



## ArtSmarts

2003-2004 Wells Fargo School Matinee Series

# Fes Festival of World Sacred Music

March 19, 2004      11:00am

Jackson Hall, Mondavi Center

Dear Teachers:

We hope you will find this CueSheet helpful in preparing your students for the school matinee presentation of *Fes Festival of World Sacred Music*. This guide provides a background of the artists and the country of Morocco as well as study questions and a review of audience etiquette.

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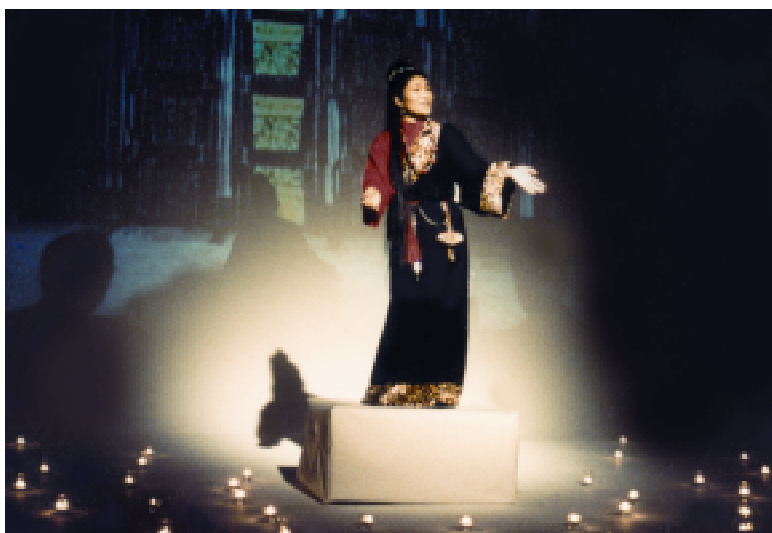
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## FES FESTIVAL OF WORLD SACRED MUSIC



Every spring, the ancient Moroccan city of Fez sponsors the **Fes Festival of World Sacred Music**. Performers from across the globe join to celebrate the Divine with offerings that highlight the multiplicity of devotional rituals, to include (from past festivals) Sufi ritual songs, Berber trance music, Arab-Andalusian rhythms, Bulgarian orthodox choir, Hindustani chants, Celtic sacred music, Christian Gospel, Swedish chamber choir, and more. Founded in the early 1990s, after the Gulf War, the Fes Festival was an attempt to promote peace and cross-cultural understanding. Festival president Mohamed Kabbaj states: “In a time when the culture of technology reigns . . . all over the world, it is important that this culture have a side that is anchored in another level, the level of the senses where life's essentials are not only expressed through words, but transmitted from one soul to another soul. The intercultural dialogue of the sacred that is promoted by the Festival. . . provides this anchoring ground, and takes us beyond the level of globalization to an understanding of universality.”

This first tour by an all-star line-up of Fes Festival standouts includes **Francoise Atlan** (France, vocalist); **Hadra des Femmes de Taroudant** (Morocco, seven-member vocal ensemble); **The Anointed Jackson Sisters** (North Carolina, seven-member vocal ensemble); **Jamey Haddad** (Ohio, percussionist); **Najeeb Shaheen** (Palestine, oud player); **Yacoub Hussein** (Muslim caller to prayer); and **Gabriel Meyer** (Jewish caller to prayer).

## ARTISTS' PROFILES

Algerian Jewish **Françoise Atlan** is one of Morocco's leading singers of the Sephardic Jewish tradition of North Africa, ancient troubadour laments, and Arab-Andalucian compositions. She is the recipient of numerous awards and honors including the *Prix de la Villa Medici Hors les Murs*, *Grand Prix de l'Academie Charles Cros*, the *Diapason d'Or* several times, and *Choc du Monde de la Musique*.

**Hadra des Femmes de Taroudant**, members of the Houariyat tribe, the Roudaniyates (literally, the women from Taroudant), from southern Morocco offer songs from the ancient tribal tradition of the women of the southern Taroudant region. In contrast to *Sheikhats*, or mixed musical ensembles, such exclusively female groups, called *La'abat* (from the Arabic root 'to play, '), sing and dance during afternoon parties organized for other women. The intention of their music is to honor and celebrate life. Like the great African *griot* or praise singer's tradition, the ensemble performs at important events, to mark the occasion, and also to sing praises to the region's Islamic saints and mystics.

The **Anointed Jackson Sisters**, natives of North Carolina and the daughters of the bishop Pastor Carlton Jackson, Sr., belong to a traditional Gospel music family. Founded by legendary Evangelist Bertha Jackson, the Anointed Jackson Sisters have performed in many festivals and on the traditional Gospel circuits, including the famous Bobby Jones Gospel Explosion and the New Orleans Gospel Jazz Heritage Festival. Their faith is electrified by their expression through the Gospel tradition, with borrowings from contemporary trends in Black American urban music, jazz, and rhythm and blues.

Born in Cleveland Ohio, Lebanese-American percussionist and drummer **Jamey Haddad** holds a bridge position in the world of jazz, contemporary, and international music. Since 1991, Haddad has performed in the working bands of Dave Liebman, Joe Lovano, Alan Farnham, The Paul Winter Consort, Carly Simon and Betty Buckley, and collaborated with the great *oud* players/composers, Rabih Abou Khalil and Simon Shaheen in the Middle East. Haddad is the recipient of a Fulbright Fellowship to South India and four National Endowment for the Arts Fellowships (two in Jazz Performance and two in International Music

Studies/Collaborations). The Ohio and Pennsylvania Council on the Arts also awarded Haddad jazz performance grants. He teaches world music courses at Berklee College of Music in Boston and the New School in New York City.

**Farid Foulahi** was born in Morocco and is considered one of the finest *oud* players of the younger generation. He is the protégé of *oud* maestro Driss El Maloumi and is known for his soulful interpretations in the Andalusian musical tradition.

**Najeeb Shaheen**, a Palestinian emigre, is one of a family of notable Arab Christian musicians who have played the *oud* for generations. Shaheen's father was a professor of music and a master *oud* player, and his grandfather was a musician and a church cantor. His brother, Simon Shaheen, is known as one of the *oud*'s most accomplished adherents.

Palestinian **Yacoub Hussein** represents the Refai Sufi Order of Palestine and has been schooled in the Islamic mystical tradition sacred texts. He and his father, Sheikh Abu Salech el Refai, tour the world promoting peace through song and prayer in churches, mosques, and synagogues.

Israel's **Gabriel Meyer** promotes a culture of peace through workshops in sacred music and interfaith rituals for peace. He leads Jewish prayer in the Bayt Chadash Community, co-founded the Amen Music Ensemble, and co-founded and directs the Sulha Peace Project gathering of Jews and Palestinian Muslims in the Holy Land to reaffirm the bonds of a common humanity.

For more information, please visit <http://www.spiritoffes.com>.

## THE OUD



The *oud* [pronounced 'ood'] has been around for centuries and is the forbearer of the European lute. Its name derives from the Arabic word for wood and refers to the strips used to make its pear-shaped body. The front of the *oud* is flat and the neck is short, with no frets.

# MOROCCO

The Kingdom of **Morocco** is located at the western end of North Africa. Known to the Arabs as al-Maghreb al-Aqsa, or “the farthest west”, it was the center of Berber Islamic kingdoms that once included much of Spain and North Africa. France established a protectorate over Morocco in 1912 and granted independence in 1956.

**Land and People.** Morocco is a country of 177,117 square miles. The highest and most rugged ranges of the Atlas Mountains dominate the physical landscape. Earthquakes are common, sometimes causing great destruction. The Atlas Mountains are covered by forests of evergreen, oak, and cedar. Because of widespread deforestation from overgrazing, burning, and fuelwood gathering, as well as sparse rainfall, scrub bushes and grasses cover the lower slopes and lowlands. The cork oaks at Mamora near Rabat are the only remnants of the vast forests that once covered the plain. On the southeastern slopes of the High Atlas and the lowlands that extend into the Sahara, steppe grasslands, and drought-resistant scrub vegetation cover much of the area. Intermittent streams drain from the Atlas into the Sahara. Where gorges cut through the Anti-Atlas, date-palm oases extend into the desert. Elsewhere large areas have no vegetation.

The majority of the more than 20 million Moroccan people live in rural areas. They are concentrated in the valley of the Oued Sebou and the Atlantic lowland plains. The average annual rate of population growth is 3.3 percent. Arabic is the official language. French is taught as a second language and is widely used in commerce and government. One third of the people speak Berber languages. They live in towns and villages in the Atlas Mountains and in the Saharan lands. Arabic-speaking people live primarily in cities and towns in the lowlands and agricultural lands. Islam is the state religion. An estimated 28 percent of the adult population is literate. Primary and secondary education are compulsory.

**Economy.** Half of Morocco's labor force is employed in agriculture. Wheat, barley, and corn (maize)

are the main cereal crops. Citrus fruits, vegetables, and olives are also abundant. Sugarcane and sugar beets are grown on a large scale to reduce sugar imports. The herds of cattle, sheep, and goats are generally of poor quality. Rich fishing grounds are offshore in the Atlantic. About one third of Morocco is arable. The richest agricultural lands are in the Oued Sebou Valley and the Atlantic lowland plains. Most crops are grown by dry-farming methods with irrigation necessary in the southern lowlands. Crop production varies widely because of drought and erratic rainfall. In the 1980s, Morocco imported cereals, sugar, and dairy products as demand exceeded domestic production. A large-scale water development program is underway to increase irrigated agriculture. The production of phosphates is Morocco's main industry. Petroleum refining, food processing, and the production of cement, textiles, and chemicals are also significant. Morocco is almost entirely dependent on imported crude petroleum. The textile industry has expanded, and metal industries are planned to use Morocco's extensive mineral resources. Casablanca is the largest city with a population of about 2.6 million; Rabat is the capital city and, together with the adjoining city of Salé, has a population of nearly 810,000. Fez, Marrakech, Meknes, and Tetouan are other population centers.

**History and Government.** Ancient Morocco was called Mauretania. Northern Morocco was conquered by Carthage and in the 4th century AD was a Roman province. Vandals overran the country in 492, and pirates controlled the Barbary (Berber) coast. Arab armies reached Morocco in 692. Although conversion to Islam was widespread, most Berbers followed the heretical Kharijite sect. Berber Islamic kingdoms of the Almoravids and the Almohads ruled Morocco, much of Spain, and North Africa from 1050 to the mid-13th century. Morocco flourished as a center of Moorish learning. During the 11th and 12th centuries, nomadic Arab tribes settled in towns and cities and on the lowland plains. Berber states exempted them from taxation in return for armed services. In the mid-17th century, a popular Islamic movement among Saharan Berbers brought the Alawi to power. The present monarchy is hereditary in the house of Alawi.

European interests in Morocco increased after France conquered Algeria in 1830. Spain controlled the coastal enclaves of Ceuta, Melilla, and Ifni (now Sidi Ifni) and in 1884 claimed a protectorate over Río de Oro. France reached agreements with Great Britain and Spain and, in 1911, with Germany. These agreements recognized French interests in Morocco. Morocco became a French protectorate in 1912. Spain was granted zones of influence in the north and in the south bordering Río de Oro. France gradually extended its control over Morocco. In 1943 the Istiqlal, or Independence, party called for Moroccan independence with a constitutional monarchy headed by Sultan Muhammad ibn Yusuf, or Muhammad V. France, already burdened by rebellion in Algeria, recognized Moroccan independence on March 2, 1956. Muhammad was

head of state. Agreements with Spain gave Morocco control over the Spanish zones of influence.

On Feb. 26, 1961, King Hassan II succeeded his father on the throne.

A new constitution adopted in a 1972 referendum increased the size of the Chamber of Representatives and gave it more legislative power. Two thirds of the members are elected by direct universal suffrage and one third by the electoral college. Members serve six-year terms, though actual term lengths have varied because several elections were postponed. In the early 1990s, the government began to address its history of human rights abuses, and in 1992 a new constitution was adopted, which among other things guaranteed human rights. Since 1974, Morocco has pressed its territorial claims to Western Sahara, an area long controlled by Spain. Morocco and Mauritania both protested Spain's plan to grant independence to the area. When a ruling by the World Court and a United Nations—sponsored referendum in Western Sahara favored self-determination, Hassan ordered a march of 350,000 unarmed civilians to take control of the territory. Spain withdrew in February 1976. Morocco annexed the northern part of the territory (Saguia el Hamra), including the phosphate mines at Bu Craa. In August 1979, Morocco occupied the southern sector (Río de Oro) when Mauritania renounced its claims.

The Popular Front for the Liberation of Saguia el Hamra and Río de Oro, or Polisario Front, has fought for an independent state in Western Sahara. As international support increased for the Polisario Front and the government in exile that it established, resolution of claims to Western Sahara stalled.

This article was excerpted from:

"Morocco." *Britannica Student Encyclopedia*. 2004.

# MAP OF MOROCCO



-map taken from <http://lonelyplanet.com>

## **THINK ABOUT IT!**

Talking with your teacher, friends and family about a performance after attending the theater is part of the experience. When you share what you saw and felt you learn more about the performance. You can now compare ideas and ask questions and find out how to learn even more. Here are some questions to think about:

- 1) What cultures were represented in the music you heard at the performance?
- 2) What did you like best about the performance and why? Was the program different from what you expected? How?
- 3) How would you describe the *Fes Festival of World Sacred Music* performance to a friend?

This Teacher's Guide was written by ANETT JESSOP, Graduate Program Coordinator,  
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# ATTENDING THE THEATER

*What is expected of student audiences at the matinee:*

- Enter the auditorium quietly and take seats immediately (*note that all matinees now have reserved seating*);
- Show courtesy to the artist and other guests at all times;
- Demonstrate appreciation for the artist's work by applauding at the appropriate times;
- Refrain from making unnecessary noise or movements;
- Please eat lunch before or after the performance to avoid disruption;
- Relate any information acquired from the pre-matinee discussion to the new information gained from the matinee;
- Please do not use flash photography.

*What you can expect of your experience in a performing arts theater:*

A theater is a charged space, full of energy and anticipation. When the house lights (the lights that illuminate the audience seating) go down, the excitement level goes up! Theaters are designed so that the voices of the singers and actors and the music of the musicians can be heard. But this also means that any sound in the audience: whispering, rustling of papers, speaking and moving about, can be heard by other audience members and by the performers. Distractions like these upset everyone's concentration and can spoil a performance.

The performers on stage show respect for their art form and for the audience by doing their very best work. The audience shows respect for the performers by watching attentively. Applause is the best way for audience members to share their enthusiasm and to show their appreciation for the performers. Applaud at the end of a performance! Sometimes the audience will clap during a performance, as after a featured solo. Audience members may feel like laughing if the action on stage is funny, crying if the action is sad, or sighing if something is seen or heard that is beautiful. Appreciation can be shown in many different ways, depending upon the art form and the culture(s) of the people in the audience. While the audience at a dance performance will sit quietly, other types of performance invite audience participation.