

Asia Society
Presents

Mohsen Namjoo



Saturday, September 7, 8:00 P.M.

Asia Society
725 Park Avenue at 70th Street
New York City

**This performance is approximately 90
minutes with a 10 minute intermission**



ABOUT THE ARTISTS

Mohsen Namjoo is a songwriter, singer, music scholar and setar player (traditional Persian lute). Born in 1976 in Torbat-e Jam, Iran, Namjoo began his musical training at the age of twelve, and studied Persian vocal technique with many great masters. He discovered the music of rock and blues in his late teens which had a huge effect on him. His musical style weaves a mosaic, mixing Persian music and poetry western rock, blues, and jazz to create something that is uniquely his own. Mohsen Namjoo is a true musical maverick, seamlessly blending the classical with the modern, the ancient with the contemporary.

Yahya Alkhansa was born in Tehran in 1981. His first experience with music was playing tombak at the age of 9. At 16, he switched to a drum set. He has a bachelor of science in Metallurgy from Tehran Azad University. He moved to New York on September 2011 and studied advanced drum performance at The Collective School of Music. Alkhansa became involved with the post-revolution underground music movement in its early days, playing with bands like Sarakhs, O-hum and most notably, 127. He joined 127 on 2002 and has been a member of the band ever since, touring around the world with them.

SET LIST

- 1- Ayene Am Man (New)
- 2- Zan Yar
- 3- Zolf
- 4- Sanama
- 5- Baroon (New)
- 6 - Taabe Banafshe (New)

INTERMISSION

- 1- Improvisation
- 2- Del Miravad
- 3-Marde Jan Be Lab Reside
- 4- Morghe Sheyda
- 5- Baz Ayee (Ali)
- 6- 7/8 (New)
- 7- No Baharai

SELECTED TRANSLATIONS

Zolf (Locks)

*Selected from Hafez*¹

Cast not your locks to the wind
Cast me not asunder
Do not tease me to uproot me

Be not on-the-tongues in town
Let me not run to the hills
Be not a bitter Shirin²
Make me not into Farhad

Take not drink with every person
That I may pine away in grief
Do not turn and run
Let me not wail unto the sky

Do not curl up your locks
To trap me inside
Do not flaunt your hair
To cast me aside

Set alight your face
Unburden me of leaf and flower
Rise up tall and high
And set me free from the cedar

Do not walk with strangers
To make me lose myself
Do not be grieved by them
To make me unhappy

*Cast not your locks to the wind
Cast me not asunder*

Cast not your locks to the wind
Cast me not asunder
Do not tease me to uproot me

¹ Hafez (1315-1390), Iranian poet and mystic.

² Farhad & Shirin [literally "sweet"]: traditional tale of unrequited love.

Zan Yar (Of That One)

Selected from Hafez

Of that kindly consort
I am plaintively thankful

*Of that kindly consort
I am plaintively thankful*

In whose flowing locks O heart
You can't but lose your way

*In whose flowing locks O heart
You can't but lose your way*

There many heads have fallen
With no rhyme or reason

In my darkest night I lost the path to
the Intended

*In my darkest night I lost the path to the
Intended
Shine forth then from your hiding, O guid-
ing light*

None proffers a drink to thirsting libertines
None proffers a drink to thirsting libertines

As if followers of the One have left the
land

*As if followers of the One have left the land
As if followers of the One have left the land*

My fear increased where ever I turned
My fear increased where ever I turned

Bewail the desert and this endless road
Bewail the desert and this endless road
[repeat]

Del Miravad (The Heart Slips)

Selected from Hafez

By God!
My heart is slipping away
O Masters of the heart
O the pain!
When the secret
Shall come out

We are broken vessels
O cherished wind blow
Perhaps
I may gaze again
Upon the one I know
the one I know
the one I know

O Master most generous
In gratitude to your health
One day bestow your grace
Upon this dervish of no wealth
dervish of no wealth
dervish of no wealth
dervish of no wealth
dervish of no wealth
dervish of no wealth

By God!
My heart is slipping away
O Masters of the heart
O the pain!
When the secret
Shall come out

We are broken vessels
O cherished wind blow
Perhaps
I may gaze again
Upon the one I know
the one I know
the one I know

But ten days about the sun
Is nothing but illusion and fancy
Do nothing but good, O friends
Do not lose this chance

Wellbeing in both worlds
Is the moral of this tale
Be just to friend
And most lenient to foe
most lenient to foe
most lenient to foe
most lenient to foe
most lenient to foe
most lenient to foe

O Master most generous
In gratitude to your health
One day bestow your grace
Upon this dervish of no wealth
dervish of no wealth
dervish of no wealth

Sanama (Idol/Beloved)

Selected from Saadi, Jami, Rumi & Hafez

O the illusions that passed on by
And yet no vision issued forth
Yet no vision issued forth

All huddled in cloister and mosque
Uttering morning spells and prayers at
night
I, in adoration of your visage and hair
From the morn till night

Sanama relieve the anguish
Sanama relieve the anguish
Sanama relieve the anguish

What a symbol you are
That from your manifestation
The cries of the holy
Pass beyond the summit of no-place
Glory to your infinite Beauty, glory!

Sanama relieve the anguish
Sanama relieve the anguish
Sanama relieve the anguish

Your breath so near
Sets ablaze the embers of yearning
In my plaintive longing
Flames have consume me inside

Sanama relieve the anguish
Sanama relieve the anguish
Sanama relieve the anguish

The dawn as the Khosro of the East
Raised its standard in the hills
And with the favoring hand of my consort
Knocked at its hopeful gate

As my lover by my side
Rose up in the gathering to dance
She lit up her gaze
And aimed at the hearts of the companions

Sanama relieve the anguish
Sanama relieve the anguish
Sanama relieve the anguish

Nobaharan (Early Spring)

It is thus
The state of the garden
O early vernal breeze
That the nightingales are
raising songs of restlessness

The flower has no semblance
To your ravishing beauty
You among flowers are as a
flower among thorns

O quickening treasure
Pass over the weary
Elixir in hand
Yet you leave us ailing

Another life must come
after our passing
Another life must come
after our passing
For we lived all this life
We lived all this life
In search of hoping
In search of hoping
In search of hoping

[repeat]

Morghe Sheyda (Lovesick Bird)

Set ablaze the heart
Set alight a thousand sparks
Burning, stomping, break!
Lift up another cup

From this night and this daybreak
Seek naught but madness

Yet you remain aloof by my side
Well versed and silent
And your poison is filling my blood

In a silence expansive with grief
I to one side and the lovesick bird
My heart, tired, speaks to me:
Why are you sitting here by yourself?

I have the love of someone inside
That torments me constantly
I have such ache in my heart

I flee the discovery
I battle the loneliness
I have a sweet chalice to my lips

O lovesick bird
Come, come
Inhabit my melancholy cry
And with your melody day and night
Accompany my grieving heart

O zephyr if tonight you have heard
The secret of my broken heart
With a message reach that one
Become the song of my ailing heart

O heavens for a moment take a look
At my crimson face
How the springtime of my youth
Passes by with her love's ailing

O heavens for a moment take a look
At my crimson face
How the springtime of my youth
Passes by with her love's ailing

The springtime of my youth...

Set ablaze the heart
Set alight a thousand sparks
Burning, stomping, break!
Lift up another cup

From this night and this daybreak
Seek naught but madness

IRAN MODERN

Asia Society Museum has organized the groundbreaking exhibition, *Iran Modern*, on view from September 6, 2013 to January 5, 2014. The first major international loan exhibition on the subject, *Iran Modern* showcases paintings, sculpture, photography, and works on paper in the three decades leading up to the Revolution in 1979. A full season of programs will accompany the exhibition.

SELECT RELATED PROGRAMS

Lecture:

Underground Music in Iran with Mohsen Namjoo
Thursday, September 12 at 6:30 PM

Symposium:

The Shiraz Arts Festival: A Global Vision Revisited
Saturday, October 5 at 10:00 AM

Art Talk:

Iran's Art World: 1960s-1970s
Tuesday, October 22 at 6:30 PM

Meet the Author

Goli Taraghi: *The Pomegranate Lady and Her Sons*
Monday, October 28 at 6:30 PM

Film Series:

Iran 1960s-1970s
November 2013

Performance:

Kayhan Kalhor with Ali Bahrami Fard
Saturday, November 16 at 8:00 PM

Performance:

Sound: The Encounter, New Music from Iran and Syria
Co-presented with the Aga Khan Music Initiative
Saturday, December 7 at 8:00 PM

About Performing Arts at Asia Society

Asia Society's Performing Arts Program is an intrinsic component of Asia Society's commitment to sharing vital aspects of Asian culture by placing creative expression at the center of a more comprehensive understanding of culture. Whether it is experimental artists exploring new territory or traditional artists bringing to life the voices of a great legacy, the Performing Arts Program has created a powerful platform for connecting and engaging with Asian culture within a deeper cultural context. We have presented extraordinary artists from renowned names such as Lang Lang, Tan Dun, Abida Parveen, Shen Wei, David Henry Hwang, Sardono and Malavika Sarukkai, to the latest emerging voices. Beginning in 1957, with New York's first performance by Indian maestro Ravi Shankar, the Performing Arts Program has since presented over a thousand performances, including original commissioned work from Asian and Asian-American artists, as well as American artists influenced by Asia, such as Phillip Glass and Vijay Iyer. From Indonesian hip-hop to electronica from Shanghai; experimental dance to the deeply moving traditions of India's *Kuttiyatam*, Burmese *Zat Pwe* or Chinese *Kunqu* opera, we foster artistic exchange and provide creative opportunities for artists.

For more information, please visit asiasociety.org

Asia Society Staff

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Lighting Technician, Oscar de la fe Colon

Videographer, Marina Phillips

This program is part of the Asia Society's ongoing initiative, *Creative Voices of Modern Asia*, made possible by support from the Doris Duke Foundation For Islamic Art. Additional support for *Iran Modern* programming is provided by the Robert Sterling Clark Foundation and the American Institute of Iranian Studies.

In conjunction with the exhibition, *Iran Modern*, on view September 6, 2013 through January 5, 2014



AMERICAN INSTITUTE OF IRANIAN STUDIES

