



## Famous Iranian Composer Faramarz Payvar Passed Away

Farāmarz Pāyvar was born in 1932 in Tehran into an aristocratic and musical family, which was also famous for serving the court. His grandfather, Molavaroldoleh, was a renowned painter in the court of Nāseraldin Shah. He also, was a fine musician and played the violin, the Setar and the Santur. His father, Ali Pāyvar, was both a painter and Professor of French at the University of Tehran. Pāyvar's mother was also interested in the arts in general and music in particular. She was aware of her son's talent and encouraged him to play the instrument.

Pāyvar started to demonstrate his musical talent in his earlier years and he gradually realized that he wanted to become a musician and an artist. At the age of 17 when he finished his studies at Dārolfonūn High School, he began his musical career, studying with Abol-Hasan Sabā (1902-1957). He studied the Radif repertory and played the Santur with Sabā for eight years before he graduated from his mastership class.

Pāyvar was highly skilled on the Santur and soon became very famous. After Sabā's death he began to study with four other masters: Nur-Ali Borumand, Roknoldin Mokhtāri, Abdollah Davami, and Haji Āqā Mohamad Irani. Pāyvar began his co-operation with the Iranian Department of Art and Culture in 1954 and established an orchestra called «The Art and Culture Orchestration that department. He invited famous musicians to join his orchestra. They included Hosein Tehrāni (Master

of Iranian drum, Tombak), Khātere Parvāneh (Master of traditional singing), Hūshang Zarif (master of plucked instrument, tar), Mohammad-Reza Shajarian (singer), Rahmatolāh Badiee (Master of Iranian fiddle, kamānčeh), and Abdol-Vahāb Shahidi (singer).

Pāyvar had always been a serious and thoughtful man, and a disciplined musician. He always advised his disciples to practice every day without fail and he used to play at least four hours a day. A basic part of Pāyvar's process of learning composition (he studied composition with Malek Ailāniān and Hosein Dehlavi), was the traditional method of imitating and emulating the outstanding achievements of earlier masters, with a view, where possible, of integrating their resources for use as a springboard for further development. A practical way of achieving this goal was to compose in the same forms as great masters. These forms included the Pishdarāmad (introduction or interlude) and Reng (dance). Pāyvar's models were Vaziri and Sabā and he also particularly admired Hosein Tehrāni (a Tombak virtuoso). He used to talk about their 'morality and virtuosity' as well as their knowledge of music. Pāyvar also played the setār and was impressed by his teacher Sabā, who was a virtuoso Setar player. Pāyvar later published a book for Tar and Setar in 1996.

In 1958, Pāyvar began to teach the Santur at The National Music Conservatory which was established by Vaziri. Four years later, in 1962, Pāyvar received a scholarship from the Department in which he was teaching, and went to England to study English. He graduated with a Graduate Diploma in English from Cambridge University in 1965. At the same time he studied Western music at the Royal Academy of Music in London, and there he lectured on Iranian music and also made some recordings, which are heard nowadays on BBC radio programmes in the Persian language. Pāyvar has performed in many countries, including the USA, Germany, England, Sweden, France, Japan, Italy, Malaysia, and Russia, and is known around the world as a great Santur virtuoso and composer.