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
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

For tickets, call 312.397.4010 or visit mcachicago.org.
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

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About the artists

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 resem-
blance to those used in European and American folk
music and include a standard violin and viola—fairly
recent additions to the Andalusian tradition. Other in-
struments 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 fea-
tures 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 musi-
cian can use, the simplest being the rajaz, which is
based on the rhythm a camel’s hooves make on the
sand. The taqsim 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 simultane-
ously 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.
Performed in promenade, Sean Graney's world-premiere adaptation of Mary Shelley's *Frankenstein* captures the chilling essence of this gothic classic.

**MCA STAGE 2009/10**

**The Hypocrites**

*Frankenstein*

October 23–November 1

For tickets, call 312.397.4010 or visit mcachicago.org.