

World Music Festival: Chicago 2009

Orchestra of Tetouan, Naief Rafeh and the al Sham Ensemble,
and Mikrokolektyw

Saturday and Tuesday,
September 19 and 22, 2009



Orchestra of Tetouan
Photo by Sarah Skinner

Museum of
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Photo by Antoine Tempé

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For tickets, call 312.397.4010 or
visit mcachicago.org.

MCA STAGE 2009/10

THEATER. DANCE. MUSIC.
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Nora Chipaumire with
Thomas Mapfumo/
The Blacks Unlimited

*lions will roar, swans will fly, angels will wrestle
heaven, rains will break: gukurahundi*

A world-premiere collaboration between the "Lion of Zimbabwe," music
legend Mapfumo, and the extraordinary dance artist Chipaumire.

Thursday, Saturday, and Sunday,
October 1, 3, and 4



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Official Airline of
the Museum of
Contemporary Art

World Music Festival: Chicago 2009

Presented by the Chicago Department of Cultural Affairs in
association with the Museum of Contemporary Art, Chicago



The 12th Annual World Music Festival: Chicago 2009 features 57 groups representing 32 countries in performances of both traditional and contemporary music. Festival events include live radio broadcasts; films; panels; and a mix of free and ticketed concerts presented in museums, parks, cultural centers, plazas, theaters, clubs, and other venues throughout Chicago. Don't miss a single event! For the complete schedule, visit www.worldmusicfestivalchicago.org or call the World Music Festival hotline at 312.742.1938.

Saturday, September 19

ON THE MCA STAGE

Naief Rafeh and the al Sham Ensemble

Naief Rafeh, *nay*

Omar al Musfi, *riq and percussion*

Majed Abu Ajamiah, *qanun*

Abod Agha, *oud and voice*

Joey Spilberg, *bass*

INTERMISSION

Orchestra of Tetouan

Mehdi Chachoua, *direction and oud*

Ahmed Ghazi, *rebab*

Brahim Idrissi, *violin*

Khalid Masmoudi, *viola*

Hicham Zubeiri, *qanun*

Abdessalam Amrani Boukhobza, *tar*

Mohsin Zubeiri, *darbouka*

Tuesday, September 22

AT THE MCA'S TUESDAYS ON
THE TERRACE EVENT

Mikrokolektyw

Kubar Suchar, *drums*

Artur Majewski, *trumpet*

Josh Abrams, *special guest*

Jason Adasiewicz, *special guest*

World Music Festival: Chicago 2009 is presented by the Chicago Department of Cultural Affairs and is made possible with generous support from the National Endowment for the Arts; the Chicago Office of Tourism; and United, the Official Airline of the World Music Festival. Additional assistance has been provided by the Residence Inn/SpringHill Suites Downtown Chicago River North; Turkish Airlines; Whole Foods; Cultural Services of the French Embassy, Chicago; the Consulate General of the Netherlands; the Consulate General of Turkey; and Andrew I. Dane.



Chicago Downtown River North
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ILLINOIS. MILE AFTER MAGNIFICENT MILE.

About the artists

LEFT TO RIGHT

Mehdi Chachoua

Photo by Sarah Skinner

Naief Rafeh

Photo by Erika Green

Mikrokolektyw

Photo by Filip Itoito

The Orchestra of Tetouan

organized in Morocco in 1944 and is dedicated to the close study and artful execution of traditional Andalusian music, known as the music of love. More than one millennium ago, a large community of Jews and Muslims thrived in the hot and mountainous region of Andalusia, Spain. Forced from the area by religious war and persecution, many relocated and rebuilt on the coasts of Northern Africa, where their music evolved alongside local African rhythms.

The orchestra's instruments bear a striking resemblance to those used in European and American folk music and include a standard violin and viola—fairly recent additions to the Andalusian tradition. Other instruments relate more obliquely to Western tradition. For example, the *oud* is a lute similar to a guitar, the *rebab* is a fiddle that rests on the knee, and the *tar* is a familiar tambourine. These parallels have historic origins: in the 11th century, the instruments migrated northward from Andalusia to France, where local folk musicians adopted and transformed them into the



instruments recognized today. The orchestra also features a *qanun*, a relative of the ancient harp that sits on the lap, and the *darbouka*, commonly known as a goblet drum.

The music relies heavily on periods of improvisation—called *taksim* or *taqsim*, which translates to division—interspersed with vocals. Each *taqsim* is based on a complex system of modes, or melodies and rhythms, with each melody consisting of a combination of 24 different quarter notes. In turn, each combination has its own mood associated with particular feelings. There are 111 distinct rhythmic patterns that a musician can use, the simplest being the *rajaz*, which is based on the rhythm a camel's hooves make on the sand. The *taqsims* reflect the mood of the vocals and provide the proper atmosphere for their theme.

Much of the vocals draw from Sufi poetry, which uses human love as a metaphor for divine love. As a result, this music has the distinction of being simultaneously secular and divine, and even listeners without



an understanding of the feelings associated with the various combinations of notes are transformed by the sound and the beat. The orchestra performs in the traditional *mizan* form—focusing each movement on a single rhythm and slowly adding voices to the instrumentation—yet also draws from other musical heritages. Featuring a number of professors as members, the orchestra maintains vitality through frequent travel as well as scholarly inquiry into music that continually emerges across the world. Among the celebrated recordings by the orchestra is *Escuela de Tetuan Tanger - Musique Andalouse* (2000) on the Pneuma label. For more information, visit www.menamusic.org.

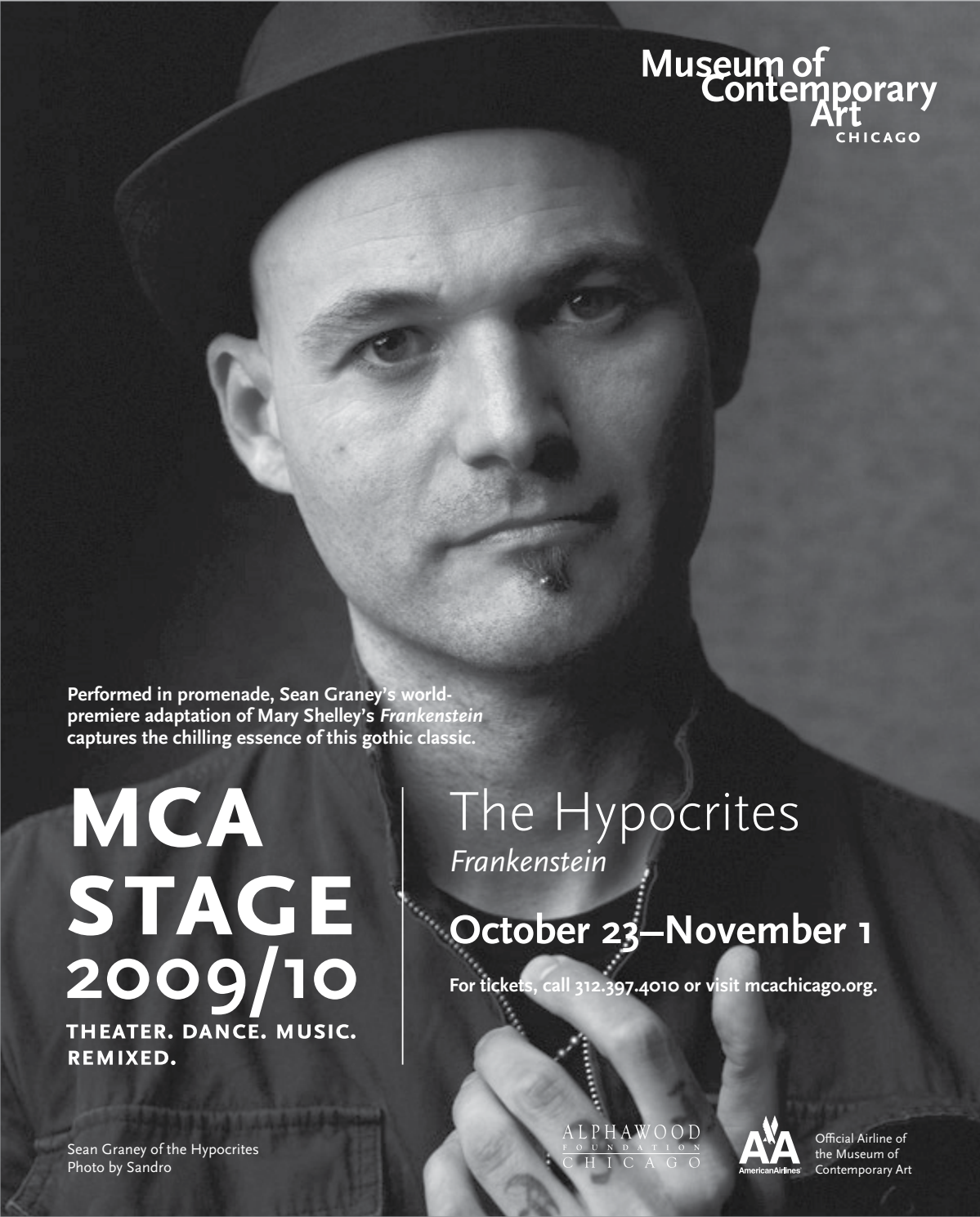
Naief Rafeh

is a native of Syria and past member of the Syrian National Symphony, with which he established his reputation as a expert player of the French horn and the *nay*, a long, seven-holed flute made entirely of bamboo. After several tours to the United States with the symphony, Rafeh relocated to Chicago in 1999

and focused his talents on the *nay*. He performs frequently with his al Sham Ensemble in Chicago and continues to build his reputation in the Middle East through frequent performances in the region. For more information, visit www.naeif.com.

Mikrokolektyw

is a new project by Chicago-based drummer Kubar Suchar and trumpeter Artur Majewski. The duo combines live instrumentation with electronic sound played over a synthesizer, often using their equipment to distort the sound of their instruments. The pair began collaborating in 2004, gaining local notoriety with their experimental band Robotobibok before embarking on their most recent project. They have performed and collaborated with experimental music projects such as São Paulo Underground (Rob, Mazurek, Mauricio Takara, and Richard Ribeiro), LayAllOverIt (Jason Ajemian and Nori Tanaka), and Exploding Star Orchestra. For more information, visit www.myspace.com/mikrokolektyw.



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Performed in promenade, Sean Graney's world-premiere adaptation of Mary Shelley's *Frankenstein* captures the chilling essence of this gothic classic.

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The Hypocrites
Frankenstein

October 23–November 1

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Sean Graney of the Hypocrites
Photo by Sandro

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