MOSTAFA TALEB MILAD MOHAMMADI



SEYIR MUZIK

RUMI & SHAMS

THE ENCOUNTER OF TWO SOULS

JALĀL AL-DĪN RŪMĪ

جلال الدین محمد مولوی

JALĀL AL-DĪN MUHAMMAD RŪMĪ (1207-1273), KNOWN IN THE PERSIAN-SPEAKING WORLD AS MAWLĀNĀ, WAS BORN IN BALKH IN KHORASAN ON 30 SEPTEMBER 1207, ACCORDING TO THE TRADITIONAL DATE. HIS FATHER, BAHĀʾ AL-DĪN WALAD, WAS A RENOWNED RELIGIOUS SCHOLAR AND PREACHER. DURING RUMI'S CHILDHOOD, HIS FAMILY LEFT THE REGION AND EVENTUALLY SETTLED IN ANATOLIA. IN 1228-1229, THE FAMILY ESTABLISHED ITSELF IN KONYA, THE CAPITAL OF THE SELJUK SULTANATE OF RUM.

AFTER THE DEATH OF HIS FATHER IN 1231, RUMI SUCCEEDED HIM AS A RESPECTED TEACHER OF ISLAMIC LAW AND THEOLOGY. HE CONTINUED HIS RELIGIOUS EDUCATION IN ALEPPO AND DAMASCUS AND RETURNED TO KONYA AS A HIGHLY ACCOMPLISHED SCHOLAR.

UNTIL HIS ENCOUNTER WITH SHAMS OF TABRIZ, RUMI WAS ALREADY AN EMINENT RELIGIOUS TEACHER AND JURIST. HIS TRANSFORMATION INTO THE GREAT MYSTICAL POET ASSOCIATED WITH THE MASNAVI AND THE DĪVĀN-E SHAMS UNFOLDED THROUGH HIS EXTRAORDINARY RELATIONSHIP WITH SHAMS.

RUMI DIED IN KONYA ON 17 DECEMBER 1273. HIS TOMB, THE MEVLANA MAUSOLEUM, BECAME ONE OF THE MOST IMPORTANT SITES OF THE MEVLEVI TRADITION.

Mostafa Taleb: Kamancheh
Milad Mohammadi: Tar

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La Maison Barzakh, Sérinchamps, Ciney, Belgium
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MOSTAFA TALEB MILAD MOHAMMADI

در آینه تو
Mirrored

In Search of the Nameless	09:15
The Unseen Spirit	04:09
The Path without a Trace	04:36
From me to No-Self	03:10
The Infinite Breath	03:29
The Dance of Tears	01:00
When the Soul Awoke	04:51
The Song of the Wandering Soul	10:00
In Your Mirror	04:20
In Search of the Self	03:18
Beyond the Veil of the Tongue	06:09
54:22	Total time

HIS LEGACY ENCOMPASSES POETRY, MYSTICISM, MUSIC, MOVEMENT AND A PROFOUND PHILOSOPHY OF DIVINE LOVE. HIS PRINCIPAL WORKS INCLUDE THE MASNAVI-YE MAʿNAVI, THE DĪVĀN-E SHAMS-E TABRĪZĪ, THE FĪHI MĀ FĪH, AND HIS LETTERS AND DISCOURSES.

RUMI'S LIFE AND THOUGHT CANNOT, HOWEVER, BE REDUCED TO THE MOMENT WHEN HE MET SHAMS. HE WAS ALREADY A DEEPLY LEARNED RELIGIOUS SCHOLAR AND SPIRITUAL TEACHER. WHAT SHAMS CHANGED WAS THE DIRECTION, INTENSITY AND EXPRESSION OF HIS INNER LIFE.

SHAMS AL-DĪN MUḤAMMAD OF TABRIZ

شمس‌الدین محمد تبریزی

SHAMS AL-DĪN MUḤAMMAD OF TABRIZ WAS A WANDERING PERSIAN MYSTIC WHOSE LIFE REMAINS PARTLY HIDDEN BEHIND LATER HAGIOGRAPHICAL ACCOUNTS. UNLIKE RUMI, SHAMS LEFT NO CONVENTIONAL BIOGRAPHY OF HIMSELF. MUCH OF WHAT IS KNOWN ABOUT HIM COMES FROM HIS OWN DISCOURSES, THE MAQĀLĀT-E SHAMS, AS WELL AS FROM LATER ACCOUNTS WRITTEN BY MEMBERS OF RUMI'S CIRCLE.

THE EXACT DATES OF SHAMS'S BIRTH ARE UNKNOWN. HE WAS FROM TABRIZ AND TRAVELLED EXTENSIVELY THROUGH THE ISLAMIC WORLD BEFORE ARRIVING IN KONYA. HIS SPIRITUAL FORMATION IS ASSOCIATED IN THE TRADITIONAL SOURCES WITH BABA KAMĀL AL-DĪN JUNDĪ.

SHAMS WAS NOT A CONVENTIONAL TEACHER. HIS LANGUAGE WAS DIRECT, UNCOMPROMISING AND OFTEN DELIBERATELY PROVOCATIVE. HE CHALLENGED THE DISTINCTION BETWEEN KNOWLEDGE ACQUIRED THROUGH BOOKS AND KNOWLEDGE EXPERIENCED DIRECTLY IN THE HEART.

HIS MEETING WITH RUMI IN KONYA, TRADITIONALLY DATED TO 1244 (642 AH), BECAME ONE OF THE MOST CONSEQUENTIAL ENCOUNTERS IN THE HISTORY OF PERSIAN SUFISM.

THEIR RELATIONSHIP TRANSFORMED BOTH MEN'S LIVES. RUMI'S POETRY INCREASINGLY BECAME A RESPONSE TO THE PRESENCE AND ABSENCE OF SHAMS, AND THE NAME OF SHAMS BECAME INSEPARABLE FROM RUMI'S POETIC VOICE.

SHAMS DISAPPEARED FROM KONYA AFTER THEIR FIRST SEPARATION. HE RETURNED ONCE, BUT EVENTUALLY DISAPPEARED AGAIN AROUND 1247. HIS FINAL FATE REMAINS UNCERTAIN. LATER SOURCES PRESERVE CONFLICTING ACCOUNTS, INCLUDING THE POSSIBILITY THAT HE WAS MURDERED, BUT THE HISTORICAL EVIDENCE DOES NOT PERMIT CERTAINTY.

THE ENCOUNTER

دیدار

THE MEETING OF RUMI AND SHAMS IS PRESERVED IN SEVERAL DIFFERENT NARRATIVES.

SELECTED BIBLIOGRAPHY

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- FRANKLIN D. LEWIS, RUMI: PAST AND PRESENT, EAST AND WEST, ONEWORLD, 2000.
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- ANNEMARIE SCHIMMEL, I AM WIND, YOU ARE FIRE: THE LIFE AND WORK OF RUMI, SHAMBHALA, 1992.

4. FRANKLIN D. LEWIS, RUMI: PAST AND PRESENT, EAST AND WEST: THE LIFE, TEACHINGS AND POETRY OF JALÂL AL-DIN RUMI
OXFORD / ONEWORLD, 2000.
LEWIS PROVIDES ONE OF THE MOST IMPORTANT MODERN SCHOLARLY STUDIES OF RUMI'S LIFE, THE SHAMS-RUMI RELATIONSHIP AND THE DIFFERENT TRADITIONS SURROUNDING THEIR MEETING.

5. WILLIAM C. CHITTICK, THE SUFI PATH OF LOVE: THE SPIRITUAL TEACHINGS OF RUMI
ALBANY: STATE UNIVERSITY OF NEW YORK PRESS, 1983.

6. JALĀL AL-DĪN RŪMĪ, THE MASNAVI: BOOK ONE
TRANSLATED BY JAWID MOJADDEDI, OXFORD UNIVERSITY PRESS.
RUMI'S MASNAVI REMAINS ONE OF THE PRINCIPAL SOURCES FOR UNDERSTANDING HIS MATURE MYSTICAL THOUGHT.

HISTORICAL NOTE

THE TRADITIONAL DATE OF RUMI'S ENCOUNTER WITH SHAMS IN KONYA IS 1244 (642 AH). THE OFTEN-REPEATED GREGORIAN DATE 15 NOVEMBER 1244 SHOULD NOT BE PRESENTED AS AN ABSOLUTELY ESTABLISHED HISTORICAL DATE.

LIKEWISE, THE DIALOGUES PRESENTED IN THIS BOOKLET ARE AN ARTISTIC RECONSTRUCTION BASED ON TRADITIONAL NARRATIVES AND TEXTS ASSOCIATED WITH THE RUMI–SHAMS TRADITION. THEY SHOULD NOT BE UNDERSTOOD AS A VERBATIM TRANSCRIPT OF THEIR FIRST MEETING.

THE EARLIEST AND MOST HISTORICALLY VALUABLE TESTIMONY COMES FROM SHAMS HIMSELF, IN THE MAQĀLĀT. LATER BIOGRAPHICAL WORKS, ESPECIALLY FARĪDŪN SIPAHSĀLĀR'S RISĀLA AND AFLĀKĪ'S MANĀQIB AL-ʿĀRIFĪN, PRESERVE ADDITIONAL ACCOUNTS, SOME OF WHICH CONTAIN MIRACULOUS ELEMENTS.

ONE OF THE MOST FAMOUS STORIES TELLS OF SHAMS STOPPING RUMI AND ASKING A PROVOCATIVE THEOLOGICAL QUESTION:

SHAMS:
O APPRAISER OF THE TREASURES OF MEANING,
WHO IS GREATER: MUHAMMAD OR BAYAZID OF BASTAM?

RUMI:
WHAT KIND OF QUESTION IS THIS?
MUHAMMAD IS THE LEADER AND SEAL OF THE PROPHETS.
WHAT COMPARISON COULD THERE POSSIBLY BE BETWEEN HIM AND BAYAZID OF BASTAM?

SHAMS:
THEN WHY DOES MUHAMMAD, DESPITE HIS IMMENSE SPIRITUAL RANK, SAY:

“WE HAVE NOT KNOWN YOU AS YOU TRULY DESERVE TO BE KNOWN.”

WHILE BAYAZID SAYS:

“GLORY BE TO ME! HOW MAGNIFICENT IS MY RANK!”

RUMI:
BAYAZID'S THIRST WAS QUENCHED BY A SINGLE DRAUGHT;
HIS VESSEL WAS FILLED BY THAT ONE EXPERIENCE.
BUT MUHAMMAD'S THIRST WAS WITHOUT END.
HE WAS AN OCEAN-DRINKER:
THE MORE HE DRANK, THE GREATER HIS THIRST BECAME.

AND THEREFORE HE SAID:

“WE HAVE NOT KNOWN YOU AS YOU TRULY DESERVE TO BE KNOWN.”

THIS EXCHANGE APPEARS IN DIFFERENT FORMS IN LATER ACCOUNTS. AFLĀKĪ, WRITING IN THE FOURTEENTH CENTURY, PRESERVES MORE THAN ONE VERSION OF THE ENCOUNTER, AND THE ACCOUNT ATTRIBUTED TO SHAMS HIMSELF PLACES PARTICULAR EMPHASIS NOT SIMPLY ON MYSTICAL EXPERIENCE, BUT ON FOLLOWING THE EXAMPLE OF THE PROPHET.

IN THE MAQĀLĀT, SHAMS RECALLS HIS FIRST WORDS TO RUMI IN CONNECTION WITH BAYAZID AND ASKS WHY BAYAZID DID NOT FOLLOW THE PROPHET'S EXAMPLE. THIS IS AN IMPORTANT DISTINCTION: THE ENCOUNTER IS NOT SIMPLY A CONTEST BETWEEN SCHOLARSHIP AND MYSTICISM, BUT A PROFOUND DISCUSSION ABOUT THE NATURE OF SPIRITUAL KNOWLEDGE, PROPHETIC EXAMPLE AND THE LIMITS OF HUMAN UNDERSTANDING.

SOURCES & HISTORICAL NOTES

PRIMARY SOURCES

1. SHAMS AL-DĪN MUḤAMMAD TABRĪZĪ, MAQĀLĀT-E SHAMS-E TABRĪZĪ
EDITED BY MUḤAMMAD ʿALĪ MOVAḤḤED, TEHRAN: KHVĀRAZMĪ, 1369 SH / 1990.
THE MAQĀLĀT IS THE MOST IMPORTANT PRIMARY SOURCE FOR SHAMS'S OWN VOICE AND CONTAINS HIS REFLECTIONS ON RUMI AND THEIR RELATIONSHIP. FRANKLIN D. LEWIS CITES THE RELEVANT DISCUSSION IN MAQĀLĀT, P. 685 (VOL. 2, P. 87).

2. FARĪDŪN IBN AḤMAD SIPAHSĀLĀR, RISĀLA-YE SIPAHSĀLĀR DAR AḤVĀL-E MAWLĀNĀ
A RELATIVELY EARLY PERSIAN BIOGRAPHY OF RUMI, WRITTEN BY A CLOSE ASSOCIATE OF RUMI'S CIRCLE AND COMPLETED IN THE LATE THIRTEENTH OR EARLY FOURTEENTH CENTURY. IT IS AN IMPORTANT SOURCE FOR THE HISTORICAL MEMORY OF RUMI AND SHAMS.

3. SHAMS AL-DĪN AḤMAD AFLĀKĪ, MANĀQIB AL-ʿĀRIFĪN
BEGUN IN 718 AH / 1318 CE AND DEVELOPED FROM A RANGE OF EARLIER SOURCES. AFLĀKĪ COMPLETED THE WORK IN THE FOURTEENTH CENTURY. HIS SOURCES INCLUDED THE MAQĀLĀT OF SHAMS, SULTAN WALAD'S WALAD-NĀMA, RUMI'S MASNAVI, DĪVĀN, LETTERS AND OTHER MATERIALS. BECAUSE THE WORK CONTAINS HAGIOGRAPHICAL NARRATIVES AND MIRACULOUS STORIES, INDIVIDUAL ANECDOTES REQUIRE HISTORICAL CAUTION.

SINCE 2023, TALEB HAS ALSO BEEN PART OF THE SOUND OF BRUSSELS ORCHESTRA, GUIDED BY COMPOSER AND SAXOPHONIST FABRIZIO CASSOL, WHILE HE CONTINUES TO DEVELOP PROJECTS THAT BRING TOGETHER THE TRADITIONS OF THE KAMANCHEH WITH CONTEMPORARY MUSICAL APPROACHES. HE IS CO-FOUNDER OF THE ENSEMBLES 0H SILENCE, LAKI: FROM BIRTH TO DEATH, RUMI&SHAMS, THE BOOK OF QUEENS, ÂRGHA/NUN AND ABOUT THAT MAGIC CIRCLE, WHICH EXPLORE MUSICAL DIALOGUE BETWEEN PERSIAN AND EUROPEAN TRADITIONS.

HIS WORK ALSO INCLUDES COMPOSING AND PERFORMING FOR FILM AND THEATRE. HE HAS COLLABORATED ON SILENT-FILM PROJECTS AND COMPOSED THE MUSIC FOR LISABOA HOUBRECHTS' THEATRE PRODUCTION BRUEGEL, WHICH HAS TOURED IN EUROPE.
TALEB HAS RELEASED FOUR ALBUMS, INCLUDING THIS ONE: CHAPELLE DE VERRE (2022), RECORDED AS A DUO WITH VIOLINIST ANANTA ROOSENS; UNITY (2024), HIS FIRST SOLO ALBUM; ABOUT THAT MAGIC CIRCLE (2025); AND MIRRORED (2026), DUO WITH MILAD MOHAMMADI.

HIS APPROACH TO THE KAMANCHEH COMBINES TRADITIONAL PERSIAN TECHNIQUES WITH EXPERIMENTATION, INCLUDING MODIFICATIONS TO THE INSTRUMENT AND THE USE OF EXTERNAL ELEMENTS TO EXPLORE NEW SOUNDS. HIS WORK IS ROOTED IN THE TRADITIONAL MUSIC OF LORESTAN, PARTICULARLY THE HOOREH, SONGS HE GREW UP HEARING FROM HIS MOTHER.
TALEB IS CURRENTLY PURSUING A MASTER'S DEGREE IN GLOBAL MUSICS AT CODARTS IN ROTTERDAM, CONTINUING HIS RESEARCH INTO THE RELATIONSHIP BETWEEN PERSIAN MUSICAL TRADITIONS AND CONTEMPORARY MUSIC.

SHAMS:
AT EVERY MOMENT, THE WORLD AND WE ARE RENEWED,
YET WE REMAIN UNAWARE OF THIS RENEWAL WITHIN EXISTENCE.

THUS, EVERY MOMENT BRINGS YOU DEATH AND RETURN.

I HAVE TESTED DEATH WITHIN MY OWN LIFE;
WHEN YOU PASS BEYOND THIS LIFE,
TRUE PERMANENCE BEGINS.

RUMI:
WHO ARE YOU?

SHAMS:
WHO ARE YOU?

RUMI:
A DROP OF THE WINE OF HEAVEN.

SHAMS:
THIS WORLD IS A PRISON, AND WE ARE ITS PRISONERS;
MAKE A BREACH IN THE PRISON AND SET YOURSELF FREE.

RUMI:
WHO ARE YOU?

SHAMS:
MAN IS HIDDEN BENEATH HIS TONGUE;
THE TONGUE IS A VEIL BEFORE THE GATE OF THE SOUL.

RUMI:
WHO ARE YOU?

SHAMS:
SEE THE FLYING ARROW, YET THE BOW REMAINS UNSEEN;
SOULS ARE VISIBLE, YET HIDDEN IS THE SOUL OF SOULS.

THE BOOKS

ANOTHER FAMOUS TRADITION TELLS OF SHAMS ENCOUNTERING RUMI SURROUNDED BY BOOKS.

ACCORDING TO THIS LATER ACCOUNT, SHAMS ASKED RUMI WHAT HE WAS STUDYING. RUMI RESPONDED DISMISSIVELY, SAYING THAT SHAMS COULD NOT UNDERSTAND THEM. SHAMS THEN THREW THE BOOKS INTO A POOL OF WATER. WHEN RUMI PROTESTED THAT SOME WERE PRECIOUS BOOKS INHERITED FROM HIS FATHER, SHAMS RETURNED THEM APPARENTLY UNTOUCHED BY THE WATER.

THE STORY ENDS WITH THE FAMOUS PARADOX:

“THIS IS WHAT YOU CANNOT UNDERSTAND.”

THE EPISODE HAS BECOME ONE OF THE MOST ENDURING SYMBOLS OF THE RELATIONSHIP BETWEEN INTELLECTUAL KNOWLEDGE AND DIRECT SPIRITUAL EXPERIENCE.

HOWEVER, THIS STORY SHOULD BE UNDERSTOOD AS A HAGIOGRAPHICAL TRADITION RATHER THAN AN ESTABLISHED HISTORICAL FACT. DIFFERENT SOURCES GIVE DIFFERENT VERSIONS: IN ONE, THE BOOKS ARE THROWN INTO WATER; IN ANOTHER, THEY BURST INTO FLAMES. MODERN SCHOLARSHIP THEREFORE TREATS THE EPISODE CAUTIOUSLY.



HIS RECENT WORK FOCUSES ON CREATING DIALOGUE BETWEEN PERSIAN CLASSICAL MUSIC AND CONTEMPORARY, CROSS-CULTURAL FORMS OF EXPRESSION. HE HAS DEVELOPED PROJECTS COMBINING TAR, SETAR, VOICE, IMPROVISATION, PERSIAN POETRY AND INFLUENCES FROM DIFFERENT MUSICAL TRADITIONS. AMONG HIS CURRENT PROJECTS IS RUMI & SHAMS, A COLLABORATION WITH KAMANCHEH PLAYER AND VOCALIST MOSTAFA TALEB, EXPLORING THE POETRY AND SPIRITUAL LEGACY OF RUMI AND SHAMS THROUGH A CONTEMPORARY MUSICAL LANGUAGE.

BASED IN BELGIUM, MOHAMMADI CONTINUES TO PERFORM, COMPOSE AND COLLABORATE INTERNATIONALLY, WHILE SEEKING NEW WAYS TO EXPAND THE EXPRESSIVE POSSIBILITIES OF PERSIAN MUSIC AND CONNECT ITS TRADITIONS WITH CONTEMPORARY AUDIENCES.

MOSTAFA TALEB / KAMANCHEH

IRANIAN KAMANCHEH PLAYER, COMPOSER, AND TEACHER MOSTAFA TALEB HAS BEEN BASED IN BRUSSELS SINCE 2016. HE BEGAN LEARNING THE KAMANCHEH AT AN EARLY AGE IN LORESTAN, IRAN, AND STUDIED AT THE AZAR MEHR FOLKLORE ACADEMY IN KHORRAMABAD AND THE KAMKARHA ACADEMY FOR CLASSICAL PERSIAN MUSIC IN TEHRAN.
SINCE THEN, TALEB HAS WORKED ACROSS PERSIAN TRADITIONAL MUSIC, CLASSICAL MUSIC, JAZZ, FOLK, ELECTRONIC MUSIC, FILM, AND THEATRE. HE SERVED AS ARTISTIC DIRECTOR OF ORPHEUS XXI, FOUNDED BY RENOWNED MUSICIAN JORDI SAVALL, AND PERFORMED IN SEVERAL OF THE ENSEMBLE'S PROJECTS, INCLUDING MARCO POLO I & II, ORIENT-OCCIDENT, AND ORPHEUS XXI.

THE HISTORICAL IMPORTANCE OF THE STORY LIES NOT NECESSARILY IN WHETHER THE BOOKS LITERALLY REMAINED DRY, BUT IN THE SPIRITUAL METAPHOR IT EMBODIES:

KNOWLEDGE CAN BE READ IN A BOOK,
BUT WISDOM MUST BE LIVED.

THE PROJECT

RUMI & SHAMS

MORE THAN SEVEN CENTURIES AFTER THEIR ENCOUNTER, THE MEETING OF RUMI AND SHAMS CONTINUES TO RESONATE AS A MEETING BETWEEN KNOWLEDGE AND EXPERIENCE, REASON AND INTUITION, WORD AND SILENCE, DISCIPLINE AND ECSTASY.

MOSTAFA TALEB AND MILAD MOHAMMADI, TWO IRANIAN MUSICIANS, REVISIT THIS EXTRAORDINARY ENCOUNTER THROUGH MUSIC.

BOTH MUSICIANS CARRY WITHIN THEIR ARTISTIC PRACTICE THE MUSICAL HERITAGE OF IRAN WHILE WORKING WITHIN CONTEMPORARY EUROPEAN MUSICAL CONTEXTS. THEIR MEETING BECOMES, IN ITSELF, A CONTINUATION OF THE SYMBOLIC ENCOUNTER BETWEEN TWO WORLDS: TRADITION AND TRANSFORMATION, COMPOSITION AND IMPROVISATION, MEMORY AND THE PRESENT.

THROUGH THE KAMANCHEH AND TAR, THEY EXPLORE THE SPACE BETWEEN VOICE AND INSTRUMENT, BETWEEN WRITTEN MUSIC AND SPONTANEOUS CREATION.

THE INSTRUMENTS ARE NOT TREATED MERELY AS VEHICLES FOR MELODY. THEY BECOME VOICES, BODIES, RESONANCES AND EXTENSIONS OF THE HUMAN BREATH. TRADITIONAL MUSICAL LANGUAGE ENCOUNTERS IMPROVISATION, COMPOSITION AND CONTEMPORARY SOUND, ALLOWING AN ANCIENT SPIRITUAL NARRATIVE TO ENTER A NEW SONIC LANDSCAPE.

THE PROJECT DOES NOT ATTEMPT TO REPRODUCE A HISTORICAL MOMENT.

INSTEAD, IT ASKS:

WHAT HAPPENS WHEN TWO WORLDS MEET?

WHAT HAPPENS WHEN KNOWLEDGE ENCOUNTERS EXPERIENCE?

WHEN THE SCHOLAR MEETS THE WANDERER?

WHEN THE WRITTEN WORD ENCOUNTERS SILENCE?

AND WHEN MUSIC BECOMES A FORM OF SEARCHING?

THE ENCOUNTER OF RUMI AND SHAMS WAS NOT SIMPLY THE MEETING OF TWO HISTORICAL FIGURES.



MILAD MOHAMMADI / TAR

MILAD MOHAMMADI, BORN IN 1988 IN IRAN, IS A TAR PLAYER, MULTI-INSTRUMENTALIST, COMPOSER, AND PERFORMER. HE BEGAN HIS MUSICAL EDUCATION AT THE AGE OF 12 AT THE RENOWNED TEHRAN MUSIC SCHOOL, GRADUATING IN 2005, AND LATER OBTAINED A DEGREE IN IRANIAN MUSIC FROM THE UNIVERSITY OF MUSIC IN TEHRAN.

IN 2014, MOHAMMADI WON FIRST PLACE IN THE TAR CATEGORY AT IRAN'S 8TH YOUTH FESTIVAL. HIS DISCOGRAPHY INCLUDES THE INSTRUMENTAL ALBUMS SHADOW (2012) AND THE METAMORPHOSED (2014), ALONGSIDE COLLABORATIONS WITH PROMINENT IRANIAN ARTISTS SUCH AS HOSHYAR KHAYYAM, ALIREZA GHORBANI, AND HOMAYOUN SHAJARIAN. HIS COLLABORATION WITH HOSHYAR KHAYYAM, MUSIC FOR TAR AND PIANO, BECAME A BEST-SELLING ALBUM IN IRAN AND RECEIVED THE BEST INSTRUMENTAL FUSION ALBUM AWARD IN 2018. HE HAS ALSO COMPOSED WORKS SUCH AS TAROUD, EXPLORING NEW APPROACHES TO IRANIAN INSTRUMENTAL MUSIC.

SINCE MOVING TO EUROPE IN 2022, MOHAMMADI HAS DEVELOPED NUMEROUS ARTISTIC PROJECTS AND COLLABORATIONS, PERFORMING ACROSS EUROPE AND INTERNATIONALLY AT FESTIVALS AND VENUES INCLUDING THE FES FESTIVAL, MAWAZINE FESTIVAL, SALVATERRA, THE VENICE BIENNALE, RADIO FRANCE, BOZAR AND KLARAFESTIVAL BRUSSELS, AMONG OTHERS.

IT BECAME A TRANSFORMATION.

A TRANSFORMATION THAT GAVE BIRTH TO ONE OF THE GREATEST BODIES OF MYSTICAL POETRY IN THE PERSIAN LANGUAGE.

THIS ALBUM IS AN ATTEMPT TO LISTEN TO THAT TRANSFORMATION AGAIN.

NOT AS HISTORY REPEATED,

BUT AS AN ENCOUNTER HAPPENING NOW.

MIRRORED IN EVERY MEETING WHERE ONE COMES TO SEE THEIR TRUE SELF THROUGH ANOTHER.



نقش جان خویش من جستم بسی

هیچ می ننمود نقشم از کسی

گفتم آخر آینه از بهر چیست

تا بداند هر کسی کو چیست و کیست

آینهٔ آهن برای پوست هاست

آینهٔ سیمای جان سنگی بهاست

آینهٔ جان نیست الا روی یار

روی آن یاری که باشد زان دیار