



RUḤAFZĀ, SOLAYMĀN

RUḤAFZĀ, Solaymān (also known as Simon Imorā; b. Tehran 1900, d. Israel, 1995), master of Persian classical music, who adopted his last name from a *guša* in the Rāst Panjgāh mode (*dastgāh*) of Persian music. His father, Mordekāy, and grandfather, Ebrāhim ‘Azariā, were both master *zār* (*tombak* “chalice drum”) players, and Solaymān, besides being a master *tār* player, was a skillful violin, viola, and *kamānča* player. He studied music with master musicians Āqā Ḥosaynqoli (1853-1916) and Ġolām-Ḥosayn Darviš Khan (1872-1926), was among the original members of Ruḥ-Allāh Kāleqi’s (1906-12 November 1965) orchestra established in 1943, and one of the performers in the orchestra’s first public concert in June 1944 in Sinemā Tehrān on Eslāmbol Street. Ruḥafzā was also one of the founding members of the National Music Association (*Anjoman-e musiqi-e melli*), established 17 September 1944, and the Iranian Union of Musicians (*Etteḥādiya-ye musiqidānān-e Irān*), established 27 November 1951 (Kāleqi, III, pp. 109-13; Sepantā, 1987, pp. 259, 312; idem, 1990, p. 223; Mašḥun, pp. 553, 559; Naširifar, IV, pp. 21, 147, 155, 191; Jawādi, II, p. 594).

Ruḥafzā belongs to the first generation of Persian classical musicians who learned musical notation and the second generation to record his music, and arguably was one of the least duly recognized musicians of his time by the general public. Chief among his achievements is a series of recordings in 1959 of the complete repertoire (*radif*) of the seven *dastgāhs*. Collected and arranged by Musā Ma’rufi, this compilation includes Mehdiqoli Hedāyat’s notation of Mirzā ‘Abd-Allāh’s *radif* (Naširifar, I, p. 62; Mir-‘Alinaqi, p. 154;



During, p. 32). This recording of Ruḥafzā’s in-studio performance subsequently became the basis for the first ever complete notation of the *radif*, published in 1963 by the Ministry of Fine Arts (Wezārat-e farhang o honar; repr. in 1973). According to Šāpur Behruzi, the recordings were still available in the musical archives of Persia’s Ministry of Culture and Art as late as 1993 (Behruzi, p. 383, n. 55; Jawādi, II, p. 734). Surviving records demonstrate that Ruḥafzā was not only a prolific recording artist but also a highly skillful musician on both the *tār* and the viola (see discography). Abu’l-Ḥasan Šabā (violin; 1902-57), Musā Ma’rufi (*tār*), Mošīr Homāyun (piano), and Faraḥangiz (Irān Maṭbu’i, vocals) were some of Ruḥafzā’s regular collaborators (Maleki, pp. 205-6). Among Ruḥafzā’s pupils one can name the *tār* player and instrument maker Raḥīm Rafī’-maneš (b. 1943), who is famous for his creation of the triple-bowl body *tār* (*tār-e seh naqāra*; Nasirifar, IV, pp. 187-88).

BIBLIOGRAPHY

Selected Discography (source, Kinneer).XK A) The Columbia 10 inch WO series (Arastuzāda Studio, Tehran, 1933):

Columbia GP-2, “Taṣnif-e panjgāh wa māhur: Faraḥangiz (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Šabā (violin), lyrics by Šabā.”

Columbia GP-3, “Taṣnif-e segāh: Faraḥangiz (vocals), Ostovār (piano), Maṣūri (violin), Ruḥafzā (*tār*), Sāqari (*tār*), Waziri (jazz), Mehdi (*žarb*), lyrics by Maṣūri.”

Columbia GP-4, “Dance melody: Mādām Lāzāriā (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Tārḳān (*tār*).”

Columbia GP-5, “*Hasti ba koš-ruyi*: Mādām Lāzāriā (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Tārḳān (*tār*), lyrics by Baḳtiāri.”

Columbia GP-7, “Taṣnif-e čahārgāh: Faraḥangiz (vocals), Ostovār (piano), Maṣūri (violin), Ruḥafzā (viola), Sāqari (*tār*), Mehdi (*žarb*), lyrics by Maṣūri.”

Columbia GP-9, “Taṣnif-e čahārgāh: Faraḥangiz (vocals), Homāyun (piano),



Şabā (violin), Sāqari (*tār*), Ruḥafzā (viola), Mehdi (*zārb*), lyrics by Baḳtiāri.”

Columbia GP-10, “*Āsān abheyi wa farāḳud* (Turk.): Mādām Lāzāriā (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Tārḳān (*tār*).”

Columbia GP-12, “*Taşnif-e dašti*: Faraḳangiz (vocals), Ostovār (piano), Maṣuri (violin), Ruḥafzā (*tār*), Sāqari (*tār*), Waziri (jazz), Mehdi (*zārb*), lyrics by Maṣuri.”

Columbia GP-14, “*Bayāt-e Eşfahān*: Reżāqoli Mirzā Zelli (vocals), Homāyun (piano), Ruḥafzā (viola).”

Columbia GP-15, “*Taşnif-e Eşfahān wa māhur*: Faraḳangiz (vocals), Homāyun (piano), Şabā (violin), Ma’rufi (*tār*), Sāqari (*tār*), Ruḥafzā (viola), Waziri (jazz), lyrics by Ma’rufi.

Columbia GP-16, “*Taşnif-e Şustari wa Eşfahān*: Faraḳangiz (vocals), Homāyun (piano), Şabā (violin), Sāqari (*tār*), Ruḥafzā (viola), Mehdi (*zārb*), lyrics by Hāfez, Ma’rufi, and Baḳtiāri.”

Columbia GP-17, “*Taşnif ‘Lālāyi’*: Faraḳangiz (vocals), Ma’rufi (*tār*), Ruḥafzā (viola), lyrics by Ma’rufi.”

Columbia GP-19, “*Taşnif-e Abu ‘Aṭā*: Faraḳangiz (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), lyrics by Baḳtiāri.”

Columbia GP-20, “*Pišdarāmad wa reng-e segāh*: instrumental sextet, Ma’rufi (*tār*), Maṣuri (violin), Moḳtāri (piano), Sāqari (*tār*), Ruḥafzā (viola), Mehdi (*zārb*).”

Columbia GP-25, “*Dance melody*: Mādām Lāzāriā (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Tārḳān (*tār*).”

Columbia GP-26, “*Geden yār*’ (Turk.): Mādām Lāzāriā (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Tārḳān (*tār*).”

Columbia GP-32, “*Zārbi navā*: Faraḳangiz and Reżāqoli Mirzā Zelli (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), lyrics by Homāyun.” XK B) The Columbia 12 inch WOX Series (Arastuzāda Studio, Tehran, 1933):

Columbia GPX-1, “*Taşnif-e māhur*: Faraḳangiz (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Şabā (violin), lyrics by Baḳtiāri.”



Columbia GPX-2, “Taṣnif-e šur, ‘bolbol’: Faraḥangiz (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Waziri (jazz), Šabā (violin), Mehdi (*žarb*), lyrics by Homāyun.

Columbia GPX-3, “Taṣnif-e bayāt-e tork: Faraḥangiz (vocals), Homāyun (piano), Maṣuri (violin), Ruḥafzā (viola), Sāqari (*tār*), Mehdi (*žarb*), lyrics by Maṣuri.”

Columbia GPX-6, “Āvāz-e homāyun wa bidād: Reżāqoli Mirzā Zelli (vocals), Homāyun (piano), Ma‘rufi (*tār*), Ruḥafzā (violin).”

Columbia GPX-7, “Taṣnif-e Abu ‘Aṭā, ‘*Morg-e haqq*’: Faraḥangiz (vocals), Homāyun (piano), Šabā (violin), Ma‘rufi (*tār*), Sāqari (*tār*), Ruḥafzā (viola), lyrics by Baḳtiāri.”

Columbia GPX-9, “Taṣnif-e māhur: Faraḥangiz (vocals), Homāyun (piano), Nowzād (violin), Ruḥafzā (viola), Šabā (violin), lyrics by Baḳtiāri.”

References.

Šāpur Behruzi, *Čehrahā-ye musiqi-e Irān I*, Tehran, 1993.

Jean During, *La Musique iranienne: Tradition et évolution*, Paris, 1984.

Ġolām-Reżā Jawādi, *Musiqi-e Irān az āgāz tā emruz*, 3 vols., Tehran, 2001.

Ruḥ-Allāh Kāleqi, *Sargodašt-e musiqi-e Irān*, 6th ed., 2 vols., Tehran, 1997; III, ed. ‘Ali-Moḥammad Dašti, Tehran, 1998.

Michael Kinnear, *The Gramophone Company’s Persian Recordings: 1899 to 1934*, Victoria, 2000.

Tukā Maleki, *Zanān-e musiqi-e Irān az oštura tā emruz*, Tehran, 1991.

Ḥasan Mašḥun, *Tāriḳ-e musiqi-e Irān*, Tehran, 2001.

Sayyed ‘Ali-Reżā Mir-‘Alinaqi, “Yād-i az musiqidānān-e yahud-e Irān-zamin: zarpanja-yi ka zud kāk šod,” in Moḥammad-Reżā Loṭfi, ed., *Ketāb-e sāl-e šaydā: viža-ye pažuheš dar farhang-e Irān*, Washington, 1993, pp. 152-59.

Ḥabib-Allāh Naširifar, *Mardān-e musiqi-e sonnati wa nowin-e Irān*, 5 vols., Tehran, 1993.

Sāsān Sepantā, *Tāriḳ-e taḥawwol-e žabṭ-e musiqi dar Irān*, Isfahan, 1987.



Idem, *Čašmandāz-e musiqi-e Irān*, Tehran, 1990.

(Houman Sarshar)

July 20, 2009