

**Asia Society**  
Presents

# Mohsen Namjoo



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

**Asia Society**  
**725 Park Avenue at 70<sup>th</sup> 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*<sup>1</sup>

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 Shirin<sup>2</sup>  
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

<sup>1</sup> Hafez (1315-1390), Iranian poet and mystic.

<sup>2</sup> 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](http://asiasociety.org)

### **Asia Society Staff**

**Rachel Cooper**, Director, Global Performing Arts and Special Cultural Initiatives

**Rachel Rosado**, Program Officer, Cultural Programs

**Hesh Sarmalkar**, Director, Events and Visitor Services

**Elaine Merguerian**, Director, Communications

**Eric DeArmon**, A/V Manager

### **Audio Visual Staff**

Audio Technician, Janie Bullard

Lighting Technician, Kia Rogers

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

