



(LYRCD 7455)

EXOTIC MUSIC FOR THE OUD

H. Aram Gulezyan

With David L. Shaul, harp

THE INSTRUMENTAL GROUP:

Vance K. Koenig, Guitar

H. Aram Gulezyan, Oud, Sultania, Sarod

Juma Dreeha, Master Drummer

Jack Doyle, Oboist

David L. Shaul, harp, tracks 13, 14 & 15

H. ARAM GULEZYAN

In 1953, Gulezyan was invited by Prime Minister Mohamed Naguib of Egypt to tour his country to lecture and perform the compositions contained in this album and those found on Lyrichord LLST 7303. The inherent sensitivity of this artist, and his sophisticated technique produce luxuriant tones and music of poetic beauty.

THE OUD

The original name of OUD was “Al-Oud.” Over time, the prefix “Al” was dropped, and the instrument became known as the OUD or UD. Later, the combination of “Al-Oud” became “Lute.” By reason of the resurgence of interest in the OUD during the past few

decades, musicologists have researched the origins of the Oud. Their findings indicate the Oud had historical roots in Persia and in Egypt. The strongest evidence existed in Iraq where a stone representation showed the Oud during the year 624 A.D. The instrument and its music spread through Libya, Algeria, Morocco, and in the 9th century came to Spain with the Moorish invasion and made its influence on the continent of Europe. The Oud was referred to as the Queen of instruments, and to this day is the classical instrument of the Near East. The music is based on modes, (Maquam) and Taksime, with intricate improvisations and tone styles built around the scales. Subtle and gliding mirotones add to the beauty of the Oud tones. The Oud is tuned in 4ths; A, D, G, C, with a lower octave G.

THE WIRE-STRUNG OUD (or “Sultania”)

The Sultania is somewhat similar to the Oud in size and shape, but is strung with wire.

THE SAROD

Since time immemorial in India, the Vina occupies the first place among the large variety of stringed instruments. One kind of Vina is the SAROD. Claimed to be older than the Sitar, the Sarod produces mild, subtle, shimmering and gliding music. The long stem of the Sarod, narrowing upwards is flat and has not frets over it and in appearance is similar to the Sitar.

THE HARP IN THE MIDDLE EAST (tracks 13 thru 15)

Harps were first known in Mesopotamia and Egypt (ca. 2000 B.C.), and have been in existence for at least 4000 years. In the ancient world there were two main types: the bow harp (the neck of which curved into the resonator) and the angle harp, which had a distinct neck and resonator, outlining the triangular shape still associated with this instrument. Angle harps were played with resonators held both vertically and horizontally. The horizontal variety became an instrument frequently used in secular festivities, and after Islam (ca. 650 A.D.), became “malahi” (forbidden pleasure) but persisted as a chamber instrument associated with intimacy, wine, poetry reading and chess playing for the duration of the Middle Ages. This harp (chang in Persian; was approximately 45 cm (string arm) by 75 cm (resonator) and had about 30 strings that were ditonically tuned, although al-Farabi mentions a chromatic tuning as well. Played almost exclusively by women, it was usually depicted as a solo instrument or as an accompaniment to dancing. The chang/sanj died out by the early 1600’s A.D., but is still a favorite theme in Persian (Iranian) art.

DAVID L. SHAUL

David L. Shaul was born in Cheyenne, Wyoming and was educated at the University of Arizona, where he earned degrees in Chinese, harp performance, and linguistics. A student of Susann McDonald, he has played and taught professionally, and is currently writing an authoritative history of his instrument.

TRACKS

1. "BAYATY" – "Jannig Dance" (6:04)

Oud and Drum (Dombag)

The Oud introduction is from an ancient mode, followed by a lilting and rhythmic melody.

2. "ISTANBUL" (3:44)

Ensemble, with oud.

The composition is indigenous to Turkey and is illustrative of modern music trends in Turkey.

3. "BIR ISEE" (2:46)

Ensemble, Oud and Sultania.

The selection is typical of Turkish love songs, the title meaning "You are the One for Me."

4. "CEFTITELLI" (3:47)

Ensemble, with Oud.

This is an age-old melody and is primarily a dance composition throughout the Near East, played in a slow, restrained tempo.

5. "LEILA" (3:58)

Ensemble, with Oud.

This romantic and gay melody is indigenous to the Arab countries.

6. "OUD IMPROVISATIONS" (4:10)

Oud solo.

The improvisation is typical of the age-old Maqam and Taksim modes.

7. "ENGLISH BALLAD" – "Rippling Brook" (2:34)

Oud solo.

This selection is included for the purpose of providing a sn example of the variety of chords and harmonies produced by Gulezyan on the OUD. This artist shows that the OUD is not a "purly melodic" instrument. It corrects the notion which has referred to the OUD as limited to the performance of melody, only.

8. "COUNTRY GARDENS" (1:18)

Oud solo.

An additional selection for the purpose of providing a composition by Gulezyan with an arrangement familiar to Western ears.

9. “ALGERIA” (3:55)

Oud and Guitar.

This composition is an arrangement by Gulezyan for the Oud. It contains excerpts and passages of Spanish and Moorish works and influences, when after the 9th century, the OUD spread westward from Iraq and came into Spain with the Moorish invasion. It is included in this recording to provide proof of the chords and harmonies possible on the OUD by the artist, without altering its traditional tuning in 4ths of A, D, G, C.

10. “DANCE KARTIKEYYA” (3:14)

Sarod of India.

This is an ancient Raga dedicated to the son of Shiva, a god of beauty, regarded and proclaimed as a courageous warrior. In India, the raga is performed by an ensemble of flutes, bells, gongs, horns, conch shells and water filled porcelain bowls.

Dance Kartikeyya is a delightful and appealing rendition of Raga Malkauns, performed on the SAROD by Gulezyan.

11. “SULTANIA SAMAHI” (4:51)

Sultania Solo.

SAMAHI, or “music to the heavens” is performed at the end of the day, eventide. The mode “BHAKTA” is indigenous throughout the Near and Middle East. Performed during a state of meditation and prayer, the melodic structure is inherently sad, evoking a strong feeling of repentance and tears, as well as that of a soul that is sorrowful – seeking forgiveness and beseeching God’s blessing.

12. “RAGA BEHAG”– SAROD (5:25)

The Raga is performed in Teental Rhythm for the glamorously costumed dances. Gulezyan plays the Sarod.

13. HEJAZ – OUD AND HARP (4:58)

This piece contains an old and traditional Arab mode, on which improvisations were built.

14. ROUND DANCE – OUD AND HARP (3:00)

An Armenian folk dance where boys and girls hold hands and dance in a circle, with the lead dancer twirling a kerchief to maintain the tempo and rhythm of the music.

15. FANTASIE ARABE – OUD AND HARP (7:03)

This selection combines the Kurdi and other Arab maqam modes. It is of interest to mention that when one hears of the Flamenco styled music, it is immediately associated with Spain. Historians claim Flamenco style music has its origins in the Arab countries. Vocalists who accompanied the Oud and instrumentalists, and performed their songs, were often prisoners in Arab camps, singing mournfully of their plight and ill fate. The employment of Palmas, or hand-clapping, finger-snapping, and the use of Castanets were not exclusively a Spanish invention, but manifest influences from early music originating in the Arab countries.

ORIGINAL RECORDINGS FROM WHICH THIS RELEASE WAS MADE:

Tracks 1 – 12 were originally released as Lyrichord LLST 7303 Exotic Music for the OUD.

Tracks 13, 14, and 15 are originally from LLST 7318 entitled FANTASIE ARABE representing the combined talents of H. Aram Gulezyan on Oud, and David L. Shaul playing Harp.

TRACKS 1 THRU 12 FORMERLY RELEASED ON LYRICHORD LP AS "EXOTIC MUSIC FOR THE OUD (7303).

TRACKS 13, 14 & 15 WERE FORMERLY RELEASED ON LYRICHORD LP AS PART OF THE ALBUM ENTITLED "FANTASY ARABE" (7318).

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CREDITS: Tracks 13 thru 15
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