qāla al-Mughannī*) could have easily been written about Shajarian himself, about his journey and his purpose, down to rhyming Arabic words shared with Farsi.

Mahmoud Darwish was born in Al-Birwah village, east of Acre on the Mediterranean Sea, which was captured and destroyed by Israeli forces in 1948. This poem is from Darwish's famous early anthology 'Lover from Palestine' (*'Āshiqun min Filisṭīn*), 1966. I use some excerpts in the song, rather than the full poem.

For Darwish, the singer does indeed have a 'say'. The great Palestinian poet and literary historian, Dr Salma Khadra Jayyusi, places special emphasis on the musicality

of Darwish's poems because of their [transl.] "intimate and lyrical tone that seeps into the depths of heart and soul..."

Darwish passed away at the age of 67, leaving behind a rich legacy comprising 30 anthologies of poetry and prose, as well as numerous books and essays. His poetry has been translated into many languages, including Hebrew.

Like Darwish, Bahar's poetry and politics were skilfully intertwined, whilst retaining subtlety and clarity of purpose. Both poets paid the price for their creativity and activism, and each suffered imprisonment or exile at different times in their lives.

Similarly, Shajarian's voice is a representative of his people and of their demands for freedom and liberation. When he passed away on 8 October 2020, a video shared online showed mourners chanting: "*May the dictator die! Shajarian isn't dead!*"

For me, Iranian music and culture relate directly to my childhood and teenage years in Kuwait. Those years were accompanied by the voices of Shajarian and other Iranian musicians travelling across the sea on the waves of Iranian radio and television. This was only natural, given Iran's geographical proximity to Kuwait, but also because twenty to thirty percent of Kuwaiti citizens are of Iranian origin.

Known as '*Ajam*', i.e. 'non-Arab', Kuwaiti Iranians are descendants of Persians who immigrated to Kuwait over the last three centuries, the majority of whom came from the south and the southwest of Iran.

Often when I meet Iranians, they lovingly tease me about my 'Gulf Arabic' accent whenever I attempt to converse in Farsi. This is probably because of the influence of 'Kuwaiti Persian', known as '*Īmī*', a linguistic composite which comprises a group of dialects and sub-dialects of Persian and other languages from the southwest of

Iran. Dr. Abdulmohsen Dashti, Professor of Linguistics at The Public Authority for Applied Education and Training in Kuwait, notes that Kuwaiti Persian is expected to disappear within the next two generations.

I recall how miserable I felt when I arrived in the UK in the fall of 1989 to resume my postgraduate studies in Aquatic Resource Management (which I later abandoned for music). I used to walk aimlessly down High Street Kensington, near my Kings College campus, feeling isolated from everything and everyone. For some instinctive reason, my senses drew me towards the sound of Shajarian - as well as the trails of grilled kebabs - emanating from an Iranian restaurant. That was definitely the first profound sensation of the notion of 'home' since my departure from Kuwait - the land of my formative years - at the age of 26.

I walked into the restaurant and instantly burst into tears at the sight and smell of fresh flatbread baking in a conical clay oven.

This is the same bread that Palestinians in Kuwait use as a key component in the traditional dish of *musakhkhan*, where onions are cooked in olive oil and sumac, and then placed on the bread, alongside roasted chicken pieces.

The restaurant owner saw I was in distress and wondered why I was crying, and I told him I was homesick. When he asked where I came from, I froze. For which 'home' was I sick? That of my homeland, Palestine, where I had never lived? Or the land of my upbringing and education, Kuwait? The fact that I had been born in Manchester confused the owner, and me, even further.

He mused that my surname sounded Persian, and he quickly made the connection with the ancestor of my clan, Muslim jurist, scholar and ascetic, Abdul-Qadir al-Gilani (1078-1166). Also known as al-Jilani or al-Kelani, this revered mystic was born in Gilan by the Caspian Sea in the north of Iran, and the Qādirī Sufi order that is named

after him follows his teachings to this day. After offering me a glass of delicious saffron tea, the owner said: "People like you should *never* feel homesick."

And so, Mohammad-Reza Shajarian will continue to exist at the epicentre of where the personal and the collective meet, not just for the Iranian people, but for many others seeking an answer, and a sense of belonging.

Memory eternal روحش شاد رحمة ونور

قال المغيبي

The Musicians

'Oud

Basel Zayed (Palestine)

Piano

Bruno Heinen (UK/USA)

Double bass

Ryan Trebilcock (UK)

Tombak

Fariborz Kiani (Iran)

Drums

Riccardo Chiaberta (Italy)

Vocals & *dāireh*

Reem Kelani (Palestine)

نوازندگان

عود

باسل زاید (فلسطين)

پیانو

برونو هاینین (بریتانیا/آمریکا)

کنترباس

ریان تریبیلکوک (بریتانیا)

تمبک

فریبرز کیانی (ایران)

طبل بسته

ریکارڈو کیابیرتا (ایتالیا)

دایره

ریم کیلانی (فلسطين)

المُوسیقِیُّون

عُود

باسل زاید (فلسطين)

پیانو

برُونُو هاینین (بریتانیا/آمریکا)

کونترباص

رَیَان تَریبیلکُوک (بریتانیا)

تُمبَک

فَریبُرز کِیانی (ایران)

عُدَّة الطُّبُول "درَامز"

ریکارڈو کیابیرتا (ایتالیا)

دایره

ریم کیلانی (فلسطين)

The Songs

1. The Singer Said

(*Qāla al-Mughannī*)

2. Bird of Dawn

(*Morgh-e Saḥar*)

آهنگ‌ها

خواننده گفت

(قَالَ الْمُغَنِّي)

تصنيف مرغ سحر

(ظَائِرُ السَّحَر)

الأغنيَتَان

قَالَ الْمُغَنِّي

(خواننده گفت)

ظَائِرُ السَّحَر

(مُرغ سَحَر)

Reem Kelani plays a Turkish *dāireh* frame drum made of wood and plastic stretched over the frame, with iron rings inside.

Basel Zayed plays an 'oud handcrafted by the Armenian luthier Hagop Karebian, and tuned in the Arabic style.

Fariborz Kiani plays a *tombak* made of walnut wood and goatskin stretched over the drumhead.

Riccardo Chiaberta plays Bosphorus Cymbals.

Please consult the glossary for musicological & cultural terms.



The Singer Said

(*Qāla al-Mughannī*)

Poetry

Mahmoud Darwish
(1941-2008)

Music

Reem Kelani
(MCPS)

[The singer said]
This is how trees grow,
And pebbles fade
Slowly, but surely,
From the murmurs of the river

The singer, on the road to the city
Humming a tune, in the life of night

Wearily, he said to the wind:
Destroy me, so long as you are my life!
So long as fate continues to make its claim
And consume me, in tribute to the victory of ruins!
This is how rain falls

He said to those around him:
Anything... but regret
This is how I died... standing
Standing... I died like the trees

This is how rain falls
This is how trees grow

This is how trees grow

قَالَ الْمُغَنِّي

شِعْر

مَحْمُود دَرَوِيْش

(١٩٤١-٢٠٠٨)

مُوسِيقَا

رِيم الْكِيلَانِي

[قَالَ الْمُغَنِّي]

هَكَذَا يَكْبُرُ الشَّجَرُ

وَيَذُوبُ الْحَصَى

هَكَذَا يَكْبُرُ الشَّجَرُ

وَيَذُوبُ الْحَصَى

رُويْدًا، رُويْدًا

مِنْ حَرِيرِ النَّهْرِ

الْمُغَنِّي، عَلَى طَرِيقِ الْمَدِينَةِ

الْمُغَنِّي، عَلَى طَرِيقِ الْمَدِينَةِ

سَاهِرُ اللَّحْنِ، كَالسَّهَرِ

سَاهِرُ اللَّحْنِ، كَالسَّهَرِ

قَالَ لِلرَّيحِ فِي صَجَرٍ:

دَمِّرِينِي! دَمِّرِينِي، مَا دُمْتُ أَنْتَ حَيَاتِي

مِثْلَمَا يَدْعِي الْقَدَرُ

وَاشْرَبِينِي نَخْبَ انْتِصَارِ الرُّفَاتِ

هَكَذَا يَنْزِلُ الْمَطَرُ

قَالَ لِلنَّاسِ حَوْلَهُ:

كُلُّ شَيْءٍ، سِوَى النَّدَمِ

قَالَ لِلنَّاسِ حَوْلَهُ:

كُلُّ شَيْءٍ، سِوَى النَّدَمِ

هَكَذَا مِثُّ وَاقِفًا

وَاقِفًا، مِثُّ كَالشَّجَرِ

هَكَذَا مِثُّ وَاقِفًا

وَاقِفًا، مِثُّ كَالشَّجَرِ

هَكَذَا يَنْزِلُ الْمَطَرُ

هَكَذَا يَكْبُرُ الشَّجَرُ

هَكَذَا... هَكَذَا...

هَكَذَا يَكْبُرُ الشَّجَرُ

خواننده گفت (قَالَ الْمُغَنِّي)

شعر

محمود درویش
(۱۳۸۷-۱۳۱۹)

موسیقی

ریم گیلانی

[خواننده گفت]

چنین است که درختان رشد می‌کنند

و یخ سنگریزه‌ها ذوب می‌شود

آرام آرام

با زمزمه‌ی رودخانه

خواننده، در راه شهر

ترانه‌ای را چون شب‌زنده‌داری زیرلب می‌خواند

با خستگی به باد گفت:

تا زندگی منی، مرا نابود کن!

همان‌طور که فلک ویرانم می‌کند

و مرا به سلامتی پیروزی ویرانی بنوش

چنین است که باران می‌بارد

به اطرافیان‌ش گفت:

همه کاری کردم ولی پشیمانی نکردم

پس چنین مردم، ایستاده

ایستاده، چون درختان مردم

چنین است که باران می‌بارد

چنین است که درختان می‌رویند

چنین... چنین...

چنین است که درختان می‌رویند

Bird of Dawn

(*Morgh-e Saḥar*)

Poetry

Mohammad-Taqi Bahar
(1886-1951)

O Bird of Dawn, sing of our woes
Rekindle our anguished sorrows

Breathe out a deep fiery sigh
Break this cage, and begin anew

O fiery sigh! Set this cage aflame!
O Heaven! Don't cut the prime of my life!
O flower in blossom,
Look at this lover's face
Again, and again, and again!

Music

Morteza Neidavoud
(1900-1990)

O caged bird, escape your confinement
Cry out and sing for the freedom of man
With a single breath of fire,
Set free the people of this land

O broken-hearted bird!
Bring forth our freedom
And shorten the tale of our estrangement
Make it brief, as brief as you can

Arr.

Reem Kelani
(MCPS)

The tyranny of tyrants and the cruelty of hunters
Have blown my nest to the wind
O God! O Heaven! O Mother Nature!
Turn our dark night into bright dawn

Sing of our woes!

A new spring is upon us,
And flowers are in full bloom
The clouds in my eyes,
Are filled with drops of dew
This cage is dark and narrow,
Like my heart

طَائِرُ السَّحَرِ

(مُرْغِ سَحَر)

شِعْر

مُحَمَّدُ تَقِيّ "مَلِكُ الشُّعْرَاءِ" بَهَار

(١٨٨٦-١٩٥١)

مُوسِيقَا

مُرتَضَى نَبِي دَاوُود

(١٩٠٠-١٩٩٠)

التَّوْزِيعُ المَوْسِيقِيّ

رِيم الكِيلَانِي

يَا طَائِرَ السَّحَرِ

إِشْرَعِ بِالأَيْنِ

وَجَدِّدْ سَحْجِي

إِقْلِبْ هَذَا القَفْصَ

مِنْ تَنْهَدَاتِي المَلِيئَةِ بِاللَّهَبِ

رَأْسًا عَلَى عَقَبِ

أَيُّهَا البُلْبُلُ المَغْلُولُ الجَنَاحَيْنِ

أُخْرِجْ مِنْ قَفْصِكَ

وَعَنْ حُرِّيَّةِ الإنسانِ

بِنَفْسٍ وَاحِدٍ

إِمْلَأْ مَسَاحَةَ الرَّمَادِ المُنْتَرَاكِمِ لَهَبًا

فَطْلُمُ الطَّالِمِ

وَجُورُ الصَّائِدِ

قَدْ دَمَّرَا عُشِّي

يَا إِلَهِي! أَيُّهَا المَلَكُ! أَيُّتُهَا الطَّبِيعَةُ!

إِجْعَلُوا لَيْلَتَنَا المُظْلَمَةَ

فَجْرًا

هُوَ ذَا رِبِيعٍ جَدِيدِ

الرَّهْرَهُ تُزْهِرُ

وَعَمَامَةُ عَيْنِي نَدِيَّةُ

وَهَذَا القَفْصُ

مِثْلَ قَلْبِي، صَيِّقٌ وَمُظْلِمٌ

أَيُّتُهَا التَّنْهَدَاتُ الحَارِقَةُ

إِقْذِفْنَ اللَّهَبَ

فِي القَفْصِ

لَا تَقْطُفِي زَهْرَةَ عُمْرِي

يَا يَدَ الطَّبِيعَةِ

أَيُّتُهَا الزَّهْرَةُ النَّصْرَةُ

أُنْظُرِي أَكْثَرَ فَأَكْثَرَ

إِلَى هَذَا العَاشِقِ

أَيُّهَا الطَّائِرُ الوَلَهُ

إِخْتَصِرْهَا

إِخْتَصِرْ

إِخْتَصِرْ جِكَائَةَ الهِجْرَانِ

إِشْرَعِ بِالأَيْنِ...

تصنیف مرغ سحر

شعر

محمدمتقی "ملك الشعرا" بهار
(۱۲۶۵-۱۳۳۰)

موسیقی

مرتضی نی‌داوود
(۱۳۶۹-۱۲۷۹)

تنظیم موسیقی

ریم گیلانی

مرغ سحر ناله سر کن

داغ مرا تازه تر کن

زآه شرر بار، این قفس را

برشکن و زیر، و زیر کن

بلبل پرپسته! ز کنج قفس درآ

نغمهٔ آزادی نوع بشر سرا

وز نفسی عرصهٔ این خاک توده را

پر شرر کن

ظلم ظالم، جور صیاد

آشیانم داده بر باد

ای خدا! ای فلک! ای طبیعت!

شام تاریک ما، را سحر کن

نوبهار است، گل به بار است

ابر چشمم، ژاله بار است

این قفس چون دلم، تنگ و تار است

شعله فکن در قفس، ای آه آتشین!

دست طبیعت! گل عمر مرا مچین

جانب عاشق، نگه ای تازه گل! از این

بیشتر کن، بیشتر کن، بیشتر کن

مرغ بیدل! شرح هجران

مختصر، مختصر، کن

مرغ بیدل! شرح هجران

مختصر، مختصر، کن

مختصر، مختصر، کن

ناله سر کن

Glossary

‘*ajam* (also ‘*ayam*) عَجَم (عَيْم)

Literally meaning ‘non-Arab’ in Arabic, a term used to refer to Kuwaiti citizens of Iranian origin. (See ‘*Īmī*.)

āwāz آواز

Literally meaning ‘song’ in Farsi. In the context of the first track, a metre-free vocal interpretation based on a melodic mode and a classical literary text. The main form of classical Persian music.

dāireh دایره

Literally meaning ‘circle’ in Farsi, a medium-sized frame drum with small iron rings inside the frame. Used mainly by women in the traditional and classical music of Afghanistan, Iran, Turkey and other countries in the region.

dastgāh (pl. *dastgāh-ha*) دستگاه

Literally meaning ‘system’ in Farsi, a collection of modal systems in classical Persian music. There are 7 primary modes and 5 auxiliary ones, making 12 in total. (See ‘*māhūr*.)

Farsi فارسی

Also known as Persian, the official language of Iran, Afghanistan and Tajikistan. A member of the Indo-Iranian branch of the Indo-European group of languages. (See ‘*Īmī*.)

‘*Īmī* (also *Eimī*) عَيْمِي

Also known as ‘Kuwaiti Persian’, a distinct linguistic combination of dialects and sub-dialects of Persian and other languages from the southwest of Iran. Spoken by Kuwaiti citizens of Iranian origin. (See ‘*ajam*.)

māhūr دستگاه ماهور

A melodic mode in contemporary Persian music = C, D, E, F, G, A, B, C. One of the 7 main *dastgāh*-s, which translates as the Western major scale. The tonic on this recording has been transposed from ‘C’ to ‘B’ = B, C#, D#, E, F#, G#, A#, B. (See *dastgāh*.)

musakhkhan مَسَخَن

The national dish of Palestine, a slow-cooked peasant specialty that originates from the Nablus and Jenin areas. Traditionally prepared during the olive harvest, it comprises chicken, onions, olive oil and sumac on baked flatbread.

Ostad استاد

An honorific title denoting a teacher or master in Farsi. Also, the etymological origin of the Arabic word *ustāth*, with the same meaning.

‘*oud* (also ‘*ūd*) عود

Literally meaning ‘wood’ or ‘stem’ in Arabic, a short-necked fretless lute with four to seven strings.

Qādirī (also Qādiriyya) القَادِرِيَّة

A Sufi order that follows the teachings of Islamic mystic and jurist Abdul-Qadir al-Gilani (1078-1166). (See *sufi*.)

qāri' قَارِي

From the Arabic verb *qara'a* meaning 'to read', a person who is trained in the strict code which governs the recitation of the Qur'an. (See *tajwīd*.)

radīf رَدِيف

Literally meaning 'row' in Farsi. The entire series of traditional melodies in all 12 modes, passed down through the generations, from authorised master to student. In 2009, *radīf* was inscribed in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

sufi (also ṣūfī) صُوفِيّ

Relating to mysticism and asceticism in Islam. Derived from the Arabic *ṣūf* meaning 'wool', it refers to abstinence from worldly pleasures such as fine garb. (See *Qādirī*.)

tajwīd تَجْوِيد

From the Arabic verb *jāda*, meaning 'to become better' [at reading], the art and discipline of reciting the Qur'an. (See *qāri'*.)

tār تَار

A long-necked plucked instrument from the lute family, one of the most important instruments in classical Persian music. Characterised by six strings, a double-bellied structure, and a thin sheepskin membrane stretched over it.

taṣnīf تَصْنِيف

The most popular vocal form in classical Persian music, a pre-composed and non-improvisational song with a fixed-metre rhythm. In the context of this EP, 'Bird of Dawn' (*Morgh-e Saḥar*) is categorised under *taṣnīf*.

tombak (also zarb) تمبک (ضرب)

The principal percussion instrument in classical Persian music. A goblet-shaped drum carved of a single block of wood, with animal skin as the drum head. The name derives from the onomatopoeic *tom* 'primary beat' and *bak* 'secondary beat'.

فريق الإنتاج

مهندس الصوت	سَيِّفُ لُوه	شُكر خاص	د. عبدالمحسن دَشْتِي
ميكس	سَيِّفُ لُوه	أستاذ اللُّغويَّات	أُستاذ اللُّغويَّات
مهندس ماسْتَر	رِيم الكِيلَانِي	الهيئة العامَّة للتَّعليم التَّطبيقيّ والتَّدريب	الهيئة العامَّة للتَّعليم التَّطبيقيّ والتَّدريب
مونتاج سينمائيّ	يُك تِيلُور	دولة الكويت	دولة الكويت
	بريت تَشَاپْمَان	التَّدوين المُوسِيقِيّ	د. بَرُونُو هَايِنِين

الاستشارة اللُّغويَّة والتَّرجمة

الشُّعر العربيّ
نَجْوَان دَرُويش

الشُّعر الفارسيّ
مَتيِن أَرغَنده پُور

التَّرجمة من الفارسيَّة إلى العربيَّة
حمزة كُوتي

التَّرجمة من العربيَّة إلى الإنجليزيَّة
رِيم الكِيلَانِي

كريستوفر سُوْمز-تشارلتون

الخَطُّ بهمن پناهى

هَمَه

تصميم جرافيك لُجَيْن زَاهِر

تصميم شِعار "الْفَزْلَانُ النَّافِرَة"
نُورَا الْجَزَّار

مدير الإنتاج
كريستوفر سُوْمز-تشارلتون

إنتاج
رِيم الكِيلَانِي

تيم توليد

مهندس صدا	استيو لوه
ميكس	استيو لوه
	ريم گیلانی
مهندس مستر	نك تیلور
ویرایشگر فیلم	بریت چاپمان

زبان و ترجمه

مشاور شعر عربی
نجان درویش

مشاور شعر فارسی
متین ارغنده پور

مترجم فارسی به عربی
حمزة كوتي

مترجمان عربی به انگلیسی
ریم گیلانی

كريستوفر سُوْمز-چارلتون

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دولت کویت
رونویسی موسیقی دکتر برونو هاینین

خوشنویسی و طراحی خط نشانه سیمرغ

بهمن پناهى
هَمَه

طراحی گرافیکی لَجین زَاهِر

طراحی لوگوی "غزال با سرعت"
نورا جزار

تهیه کننده اجرایی
كريستوفر سُوْمز-چارلتون

سازنده
ریم گیلانی

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Porcupine Studios, Kent

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Farsi

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In memoriam

Kamyar Irani

Martin Short

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Music Awards
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Palestine Museum US



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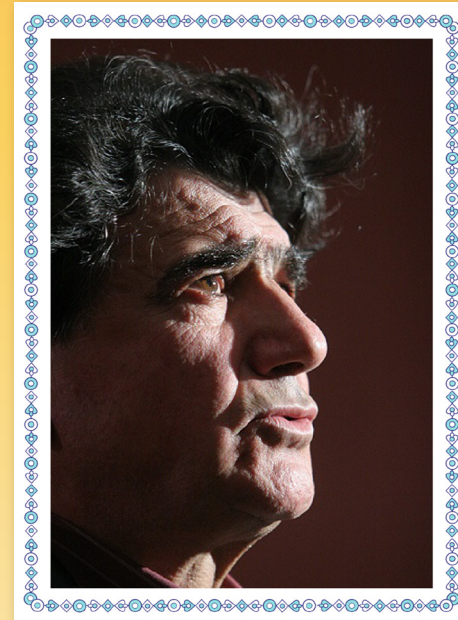
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"يَمُوتُ الطُّغَاةُ، وَالشُّجْعَانُ أَبَدًا لَا يَمُوتُونَ"

"دیکتاتورها می میرند ولی مردان شجاع هرگز نمی میرند"



Mohammad-Reza Shajarian

Aseman Hall, The Iranian Academy of the Arts

26 December 2007

Author: Ali Rafiei

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"Dictators die, brave men never die"

The Singer Said (03:37)

(Qāla al-Mughannī)

Poetry: Mahmoud Darwish

Music: Reem Kelani (MCPS)

Bird of Dawn (05:56)

(Morgh-e Saḥar)

Poetry: Mohammad-Taqi Bahar

Music: Morteza Neidavoud

Arr.: Reem Kelani (MCPS)

EP total playing time (09:33)

Produced by Reem Kelani

Recorded by the musicians individually at home, 2021

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