

nd edition FES

Festival of World Saum

founders

Ounders

6-14 May 2016 www.fesfestival.com

FESTIVAL NOTEBOOK





UNDER THE HIGH PATRONAGE OF HIS MAJESTY THE KING MOHAMMED VI



Given that both the material and the moral components of human development are complementary, We strive to give culture all the importance and interest that it deserves. In fact, We are convinced that culture is what binds the nation, being the mirror of its identity and authenticity. Morocco is rich in its plural identity with a multitude of linguistic and ethnic contributions, and has a cultural and artistic heritage worthy of admiration. It is, therefore, up to the cultural sector to transmit this diversity definitively. All creative forms of expression should be encouraged, both those in harmony with our ancient heritage and those in tune with modern tastes, in all their multiple and varied styles and genres. This approach combines the ancestral traditions with modern creations so that they complement each other.

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From the president





Abderrafih Zouitene

President, Spirit of Fes Foundation & Fes Festival of World Sacred Music

The 21st Fes Festival of World Sacred Music dedicated to the age-old links between Fes and the rest of Africa was a great success. Many musical groups performed to pay homage to this historic relationship.

The presence of HRH Princess Lalla Salma brought a very special atmosphere to the opening concert. This exceptional event was covered by national and international media, including representatives from Spain, France, the United Kingdom, Poland and the United States.

Fes is ready to welcome the 22nd festival from 6-14 May 2016, with the theme Women Founders.

Moroccan women have for ever left their mark on history. They have always played a pivotal role in the development of the Kingdom, as is shown by the following examples: the symbolic role of the wife of Moulay Idriss, Kenza El Awrabiya, showed the beginnings of unification between the Amazigh people and the Arab Muslims, which forms the basis of Moroccan society. In addition, the first Moroccan university, the Karaouine in Fes, was founded by Fatima Al Fihriya as a centre for Islamic education and religious study, and has been a beacon of the spiritual capital of Morocco since the middle ages.

During the struggle for independence, Moroccan women formed part of the resistance movement and fought valiantly alongside their men.

In contemporary Morocco, women's rights came to the fore when the Family Code was made law on 10 October 2004, putting Morocco at the forefront of women's development. This 22nd Fes Festival pays tribute to these women founders with the opening concert, a premiere featuring artists from many countries.

This year sees the inauguration of a new concept, where each Festival honours one particular country: we begin with India, a land of great history and culture. Festival-goers can admire this splendour at a special evening on 7 May at Bab Al Makina.

In addition, new Moroccan talent will from now on be able to perform at the Festival and become better known.

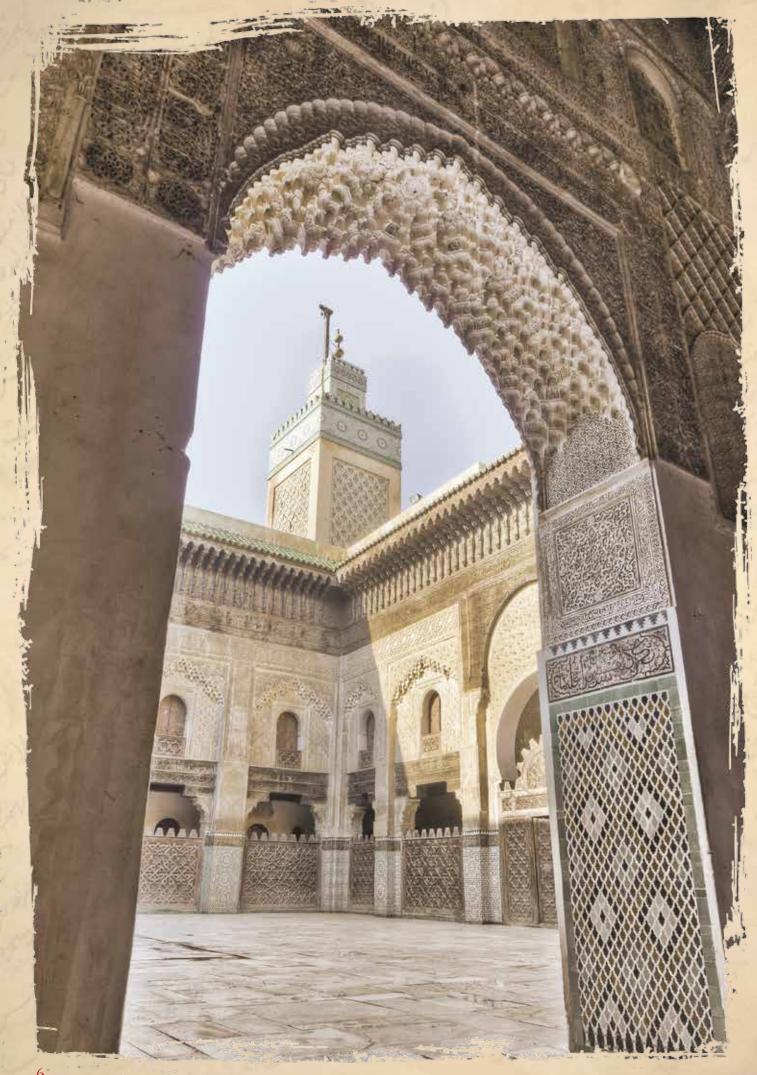
Another initiative of the Fes Forum is the organisation of Days in Fes along with the well-known media group Obs and Le Monde. This enriches the Forum debates as well as promoting the growth of the city itself.

The Festival website has been improved to provide all the information to help organise your stay; please take a look and let us know if you have any suggestions. The largest and oldest Medina in the world, currently undergoing an ambitious programme of restoration of

undergoing an ambitious programme of restoration of its monuments, is delighted to welcome you to this 22nd Fes Festival of World Sacred Music.

We look forward to seeing you and wish you a wonderful Festival.





Some history



Since 1994, the Spirit of Fes Foundation has organised the Fes Festival of World Sacred Music, with HM King Mohammed VI as patron. This event highlights the cultures of the world and demonstrates how peace and harmony between peoples can be engendered.

The opening concert, in the presence of HRH Princess Lalla Salma, inaugurates the Fes Festival of World Sacred Music's main and fringe events, as well as the Forum Giving Soul to Globalisation.

For some nine days, Festival events take place in historic venues: Bab Al Makina, the Jnan Sbil Gardens, Dar Adiyel, the Sidi Mohammed Ben Youssef Cultural Complex and Dar Tazi; fringe concerts are held in the large city square at Bab Boujloud; the Forum Giving Soul to Globalisation takes place in the Jnan Sbil Gardens where speakers from all over the world gather for an opportunity to consider the concerns of the day and to relate them to a wider, global perspective that is both philosophical and spiritual.

The city of Fes sparkles as it welcomes a multitude of concerts, art exhibitions, intellectual debate and children's activities all taking place at the same time in its streets and gardens. A broad range of events are programmed for mornings, afternoons and evenings for the large number of visitors to this national and international festival.

The following artists have performed at previous Fes Festivals of World Sacred Music:

Buddy Guy, Johnny Clegg, Ben Harper, Barbara Hendricks, Joan Baez, Patti Smith, Wadie Assafi, Assala Nassri, Kadem Saher, Julia Boutros, Saber Roubai, Youssou N'Dour, Ravi Shankar, Jordi Savall, Björk, Roberto Alagna & the Khoury Project, Rokia Traoré, Tomatito, Hussain Al Jasmi, Diego El Cigala and many more.

The following have contributed to debates at the Forum Giving Soul to Globalisation:

Jack Lang, Henri Joyeux, Edgar Morin, Jacques Attali, Françoise Pommaret, Abdou Hafidi, Christiane Taubira, Mustapha Chérif, Michael Barry, Leili Anvar, Bariza Khiari, Katherine Marshall, Saad Khiari, Salamatou Sow, Eric le Noir and more.





Festival venues





Bab Al Makina

A monumental gate built in 1886 during the reign of Moulay Al Hassan, this was the main entrance to the Royal Palace. It opens onto the Mechouar, a large square used for official ceremonies. This square is home to evening concerts.



Dar Tazi

This palace was built in 1900 and served as the Governor General's Residence from 1914-1956. After independence, it was home to two Fes Governors and then the Pasha who lived there until the end of 1986. It then became the headquarters of the Fès-Saïss Association. The Sufi Nights take place here in the gardens, after the concerts at Bab Al Makina.



Boujloud Square

This magnificent public square is situated at the entrance to the ancient medina of Fes. Measuring about 28 000 sq m, the square is considered one of the most important historic sites of the medina. Concerts attracting up to 50 000 people are held here every evening during the Festival.



Jnan Sbil Gardens

The green lungs of Fes, Jnan Sbil comprises nine gardens: Majorelle, Arab-Andalous, French, Maze, Oriental, Mexican, Medicinal, Sahara and Indian.



Dar Adiyel

Originally the residence of the governor of Fes at the time of Moulay Abdellah, this 18th century building became state property and housed the treasury from the 19th century. Now restored, this palace today is home to the conservatory of the traditional music of medieval Andalusia. Some of the Nights in the Medina concerts are held in this historic building.



Looking back at the 2015 festival



























The festival in figures



Some 700 000 people attended the 21st Fes Festival of World Sacred Music. From morning to evening, visitors to Fes were once again able to enjoy the wide range of events staged at this Festival.

Bab Al Makina

The concerts held at Bab Al Makina drew 30 000 people.

Nights in the Medina

These evenings welcomed 13 000 visitors.

Fes Forum

Forum discussions attracted 3 000 festival-goers to the Batha Museum.

Batha Museum

11000 people attended the eleven concerts held at the Batha Museum.

Boujloud Square

60 000 people every night enjoyed the concerts at Boujloud Square.

Dar Tazi

The Sufi Nights were full with an average of 1 400 people per evening.

Jnan Sbil Gardens

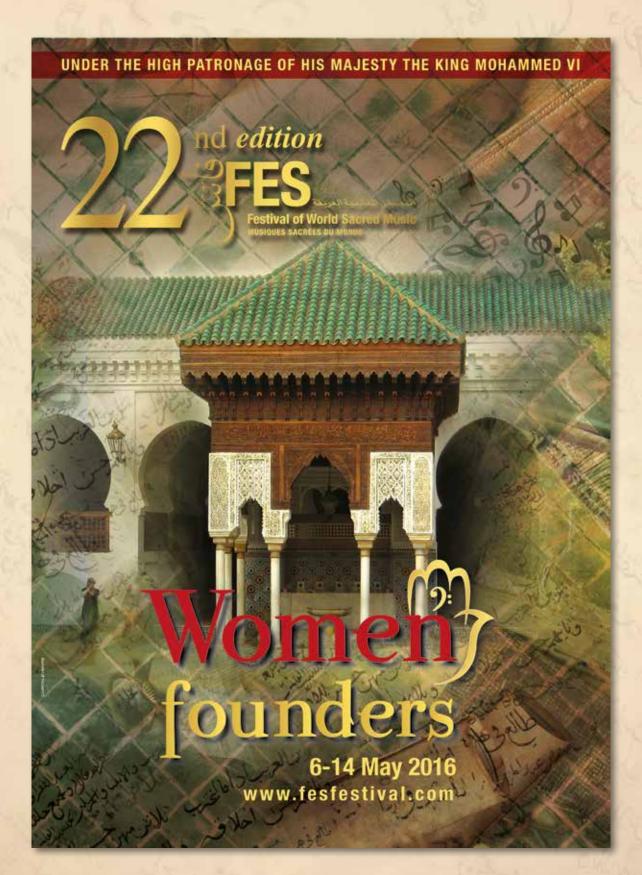
Concerts given in the magnificent gardens attracted about 5 000 people.

Rhythm of Sacred Music Road Race

4 000 people participated in this fun run.

Festival poster 2016





Press release



The Fes Festival of World Sacred Music is one of the world's great annual cultural events. This year, the 22nd Festival has the theme Women Founders, inspired by the lives and work of women across the world who have left their mark on history, much like our own Fatima El Fihriya who founded the Karaouine Mosque and University in Fes in the middle ages.

The Fes Forum, Giving Soul to Globalisation, takes place this year in the legendary Jnan Sbil Gardens with its luxuriant plants. On the first day, 7 May, the prestigious media group L'Obs-Le Monde brings together an impressive array of thinkers and intellectuals for a debate on women, femininity, feminism and the challenges and concerns surrounding them.

On the next two days the Forum sessions are led by well-known philosopher and writer Yves Michaud and Mohamed Metalsi of the human sciences faculty of the Euro-Mediterranean University of Fes. Homage will be paid to the late sociologist and native of Fes, Fatima Mernissi, who fought for gender equality.

The Festival opens on Friday 6 May at the majestic Bab al Makina with a sumptuous premiere, A Sky Full of Stars. This concert tells the tale of the destiny of legendary women, their dreams and struggles. Song, music and dance are enhanced by the magic of mapping graphics and the rhythm and harmony of a large orchestra, ensuring that this evening is exceptional. The same venue hosts another premiere on the second night that pays special tribute to India with the flamboyant Durbar, a night of bewitching brilliance.

On Thursday 12 May, Bab al Makina is the scene of an evocative presentation of the great master Mohammed Briouel's Ensemble of Andalous Music performing alongside the whirling dervishes of Istanbul. On Friday 13 May the Kawkab El Sharq Ensemble of Cairo appears on the same stage for a concert dedicated to the great diva Oum Keltoum, and on the last night, 14 May, the great Moroccan star Samira Saïd will perform.

Elsewhere in the hospitable city of Fes are other Festival venues such as the Jnan Sbil Gardens, the Prefecture Hall, the Sidi Mohamed Ben Youssef Cultural Complex, Dar Adiyel and Riad Dar Bensouda ready to welcome the artists from so many different cultures and parts of the world, as well as talented local young people.

Please consult our website www.fesfestival.com for more information.

The forum: 7-9 May



The 22nd Fes Forum, Giving Soul to Globalisation, to be held in the legendary Jnan Sbil Gardens, is in two parts: the first day is organised by the Obs-Le Monde group and features a wide range of intellectuals, both men and women. They will consider the general theme of the Festival, Women Founders.

The two following days are presented by philosopher Yves Michaud and Mohamed Metalsi, of the Human Sciences faculty of the Euro-Mediterranean University of Fes. They will pay tribute to Fatima Mernissi, a sociologist and native of Fes, who died recently.





L'OBS

Without women, nothing is possible - 7 May



With 700 million inhabitants across 43 Muslim states, the Islamic world represents more than one fifth of the planet's population. This is an enormous figure and within the community the future is being written, provided that they take their destiny in hand and dare to take on the challenges that await: education, launching scientific research and rethinking development models that are so often based on the West. None of these changes can be made without women!

After the Prophet's death, many of His companions consulted Aïcha, one of the great judges of her time and recognised by the eminent sages of Islam. In today's Muslim universities, women play a pivotal role both in technical education and the religious sciences. Thanks to them, Morocco undertook in 2004 to reform the Moudawana, or Family Code, that now gives the same rights to men and women regarding marriage and children. We must go still further. The rights of freedom of expression, of innovation and creation, the right to difference and to the dissemination of ideas: all concepts under construction that can take giant leaps with the participation of women.

Aude Lancelin joint editorial director, L'Obs

Women:

Perspective, experience & reflection: 8 & 9 May



Women Founders: Fes Forum subject?

While women have not particularly interested historians over time, we are fascinated by their individual stories. To go down in history, women have had to overcome great obstacles.

The legendary heroines of history are diverse and of haunting beauty: it is they and the subjects of family and freedom, reproductive rights, women in religions, the feminine imagination, access to education and power and feminism – that will be topics of discussion over two days at the Festival, which has as its theme in 2016 Women Founders.

A series of eight debates will focus on viewpoints without imposing any one vision, but being conscious of the diversity of usage, approach and conception. As would be expected, a special place will be given in each debate to women – for once without excessive respect for 'parity' - but emphasising the diversity of experience, discipline and practice. Historians, philosophers, theologians, authors, sociologists and psychoanalysts will present their knowledge and experience.

Yves Michaud et Mohamed Metalesi



Media partners



PRESS

Paris Match L'Obs

Aujourd'hui le Maroc

Le Matin Les Echos

Magazine Couleurs du Maroc

Al Ahdate Al Maghribia

La MAP Santé Plus Challenge Version Hor

Version Homme Sahara al Maghribia

La Nouvelle Tribune

L'Economiste Assabah

Le Monde des Religions

La Revue
Jeune Afrique
Le Figaro
Al Bayan
El Periodico

The View From Fez

Lalla Fatima Le Monde Tour Le Reporter

L'Observateur du Maroc

Le Point Le Temps El Periodco Liberation Le courier de l'Atlas

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Fes info

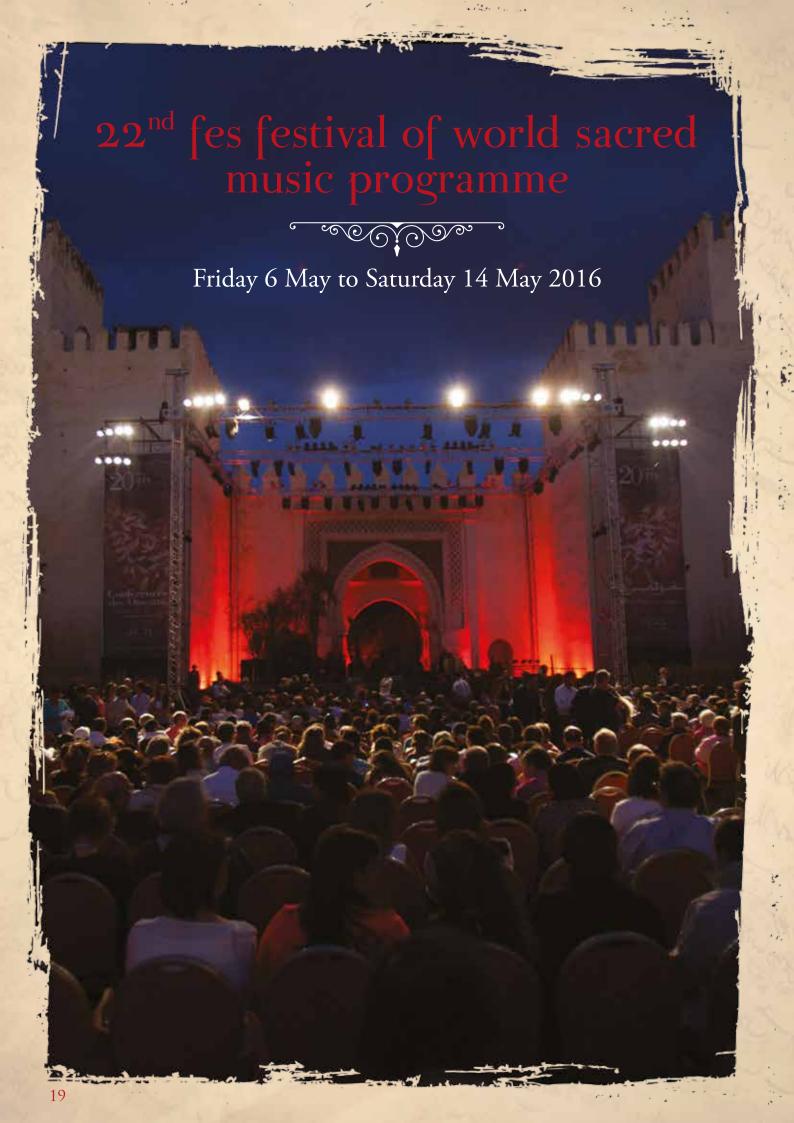
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WEBSITES

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Editorial



'Where do you come from?' he asked him,
'From the Other World.'
'And where are you going?'
'To the Other World.'
'So what are you doing in this world?'
'I'm laughing at it, eating its bread and devoting myself to the work of the Other world.'

Rabi'a al - 'Adawiyya



In time gone by, the jewels of wisdom were freely acknowledged to be held by women, with their knowledge and farsightedness. With ancestral heritage and imagination, the women of the Orient are visionary poets and musicians. They lead us on a journey to a world made sacred by their intelligence and grace.

The programme of this 22nd Fes Festival reflects the different facets of the feminine at the heart of music and the arts. Every one of our artists echoes this idea of wisdom, symbolised by Fatima El Fihriya, also known as Oum El Banine, who endowed the Karaouine Mosque and University in Fes. Such strength, sensitivity and creativity affirm Fes as a founding pillar of musical diversity and of enduring richness of cultural heritage. Such heritage could not have existed without these female guardians of consciousness and sensitivity, determined as they were to spread this cherished word within their own communities and universally. Today, new voices arise: a young generation continues to transmit the heritage of its elders, poets of the mountains and the deserts.

These women come from the Arab world, the Far East, Brazil, Africa, the Indian subcontinent, Europe and of course from Morocco, like the beads of a rosary. In Sufism, prayer beads (selsela) represent the transmission, a renewed pledge and a centre of resistance in our time against globalisation.

Premieres

This year's Festival offers several new works. Firstly, the opening concert has become a tradition in Fes. Dedicated to outstanding women, A Sky Full of Stars (Friday 6 May) pays exceptional tribute to the legendary women of the Orient and of Morocco whose stories are narrated by Sheherazade. Each story is represented by an extraordinary artist. Mapping graphics, audio-visual projections and a large orchestra take us on a journey in time and fantasy.

Three other premieres are presented, Durbar, The King of Ghosts and Istanbul – Fes, making Fes the fundamental link between heritage and the future.

Homage to India

In future, every Festival will highlight one particular country. This year we pay homage to the genius of India, the origin of many of the stories of A Thousand and One Nights. Musical brilliance was to be found in the palace courtyards of maharajahs and nabobs who encouraged the dissemination of unique artistic knowledge. We discover this splendour at a concert at Bab Al Makina on 7 May entitled Durbar.

The first Night In The Medina on 9 May is devoted to the art of the raga. Here we experience the precious vibrancy of these royal courts where music defied time and the cosmic order.

Our evening journey on 9 May continues with The King of Ghosts project by an Indian/British group of artists and a Moroccan orchestra. It is a cinema/concert with an original score that sets to music one of the first films made by the great Indian filmmaker Satyajit Ray. This is interpreted by the talented Soumik Datta, a young master of the classical sarod lute, whose masterful playing brings to life the fantastic adventures of heroes Goopy and Bagha.

Finally, between 9 and 12 May, we present the Chota Divana Ensemble comprising young children from the Manganiyar and Langa communities of the Rajasthan desert. Poets and singers, they perform with rare beauty for the schoolchildren of Fes. This project is accompanied by a new documentary film about them by Aurélie Chauleur, The Little Princes of Rajasthan. This unique initiative illustrates the significance of sharing culture.

Walks, Workshops and Performances

Another innovation in 2016 is to ensure that the Festival radiates into the very heart of the medina, beyond its traditional venues. The magnificent Jnan Sbil Gardens, recently renovated, will house the afternoon concerts at 16h30, as well as the Forum. This creates a new axis uniting the medina, Bab Al Makina and Boujloud Square. Giant puppets from Africa wandering the lanes of Fes and a new musical route to discover the fountains of the Fes and the Karaouine Library initiated by architect Aziza Chaouni and artist Susie Ibarra both describe the beauty and architecture of the city.

Alain Weber, Artistic Director



Friday 6 May



BAB AL MAKINA - 21h00

A Sky Full of Stars

Wise women, mystical women, poets and enchantresses twinkle like stars in the Milky Way, revealed in this show as a song. Founders not only of Islam but of other ancient cultures, the women of the Orient lead us on a journey of discovery into the history of Morocco and into the myths of the East.

As night falls, it is the mystical Sheherazade of Oriental tales who carries us from one world to another, from one sky to the next. She embodies the wisdom at the very source of imagination, the true art of the dream.

Sheherazade is a bold, resolute and cultivated woman who has mastered the knowledge of her time: history, literature, poetry and politics. To save the women of the kingdom, she risks her own life by joining the harem of King Chahryâr, a damaged man who has become vindictive. Sheherazade's tears are her promise: with magical effect, she hopes to win over the King's heart by the end of these nights. At the beginning, she tells the stories to her young sister Dunyâzad as a diversion. Played by a young Moroccan student, Dunyâzad is initiated into the recitation of all these legendary women whose light shines like a thousand stars.

Mystical poets from the Indian Mira Baï to the Iraqi Rabi'a al Adawiyya al Qaysiyya, and the pre-Islamic Bedouin Al Hansa; mythical wise women such as Balqis, Queen of Sheba who confronts King Solomon with her wisdom, as well as the slave Tawaddud Al-Jâriya, illustrated by the giant African puppets, who challenged the sages in the court of Haroun Al-Rashid – all of these lead us on a voyage through poetry, song and dance, highlighting the idea of knowledge and understanding as symbolised by Oum El Banine (also known as Fatima El Fihriya) who founded the Karaouine Mosque and University in Fes.

Rebellious women from old Morocco are here too, those from Tetouan and the Amazigh women of the Atlas, when the veil emerged as an expression of revolt against the occupying forces.

Enhancing the path through A Thousand and One Nights are horsewomen poets from the Mongolian steppes, musicians from the court palaces of Azerbaijan and the voices of Persian Sufis. They all show that Reason is the result of piety and faith, as shown in the old stories, reinforcing the idea of feminine wisdom full of grace and inspiration.

The walls of Bab al Makina are transformed by moving images (known as mapping) and become the celestial vault under which Sheherazade captures our imagination with these great women, so that we become eastern princes for a night. For each one, a shooting star appears in the sky across the great door of Bab al Makina like a shining spirit, materialising into an exceptional woman. This sparkling light envelops the stage – symbol of light in both a spiritual and intellectual sense, the opposite of darkness.

Women artists from Morocco, Mongolia, Azerbaijan, Iran, Ethiopia, India, Lebanon, Italy and Africa perform, accompanied by a large oriental orchestra.

International premiere

Concept and direction: Alain Weber

Lighting: Christophe Olivier, assisted by Gaël Boucault

Staging (mapping): Spectaculaires – Allumeurs d'images

Direction, composition and orchestral arrangements: Ramzi Aburedwan

Actors:

Nadia Kounda as Sheherazade – Morocco Dikra Al Kalaï as Dunyâzad – Morocco

Azerbaijan:

Ingie Women's Qanun Ensemble directed by Tarana Aliyeva

With the support of the International Mugham Center of Azerbaijan

Xinjiang Province, China:

Mukkadas Mijit, dance

Ethiopia:

Zewditou Taddese, voice Grum Begashaw Tegene, kebero drum Henok Aria, masinko (single-stringed bowed lute) Imebiet Tegegne, dance

Frances

Les Mamas, giant puppets on stilts Compagnie Planet Pas Net

India:

Parvathy Baul, voice and ektara (one-stringed lute)

Iran:

Sahar Mohammadi, voice Mahdi Teimori, ney flute and composition Milad Mohammandi, tar lute Hossein Rezaeenia and Zakariya Yousefi, daf drum

Italy:

Maristella Martella, dance Cinzia Marzo, voice, tambourine and tammorra tambourine

Lebanon:

Abeer Nehme, voice and composition

Mongolia:

Ösökhjargal Pürevsüren, khöömii song and tovshuur lute Khulan Navaandemberel, morin khuur (horsehead fiddle)

Morocco:

Zinab Alfilal, Andalous song from Tetouan Ensemble Addal, dance of the veils from Tafraout

Palestine & Morocco

Orchestra directed by Ramzi Aburedwan

Palestinian Orchestra:

Ziad Ben Yousef, oud Alfred Hajjar, ney flute Ayham Ayesh, qanun (dulcimer) Mahmoud Karzon, violin Tareq Rantisi, percussion Yanal Staiti, percussion Nawras Al Hajibrahim, double bass

Moroccan Orchestra coordinated by Aziz Al Achhab

Artistic Coordination and general management:

Anne Le Gouguec

Artistic Consultants: Soudabeh Kia, Francis Falceto, Johanni Curtet, Lahsen Hira, Aytan Mouradova Artistic management: Snafu Wowkonowicz

Sound: Chris Ekers and Erik Loots

Production Director: Abdelkader Ouazzani

Technical Director: Hamid Anbassi

Technical Management: Rachid Belhasna and Adil

El Achhab

Administration & Finance: Mohamed Ichoua

Administration: Khadija Filali

Communication: Meryem Sqali Houssaini

Reception: Siham Nejjar

With thanks to Medi 1tv, Casablanca Picture and Anouar Moatassim for permission to use images from A Thousand & One Nights, and to Edith Nicol, Hafida Bensouillah, Michel Le Bastard and Caroline Bourgine.













Saturday 7 May



JNAN SBIL GARDENS - 16h30

SAHAR MOHAMMADI – Sacred Persian Song – Iran INGIE – Women's Qanun Ensemble – Azerbaijan





Classical Persian music is unique in the east due its constant regeneration. As well as its historical aspect, its emotions are authentic: the fruit of its mystical heritage. For it is not the desire to create aesthetic beauty that lives traditionally in the artist, but the search for truth and to pass on the 'revelation', avoiding any narcissistic temptation.

In olden times women sang the wide repertoire of radif music, and today there is a movement towards this again: many women are now performing radif. Sahar Mohammadi is one of them: she has a beautifully rich and strong voice.

Ingie is a wonderful ensemble of young women playing the qanun (dulcimer), directed by Tarana Aliyeva. They show the vitality of the Azeri tradition of Baku and the richness of this heritage where Turkish, Persian and Caucasian elements combine.



INGIE is supported by the International Mugham Center of Azerbaijan.

BAB AL MAKINA - 21h00

DURBAR - Création 2016

To the glory of princes and in praise of the Gods – international premiere

Homage to India: The greatest Indian singers and musicians perform in this splendid musical event



For many centuries in India great court musicians performed their art within the palaces of Rajput dynasties and Mughal nabobs. For a durbar or prince's court meeting, a public audience attended along with the more formal court, making for flamboyant performances. Here artists and courtesans performed with pride and delicacy; everyone enjoyed their songs, gestures, artistry and mastery.

Here in Fes at the sumptuous Bab Al Makina with the stage set for the occasion, a night of virtuosity awaits us, for we are princes and princesses of the royal court for an evening. Coming from all corners of India, some 15 classical soloists and percussionists are on stage with the Rajasthani singers and the hypnotic Kathak dancers. Be they bold rising stars or well-known members of the established set, all have been chosen for their creative genius. After all, who could better demonstrate their miraculous arts and show off their mastery?

In the tradition of begum singers, who enchanted the princely court with their somewhat impertinent charisma, the young yet already superb Rageshri Das opens this exceptional Durbar. Alongside are two revelations: Shashank Subramaniam and Rakesh Chaurasia, both masters of the Bansuri flute in the Carnatic and Hindu tradition. They perform with Ustad Irshad Khan with his powerful style of playing the surbahar (bass sitar), Soumik Datta, lively exponent of the sarod and Alla Rakha Kalavant whose celebrated name is associated with the sarangi.

To accompany them, Ustad Sabir Khan, the 33rd caliph of principle tabla school Farukhabad Gharana, presents his two young sons Arif and Asif. Performing outside Bengal for the very first time, they share the stage with the master percussionists Shahbaz Hussain and Parupalli Phalgun.

It would not be possible to assemble this Durbar without representatives from the world of folk music. With their voices already showing the harshness and severity of the Thar desert, the children of Chota Divana present the work of the bards of the 'Land of Princes'. Anwar Khan Manghaniyar and Gazi Khan Barna, well-known on the international stage, make these musical gems shine even brighter.

This assembly is punctuated by frenzied classical Kathak dancing at its most rhythmic and masterful. Four of the very best dancers perform here to show us the brilliance of this music that goes back to the beginning of time.

Artistic conception: Collectif ECHO

Sunday 8 May



JNAN SBIL GARDENS – 16h30

CHRISTINE SALEM
Maloya revisited – Réunion



christine Salem is charismatic and bewitching. She is one of those rare women performing maloya, traditional ritual music from the island of Réunion. Accompanied by her favourite kayamb, a type of rattle, Salem sings Creole, Malagasy, Comorian and Swahili poetry in her rich voice. Maloya invokes ancestral spirits: here Asian and African rhythms meld to echo the story of an island at the crossroads of the world.

In her latest album, Mi larg pa lo kor, Christine Salem has forged a path to freedom – a freedom that is radiant, solemn and just; a freedom that is all-conquering, nourished by spiritual searching as well as her path as a musician; a freedom open to the other, made up of sharing and enthusiasm.

BAB AL MAKINA - 21h00

DIVAS OF THE WORLD

First part: Hindi Zahra – France & Morocco

Second part: Oumou Sangaré – Mali





From Agadir to Paris, from the Wassoullou region to Bamako, Hindi Zahra and Oumou Sangaré are contemporary muses of Morocco and Mali.

These powerful women transpose their ancestral culture into the modern world. They know better than anyone the value of the past.

Oumou Sangaré is the great diva of Mali, a true symbol of African women recognised by UNESCO and the FAO (United Nations Food & Agriculture Organization) for her business acumen. Above all she is the brightest star in the Wassoullou tradition south of the Niger River.

Hindi Zahra is an inspired Amazigh activist, already known as a pop star, and performs in a burst of creative jazz, flamenco rhythms, music from Cape Verde and African drumming. She is entranced by Gnawa music.



Monday 9 May



JNAN SBIL GARDENS - 16h30

OFFICINA ZOE – Women's voices from Puglia and their songs of love, work and healing – Italy

With special appearance by Maria Mazzotta (voice) and Maristella Martella (dance)



Music cares for the soul Officina Zoè

Through the artistry of its women, southern Italy has preserved the wealth of its pastoral heritage where the sacred and profane are intrinsically linked. This is a land where dance and music make miracles – the land of Salento in the extreme southeast of Puglia. For centuries it has heard the playing of tambourines and the singing of women. Their songs tell ancient myths of impossible love and are sung while the women work. And in these fields hides the menace of the tarantula - the people of Salento have a healing ritual to eradicate the poison of its terrifying bite, known as Tarantism. Mixing up dance, music, trance, possession and Christian devotion, the origins of Tarantism go back to the Dionysian rites of antiquity.

In order to care for the woman caught by the spider, the local musicians are called upon to play rhythms that lead her into a wild dance as she begins to go into a trance. This expels the poison and brings her back to health. It is not surprising that the word Pizzica means the potentially mortal bite of the tarantula as well as this frenetic music which continues to be played at village festivals in Salento. Here where the rhythm engenders both a whirlwind of a dance and an antidote to poison, today it is a remedy for the tribulations of modern life!

In partnership with Puglia Sounds, Puglia Region, FSC 2007/2013





NIGHT IN THE MEDINA I

Homage to India – Evening Ragas

Throw open the doors to an enchanting night of Indian music and abandon yourself to an atmosphere both contemplative and exhilarating.

The gifted artists for this special night come from Kolkata, Chennai, Mumbai, Jodhpur and Jaipur, as well as from cities of the Indian diaspora: London, Manchester and Toronto. Most of these young masters of Hindu and Carnatic music are performing for the first time in Morocco and for some, it is their first performance outside the sub-continent.

DAR ADIYEL - 18h00 and 20h30

Rageshri Das – Khyal Song – Kolkata

Prom the Gharana tradition of Varanasi, Rageshri Das is the first performer this evening. Her proud beauty recalls portraits of acclaimed begums – those emancipated women who were rather irreverent. As soon as Das begins singing, we are immediately entranced: her light tone is almost frivolous, then plunges suddenly into depths not usually found in women of only thirty. The work underlying this talent is tangible. Her voice breaks in a language that reveals the emotion of the raga. She instils feeling into it in successive waves, and gathers us up with her wonderful improvisation.



This music is within her. Her father, Purnendu Das,

trained with Pandit Mahadev Prasad Mishra, a fine exponent of khyal and thumri song with a great knowledge of the bandishes (composed melody, the literary element of the raga) and a contemporary of the glorious Siddeshwar Devi and Rasoolan Bai, who looked very much like Rageshri.

Rageshri learned this type of Varanasi Gharana from the age of 8, joining Pandit Mohan Lal Mishra and his son Sri Deepak Mishra, with whom she received rigorous talim (training). Twenty-two years later she is shaped by Guru-Shishya Parampara, a traditional mentoring system of learning that ensures the survival of the art.

International premiere: part of the Homage to India.



Monday 9 May



PREFECTURE HALL (opposite Batha Museum) - 19h00

Shashank Subramaniam and Rakesh Chaurasia, masters of the Bansuri flute – Chennai and Mumbai

What a privilege it is to attend this jugalbandi, as we call this duo of soloists from the Indian tradition. This is a performance that promises to be full of challenges, respect and goodwill.

Coming from the tradition of TR Mahalingam and Pandit Hariprasad Chaurasia, these thirty-year-olds are already masters and hold the foundation of music with a cosmic charm. The philosophers of ancient India say how excellently the bamboo flute expresses the union between nature and the divine. The image of the Lord Krishna charming the young Gopi shepherdesses with his sensuous melodies emphasises this image of a visible world that urges everyone of feeling towards contemplation, opening the doors to the divine.

Shashank gave his first concert in Adelaide at the age of just 11. Today, looking like a student absorbed in another world, with his bamboo flute under one arm and his laptop under the other, this prodigy is one of a sacrosanct circle of great masters of Carnatic music where the legends of tomorrow are established.

Rakesh Chaurasia: now here is a name that transcends space and time and demands high standards. Rakesh is no other than the nephew of the legendary Pandit Hariprasad Chaurasia and his most accomplished pupil. He has sworn allegiance: to follow his heritage and to seek new paths. If an indisputable quality has been bequeathed to him, it is the balance between power and serenity. His experienced technique along with training in swar and tala (rhythms) lift us to the heights of consciousness. This explorer has recently been involved in experimental work, without losing sight of the exacting demands of classical music.

Part of the Homage to India



PREFECTURE HALL (opposite the Batha Museum) – 20h30

Ustad Irshad Khan – Sitar and surbahar – Toronto



Aglobetrotter with a staggeringly long discography, Irshad Khan's powerful dexterity is impressive. He comes from an awe-inspiring line: son and pupil of Ustad Imrat Khan, himself the younger brother of the great Ustad Vilayat Khan of the Imdadkhani Gharana (north Indian school of sitar and surbahar music) which played for the Mughal courts for over 400 years. Irshad plays with a superb mastery and prowess of great endurance. He imbues his performances with enormous energy. His taan (the singing of very rapid melodic passages) flirt with the speed of light, then suddenly become transcendently sweet.

Part of the Homage to India



Monday 9 May



SIDI MOHAMED BEN YOUSSEF CULTURAL COMPLEX - 22h30

The King of Ghosts – premiere – India & Morocco

Cinema/Concert : original score composed by Soumik Datta, Johannes Berauer and Cormac Byrne for the film Goopy Gayen Bagha Bayen by Satyajit Ray (1969),

With

Soumik Datta, voice, sarod Cormac Byrne, bodhrán (Celtic drum) and percussion And a classical Moroccan orchestra directed by Aziz el Achhab

Irresistibly entrancing, the King of Ghosts is an epic poem as well as an experimental jewel. This creation invites young and old, music lovers and dreamers, film lovers and the curious to indulge themselves in an abundance of music and images.

First among all marvellous filmmakers India has produced is the master Satyajit Ray (1921-92). In 1968, Bengali Ray made The Adventures of Goopy and Bagha, inspired by a tale written by his grandfather. This is a story of initiation led by a visionary spirit. Putting it into film resulted in some psychedelic scenes with special effects that were revolutionary at the time. In this vintage black and white film, music is the true



protagonist. Singer Goopy and percussionist Bagha have something in common: both have been excommunicated by their village because of their mediocre talent. Roaming in the forest, the King of Ghosts grants them three wishes. Thus armed with the power to look after themselves at all times, the ability to move instantly to wherever they wish to be and a spectacular musical ability, our two heroes set off on a fantastic journey that ends at the king's court. Victorious in an improbable musical tournament, they manage to prevent the outbreak of war between two brothers, fighting off the forces of evil, re-establishing harmony between kingdoms and discovering love! Isn't that the miracle of music?

The film is little known in this part of the world. Soumik Datta, prodigy of the sarod lute, is half Bengali and half British but above all, a citizen of the world. He decided to work with the film as he saw in it a wonderful field to explore.

'All little Bengalis grow up with Goopy and Bagha. And once we're grown up, we see its depths ... Released some decades after the independence of India, the cultural revolution is at its heart: artistic creation gives us the power and energy to fight for just causes.'

Along with composer Johannes Berauer and drummer Cormac Byrne, Soumik Datta weaves sublime melodies that lie somewhere between folk and classic, orchestral textures and a contagious beat that engenders an astonishingly ethereal experience. The solo instrument takes on the voice of Goopy who, as if on a magic carpet, transports us to a mythical world.

Part of the Homage to India
Project initially commission by Edinburgh Mela.

Tuesday 10 May



JNAN SBIL GARDENS - 16h30

HAWNIYAZ - Inspired by Kurdish, Persian and Azeri traditions

With

Aynur, voice - Kayhan Kalhor, kamanche (Persian stringed instrument) - Salman Gambarov, piano - Cernîl Qoçgirî, various instruments



Connected by their Kurdish roots and their musical sense, the celebrated Iranian master of the kamanche, Kayhan Kalhor and singer Aynur have come together for this creation which, as a counterpoint to the disastrous events in the Middle East, has a symbolic strength. They are accompanied by Azeri jazz pianist Salman Gambarov and Kurdish instrumentalist Cernîl oçgirî. The quartet offers a refined repertoire showcasing the multiple influences of ancient civilisations and rich cultures.

Aynur is a young singer who appeared in the film Crossing the Bridge, The Sound of Istanbul (2005) by director Fatih Akin. She takes the traditional Kurdish song to new levels, coaxing it out of Persian culture and bringing to it a sophisticated touch of oriental jazz from the Caucasus where this style is particularly inventive today.

There are songs of love in the summer pastures, of farewells and weddings; celebrations of metaphorical journeys and the secrets of life concealed in the string of the tanbûr; praise songs to prodigious nature and the infinite inspiration it gives; challenging songs, too, about war.



Tuesday 10 May



NIGHT IN THE MEDINA II

DAR ADIYEL - 20h00

Yulduz Turdieva – Uzbekistan – The Shash-Maqâm tradition of Bukhara



In the 15th and 16th centuries, the classical music of Central Asia was at its peak thanks to the Silk Road where merchants, sages, artists, wandering bards, pilgrims and believers of all stripes rubbed shoulders. The refined art of shash-maqâm continues to enchant after a long and arduous learning process.

Yulduz Turdieva, a classical maqâmchi singer, has achieved official acclaim but has not stopped there: she explores other genres both classical (khalqi klassiki) and popular (khalqi) as well as songs (qoshiq) and popular traditions such as those of the women of Bukhara (sâzanda). She sings in Persian-Tajik and in Uzbek.

SIDI MOHAMED BEN YOUSSEF CULTURAL COMPLEX - 20h00

Ensemble Dialogos – Heretic Angels: Popular Rituals and Beliefs – Bosnia & Herzogovina

Founded by singer and musicologist Katarina Livljanić, the Ensemble Dialogos interprets the sacred music of medieval Europe. Combining profound musicological research with great strength on stage, their work carves out a new approach to ancient music by giving it a contemporary feel. In this brand new repertoire, the group explores theatricality as well as plain chant and the first medieval polyphony, with a particular interest in the southern Slav region.

In this work, Dialogos encounters traditional musicians and are some of the youngest heirs to the epic songs of Bosnia and Herzogovina, a country on the threshold of the Orient. These poignant, bitter songs intertwine with musical theatre, inviting the public to enjoy the unusual beauty of the rituals of life from birth to death, both pagan and Christian.





Dialogos is supported by the DRAC Ile de France – Ministry of Culture and Communication.

Co-production Fondation Royaumont.





Tuesday 10 May



PREFECTURE HALL (opposite the Batha Museum) – 21h30

OY - Space Diaspora - Switzerland & Ghana

Born in Ghana, singer Joy Frempong is both Swiss and African. She and her partner, drummer Lleluja-Ha who is the producer and co-founder of this enigmatic duo OY, come together to form avant-garde music, somewhat sassy, childlike and dreamlike, whose electronic sounds, hip hop and pop show European and African influences.

OY is an eccentric and nomadic chameleon, constantly changing its colour palette, textures, styles and accents. In their last release, a multitude of tracks creates a moving soundscape overwhelmed with touching melodies, with a few proverbs, old Ghanaian taxi horns, machine noises, windscreen wipers, fireworks and crowd noises thrown in – all the tumult of African cities! All along the lines of moving stories, a veritable harvest of sounds are sieved, finely chopped and melted into songs of shimmering shapes.

This time their new album, Space Diaspora (to be released in September 2016), was written and composed in Berlin. OY has absolutely gone into space here, throwing them accidentally into the future onto a planet formed by Earthlings, called Space Diaspora. Joy Frempong and Lleluja-Ha discover strange customs, unknown political and artistic practices and incredible sounds. This parabola takes the form of a bizarre epic poem somewhere between illusionist Georges Méliès and Jonathan Swift, which allows the full measure of their polymorphous talent to shine through. It is an inspired and visionary work, full of catchy tunes from Joy Frempong with her 'fiery flow, full of soul and humour' (Télérama).



SIDI MOHAMED BEN YOUSSEF CULTURAL COMPLEX – 23h00

Parvathy Baul and Mehdi Nassouli – Poetry of Wandering Mystics: from Bauls to Gnawas – India and Morocco

Tell me, Fool,

What are you looking for on the roads of the world? Look in your room and you will find the jewel ...
The same cosmic game is played in the human body, Just like the moon hides behind the clouds.
To know the self, this is to pray.
He who knows the Invisible, says Lalan, Knows where to go.

Fakir Lalan Shah

Poetess Parvathy Baul whirls with her arms outstretched to the sky, caught in the spiral of a breeze that frees the spirit. She projects her being almost as healing, while reciting vague mystical poetry. She is truly an enchantress from another world.

Young Mehdi Nassouli believes that his Gnawa heritage gives him great musical inspiration.

The Bauls (from the Sanskrit vatul, literally 'fool', drunk with divine aspiration) are the last great nomadic mystics of the world. They dance somewhere between heaven and earth, between poetic ecstasy and carnal reality. They are not far away from the universe of the Gnawas, whose roots go deep into ancestral African trance.

Part of the Homage to India







Wednesday II May



NIGHT IN THE MEDINA III

SIDI BEN YOUSSEF CULTURAL COMPLEX – 20h00

Lamar – Palestine – Arab Songs from Palestine

I amar, whose real name is Rula Hasna, is one of those young singers who retains the celebrated, deep sensibility of the tarab, a long way from the antiseptic quality put out by Arab television channels.

Lamar is originally from Acre – known in crusader times as St Jean d'Acre. With her husband Mahran Moreb who is a master qanun (dulcimer) player and composer, she concentrates on a repertoire that conjures up the atmosphere found at the musical salons of the sultans of old. As in the piece Fi A'ainaika O'unwani, she illustrates historic poetry – that of the ancient poets of Palestine and the Arab world during the Renaissance (the Nahda) – right up to Oum Keltoum who had a true melodic background.

Listening to Lamar, one recalls the compositions of Zakaria Ahmed, Farid al-Atrash and Mohammed Al Qasabji accompanying the diva on the lute, impenetrable behind her dark glasses.



PREFECTURE HALL (opposite the Batha Museum) – 21h30

Farida Muhammad Ali – The voice of Maqâm – Iraq

Although it was only towards the end of the 18th century that current Iraqi maqâm was defined, one still dreams of the sumptuous epoch of the Abbassids of the 8-13th centuries. Lying at the heart of the ancient land of Mesopotamia, Baghdad – the country between the two rivers, the Tigris and the Euphrates – was home to a universal Islam within the confines of the Arab world, both Turkish and Persian. This is still seen in the tchâlghî baghdâdi ensembles.

These ensembles are principally characterised by their use of the santûr, a hammered dulcimer similar to that used



in Persian tradition, and the djôza (the name of the soundbox made of coconuts, djôz al-hind, or 'Indian nut'), a four-stringed fiddle which is today replaced less than satisfactorily with a western violin. These two instruments of great acoustic delicacy give the Iraqi tradition an enigmatic perfume of the far-off Orient.

The term maqâm (literally a location or place) refers to a type of music possessed of a particular mood or feeling. In the classical music tradition of Iraq, it means simply a song which masterfully develops a wide range of emotions through its 23 modes. After a short instrumental prelude known as the muqadimma, the art of the qârî (singer or reciter) consists of delivering some rich verses in the tradition of the qasida, a type of Arab poetry that continues to inspire great contemporary poets.

Farida Mohammad Ali was born in Kerbela, a legendary Shi'a village in southern Iraq, where the tradition of women singers was permitted. Accompanied by her tchâlghî baghdâdi ensemble, she expresses the refinement of the ancient courts as well as a rich popular repertoire.

DAR ADIYEL - 23h00

Ariana Vafadari – Gathas: Zoroastrian Song – Iran & France



Ariana Vafadari brings to life texts that date back more than 3700 years. She sings in the ancient Iranian Gathic language in which these Hymns of Zarathustra were written. They are the prayers of Zoroastrianism, a monotheistic religion of ancient Persia, still practised today by the Parsi community principally living in Iran and India.

The ancient Persians received this religion from Zoroaster or Zarathustra who was born around 660 BCE in Bactria

(now Afghanistan) and was a contemporary of Pericles, Buddha and Confucius. In the holy book Avesta, the prophet describes the battle between the Kingdoms of Light and Darkness (Ahriman). The supreme being Ahura-Mazda created Mithra, god of the sun, moon and stars. Fire is the son of Ahura-Mazda; this is the reason why the ancient Persians who followed Zarathustra and Mazdeism, also known as Zoroastrianism, never extinguished sacred fires.

Thursday 12 May



SUFI MOMENTS - In the light of the sun and the clarity of the moon

This day is dedicated to artistic expression emanating from Sufi culture, and emphasises the role of women in the Sufi world.

JNAN SBIL GARDENS - 16h30

Agraw – Amazigh mystical song – Tiznit, Morocco



While each year the Festival of World Sacred Music showcases the rich music and culture of far-flung places, we should not forget that Morocco itself is one of the greatest depositories of this intangible cultural heritage.

In their attachment to the land as well as to heaven, Amazigh women sing sacred songs. Their voices are inspired by the Prophet and evoke the Sufi spirituality of the Amazigh people.



In collaboration with the Royal Institute of Amazigh Culture.

RIAD DAR BENSOUDA - 18h00

Shaykh Hassan Dyck and the Muhabbat Caravan – Sema, Meditation and Sufi Flavours With

Sheikh Hassan Dyck, direction and cello d'amore (baroque Italian cello) – Germany Ustad Daud Khan Sadozai, rabab – Afghanistan - Anouar Berrada, voice – Morocco Abdul Malik Dyck, voice and daf drum – Germany - Ali Keeler, voice and violin – United Kingdom and Andalusia Richard Kaiser, percussion – Germany

I have loved Thee with two loves:
a selfish love and a love that is worthy of Thee.
As for the love which is selfish,
Therein I occupy myself with Thee,
to the exclusion of all others.
But in the love which is worthy of Thee,
Thou dost raise the veil that I may see Thee.
Yet is the praise not mine in this or that,
But the praise is to Thee in both that and this.

Rabia al Adawiyya

"

ver a glass of tea in a superb setting, Shaykh Hassan Dyck and other artists representing the Sufi world offer a meditative path through universal spiritual song. The performance conjures up the mystical wisdom of Islam through poems, particularly those of Rûmi and Hâfiz. This is a rare moment which pays tribute to both the feminine element within Sufi poetry and the Islamic arts.

The music of Shaykh Hassan Dyck is inspired, giving emphasis to improvisation and particular attention to the ambiance, vibration and resonance of the auditorium in which his viola d'amore echoes.



In partnership with Riad Dar Bensouda.





Thursday 12 May



BAB AL MAKINA - 21h00

Istanbul – Fes – Turkey and Morocco – international premiere In the great Mevlevi tradition and the art of Andalusian Samâa

With the Mohammed Briouel Andalusian Ensemble and the whirling dervishes of Istanbul Salim Mete Edman, lute and voice - Emre Işik, ney flute - Mert Demircioğlu, qanun (dulcimer) - Gül Ayhan Kahraman, kudüm drum - Savaş Zurnaci, clarinet - Mahmut Demirci, violin

We have fallen into the place where all is music.

The strumming and the flute notes rise into the atmosphere, and if the whole world's harp should burn up, there will still be hidden instruments

playing, playing.

This singing art is sea foam.

The graceful movements come from a pearl somewhere on the ocean floor.

Djalal Eddine Rûmi

"

This encounter between two great Sufi music traditions is a tribute both to the great Djalal Eddine Rûmi whose poetry is still read today across the world, and to Moroccan samaâ.

Samaâ teaches the absolute primordial sound, engendering the Word of God. For a number of tarîqas, spiritual listening (al-samaâ) and the practice of ritual dance (al-hadra) produce ecstatic phenomena (hal) and trance. Today samaâ is practised by those on Rûmi's path, the Ottoman Mevlevis, as well as by the Arab Mawlawiyya and numerous brotherhoods across the Maghreb. Morocco is an important guardian of this tradition.

As musicologist Sami Sadak noted, the history of Turkish religious music is closely allied to the various successive capitals of the Turkish Empire. In the 13th century, Konya became an important cultural centre under the reign of the Seljuk Turks thanks to Mevlâna Djalal Eddine Rûmi, who placed a great deal of importance on music in his philosophical and spiritual teachings. His approach was furthered by Chams Ed-Din



Tabrizi who encouraged the worship of God through the arts. The Mevlevî rite recorded by his son, Veled Sultan, is perpetuated today in the tekke (monastery) at Konya by the çelebi (superiors) who succeded him. The foundation of the order of Mevlevi whirling dervishes at Istanbul has left its mark on a musical tradition that is meditative and trance-like.

The whirling dervish, his arms outstretched with the right hand open to heaven and the left directed to earth, is a channel of divine grace. This magic must be experienced: men and women in wide white or coloured skirts whose turning symbolises the movement of the planets and the stars.

Friday 13 May



JNAN SBIL GARDENS - 16h30

Virginia Rodrigues - Brazil - Celestial Voice

With her ritual Afro-Brazilian and gospel repertoire, Virginia Rodrigues has a rare charisma and inspiration in which the sacred is naturally evident. She spent her formative years singing in Catholic and Protestant church choirs: this forms the essence of faith that blossoms at each performance.

In the footsteps of the great lyrical singing legends such as Jessye Norman, or the jazz singer Billie Holliday, this artist from Salvador de Bahia has managed to conquer Brazil despite being black and poor, particularly with the patronage of Caetano Veloso. She sings the songs to the orixás (Afro-Brazilian gods) in a completely unexpected way. Acoustic guitars, a cello and percussion enhance her singing and show a deep attachment to her African roots. She performs the works of major composers of African descent with accuracy and authenticity.





Friday 13 May



BAB AL MAKINA - 21h00

Tribute to Oum Keltoum – Egypt and the Arab World Kawkab El Sharq Ensemble of the Cairo Opera Orchestra



The Kawkab El Sharq Ensemble was established forty years after the death of legendary Egyptian singer Oum Keltoum by the chairman of the Cairo Opera House, Dr Inès Abdel Daïm who is a fervent promoter of the arts.

Known as the Star of the East, Oum Keltoum had an enormous influence on the music scene of the east, having an amazing voice which was not only beloved by the Arab world but also captured the attention of the rest of the world.

The Kawkab El Sharq Ensemble is composed of some of the most talented musicians at the Cairo Opera House. It performs on the first Thursday of each month, just as Oum Keltoum did herself.

Of note is the fact that the Opera House promotes its most distinguished young conductors and singers who continue in Oum Keltoum's footsteps, even using the same orchestral structure as in the past.

Founded in 2014, the Kawkab El Sharq Ensemble delights audiences at the Cairo Opera House and the young singers presenting the great diva's repertoire will surely enchant music-lovers at the Fes Festival of World Sacred Music.

Saturday 14 May



JNAN SBIL GARDENS - 16h30

Yom – France

With

Yom, clarinet and composition - Farid D, cello - Claude Tchamitchian, double bass - Bijan Chemirani, zarb, daf and bendir (percussion)

Master clarinettist and enthusiastic composer, Yom wrote The Silence of Exodus as a journey through a two-way mirror, half way between powerful ancestry and stunning modernity.

Based on the historical story of the exodus of the Jews from Egypt and their long years of wandering in the Sinai desert, Yom dives into the universal confrontation of the human being with his existential solitude through all types of exodus, whatever their point of departure and destination.

This work has a passionate musical intensity that is truly rich. It could not be a better illustration of how music can impose its sacredness solely through the inspiration of the artist.

The Silence of Exodus was commissioned for the Festival d'Ile-de-France in 2012.





Saturday 14 May



BAB AL MAKINA – 21h00 Samira Saïd – Morocco A Moroccan Singing Star



The story of Samira Saïd, or Bensaïd, is one of the most entrancing. She was discovered in 1980 at the Eurovision Song Contest when she represented Morocco at The Hague with the song Bitaqat hob (Map of Love). Ever since then she has had a magnificent career as a Moroccan singer, known and adored from Egypt to the Middle East.

Even today, Samira Saïd has an important place in the world of Moroccan and Arab song. She appears in the biggest shows and has an evolving musical style. She has performed with Cheb Mami.

If Samira Saïd has broken with the classical style of the Oum Keltoum and Mohammed Abdel Wahab generation, she nevertheless has a superb voice capable of remarkable vocal ornamentation.

Festival fringe



Today's Children, Tomorrow's Musicians

Chota Divana, The Little Princes of Rajasthan – India New documentary film and concert for the children of Fes

Today's Children, Tomorrow's Musicians is a UNESCO-supported French project, part of the Mission 2000. The Fes Festival endorses this project by welcoming young artists representing the great musical and choreographic traditions of the East and Asia. Weakened today by economic and ecological changes, traditional musicians from Morocco to India watch as their work loses value and gradually the oral tradition crumbles. It is therefore essential for our children to discover through educational networks the riches of traditions that belong to humanity's heritage.

The brand new documentary film, Little Princes of Rajasthan was specially made for the Festival by director Aurélie Chauleur. It presents the life of child musicians living in the heart of the Rajasthan desert in India, and will be shown to groups of schoolchildren from Fes. Once they have found out about the everyday life and personalities of these young Lângas (a musician caste), the Fes children can meet the musicians during concerts at Dar Tazi. These exchanges are organised by the director herself.

CHOTA DIVANA

These child prodigies are masters of their tradition. They sing the songs that perpetuate the ritual and cyclical existence of their community. The songs tell of a daily life punctuated by the rhythm of the earth and the cycle of nature, life and the goodwill of the gods, demanding the monsoon and peddling stories of war, mystics and lovers of popular heroes.

Their warbling voices rise one by one, higher and higher. The pride they have, the learning that is more by rote than academic will without doubt be a fundamental revelation for the children of Fes.

Today the musicians of Rajasthan are fiercely determined to preserve their heritage. The opportunity for these young representatives to travel, made possible by essential economic support, is an opportunity for us to become aware of this exceptional artistic quality.

Like young tigers exuberantly traversing the jungle, these little princes light the way through their complex musical knowledge – to our delight!

http://www.thelittleprinces.com

Part of the Homage to India



Presentations, walks and new spaces

This year the Festival radiates further out into the streets of the city. Recently restored, the magnificent Jnan Sbil Gardens are the new venue for the afternoon concerts at 16h30, and for the Fes Forum. They create a new axis between the medina, Bab Al Makina and Boujloud Square.

Discovering the Fountains of Fes - a walk with sound

The great fountains of Fes are the ancient source of water for the city. Architect Aziza Chaouni proposes this discovery of the fountains. It was her agency that was chosen by the Minister of Culture to rehabilitate and maintain the oldest library in Morocco which is an integral part of the Karaouine University. The University was endowed in the year 245 of the Muslim calendar by Oum Al Banine, one of the symbolic women of this 22nd Festival.

Armed with a smartphone app, the pilgrim on this walk to the fountains is able to listen to original music composed by percussionist/artist Susie Ibarra along with local artists. Susie has created lively music exploring the rhythm, indigenous practices and interaction between the natural and urban worlds. She is an activist for humanitarian causes and particularly likes to create social links. Susie herself will be present along the walk for a live performance which will end symbolically in the courtyard of the Karaouine library.

The Mamas – giant African puppets

A mixture of stilts and puppets, these four African giants, bejewelled and wearing colourful dresses, carry their babies on their backs as they wander gracefully across the medina. They take you on a journey to a tenderly poetic universe, with a hymn to African beauty. Watch out for them in the streets!

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