



MA'RUFİ, JAWĀD

MA'RUFİ, Jawād, a renowned Persian music composer and pianist (b. Tehran, 1294 Š/1915; d. Tehran, 1372 Š/1993).

Ma'rufi's father, Musā Ma'rufi, was a master musician and an imposing player of the *tār* (a plucked long-necked lute), who wrote down the repertoires (*radifs*) of Persian music in Western notation and thus helped make it recorded and lasting.

Jawād, after finishing primary school, entered the music school (Masdrasa-ye 'āli-e musiqi) founded by 'Ali-Naqi Vaziri. There he first studied the *tār* for several years before joining the piano class taught by Vaziri. He graduated from the music school in 1932 and, a year later, began working at the Honarestān-e 'āli-e musiqi (Music Conservatory) as an instructor of musical notation and solfeggio. He joined Tehran Radio as a piano soloist and later on served as an orchestra conductor and the director of all its musical programs. He also served as a member of the Supreme Council of Music (Šorā-ye 'āli-e musiqi) and became a factor in providing for the new developments in Persian music. Ma'rufi joined the *Golhā* program when it was launched on Tehran Radio in 1956 and became one of its essential, consistent figures, both as a pianist and a composer. He also supervised the work of the *Golhā* orchestra and arranged for orchestra a number of old compositions by 'Ali-Akbar Šeydā, 'Āref Qazvini, Ġolām-Ḥosayn Darviš, and Rokn-al-Din Moqtār for this musical program (Ma'rufi, Behruzi, 1993, p. 263).

Ma'rufi was one of the first Persian musicians to play the piano in the



conventional manner. Piano was introduced into Persia in the last quarter of the 19th century (Kāleqi, 1955-56, I, p. 240), and Persian musicians performing on it played the same notes with both hands. Ma'rufi, who was familiar with Western music, wrote notes for the left hand and composed certain pieces, such as Rāpsodi-e Eşfahān and the Čahārgāh preludes, which helped change the style of piano performance in Persia (Ma'rufi, apud Behruzi, p. 263).

Ma'rufi was a master of composing both vocal and non-vocal pieces of music. His works were marked by fineness of thought, elegance of expression, and flashes of creativity. He was also one of the first Persian musicians who composed melodies for the piano, the best known of which are Rāpsodi-e Eşfahān, Fāntezi-e žilā, Suit-e dašti, K̄vābhā-ye ŧelā'i, Fāntezi-e šomāra-ye do, and Perlud-e Eşfahān. He also performed in a number of duets with the violinists Homāyun Korram, Parviz Yāhaqqi, and Ḥabib-Allāh Badi'i, which are considered among the best examples of Persian music. Many of his solo piano performances (e.g., Parastuhā "Sparrows," Sapida "The dawn," Kāzān "Autumn," Ruzgār-e man "My time," Rewāyat-e 'eşq "Love story") are now commercially available on musical cassettes and compact discs.

Ma'rufi trained hundreds of Persian pianists, including such well-known names as Anuširavān Ruḥāni, Ofeliā Partow, and Mahin Zarrinpanja (qq.v.), who pursued and popularized Ma'rufi's distinctive style.

BIBLIOGRAPHY

Šāhpur Behruzi, *Čehrahā-ye musiqi-e Irān*, Tehran, 1993, pp. 259-65.

Ruḥ-Allāh Kāleqi, *Sargodašt-e musiqi-e Iran*, 2 vols., Tehran, 1955-56.

Documents distributed along with Ma'rufi's cassettes and compact discs in recent years.