


# Mozart, but not only...

A dialogue between traditional, classical and contemporary music

United Nations  
Educational, Scientific and  
Cultural Organization

60



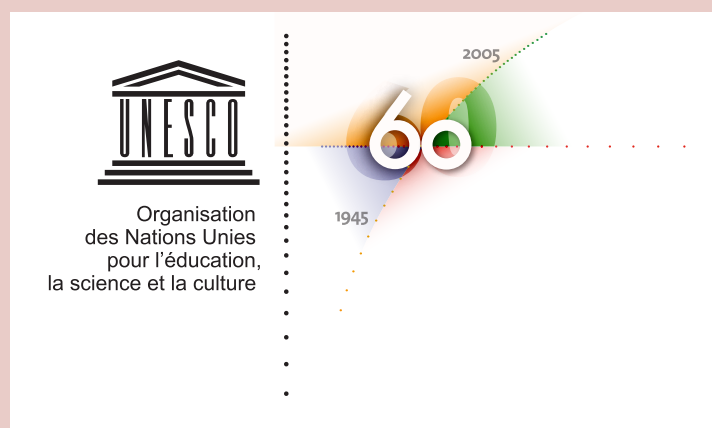
UNESCO House  
7 place de Fontenoy - Paris VIIe  
16 November 2005  
7:30 p.m.

## Mozart, but not only ...

a dialogue between traditional, classical and contemporary music  
on the occasion of the 60th anniversary of UNESCO

a unique concert organised by the Melody for Dialogue among Civilizations Association

© Michel Granger



Le Prix international de Marrakech 2005 a été décerné à l'association  
*Mélodie pour le Dialogue entre les Civilisations*  
dans le domaine de l'art et de la créativité à travers l'interaction entre  
les mélodies et les instruments de musique de différentes cultures«.

Pour plus d'informations sur le *Dialogue entre les Civilisations*,  
consultez le site Internet : [www.unesco.org/dialogue](http://www.unesco.org/dialogue)

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Composition et mise en page : G. Ville

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## *Message from Director-General of UNESCO*

**t**o celebrate its 60th anniversary this year, UNESCO has embarked on a stimulating and broad-based programme of conferences, discussions, reflections, artistic performances, musical programmes and outreach events. While these activities will stretch well into next year in an effort of sustained commitment and renewal, the day of 16 November stands out: this was the day the UNESCO Constitution was adopted. Hence, it is the Organization's official birthday.

Today's concert has been organized by the Melody for Dialogue among Civilizations Association and is a special gift to the entire UNESCO community on the occasion of the jubilee. It comes in the context of promoting dialogue among civilizations, cultures and peoples, which is one of UNESCO's major tasks. Indeed, it is no accident that 16 November coincides with the International Day of Tolerance, which underlines one of the key values espoused by the international community and which is at the heart of all dialogue.

The concert represents an innovative and exciting approach in several ways. First of all, the musical performances involve the live interaction between traditional instruments and musicians from different cultures, in this way emphasizing that dialogue goes beyond words and can thrive also in the realm of music. Furthermore, the resort to common musical themes and melodies in this joint performance by a classical orchestra and musicians playing traditional instruments highlights a novel dimension of artistic creativity and engagement that is rarely seen and heard. And lastly, the concert gives practical expression to a hallmark of UNESCO's Constitution, namely international cooperation. The dialogue between traditional, classical and contemporary music epitomizes the very essence of international cooperation in a field that is not often singled out in this context.

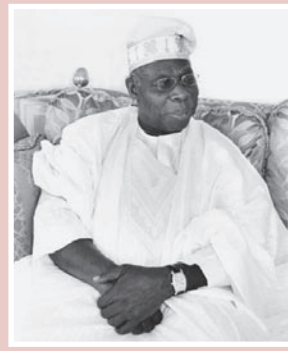




Let me thank sincerely all the participating artists who are honoring UNESCO tonight with their wonderful talent and creative power. I also express my gratitude to all the supporters who have made this concert possible and I am particularly pleased to note that they include governments, the private sector and NGOs. And last but not least, I deeply appreciate the initiative and great efforts of the Melody for Dialogue among Civilizations Association in producing this anniversary concert, bringing together such diverse artistic talent and assuring such broad support – in short, in making this concert a reality for all of us to enjoy.

*K. Matsuura*  
Koïchiro Matsuura





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# *Message from President of the Federal Republic of Nigeria*

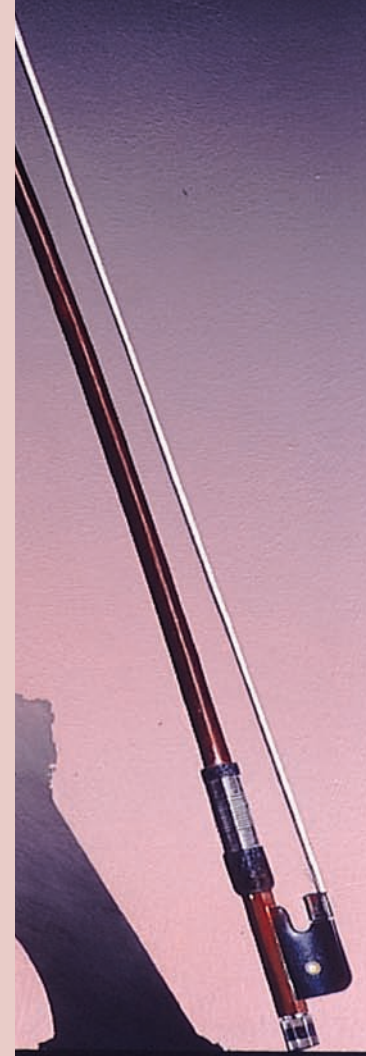
**Chairman of the African Union  
and Honorary President,  
“Melody for Dialogue among Civilizations” Association**

**t**he celebration of the 60th anniversary of UNESCO is a moment of joy for all friends, partners, stakeholders and well-wishers of this unique specialized agency of the United Nations. UNESCO has been a trusted and effective partner for Africa, in particular, most conspicuously through its support to NEPAD. Let me therefore salute the work and accomplishments of UNESCO, especially in the fields of education – where it is an unrivalled champion of Education for All -, of the natural as well as the social and human sciences, of culture – where the Organisation has excelled as promoter of cultural diversity, including heritage in all its forms - and of communications and information. Through its activities, UNESCO is also making important contributions to the global fight against poverty and it has become an undisputed leader in promoting a dialogue among civilizations, cultures and peoples.

It is true that dialogue begins at home. Yet, in a globalizing world we are all challenged to engage with neighbors and old and new partners from countries far and near. Too often, we consider dialogue only as a verbal exchange, forgetting many other dimensions particularly those which are built on and nurtured by human and artistic creativity.

Music and musical interaction embody a particularly important focus of human interaction. They appeal to the minds, hearts and soul of each and every one of us. If musicians can dialogue with each other in harmony, there is no reason why this cannot equally be done in all other walks of national and international life.

As Honorary President of the Council of the “Melody for Dialogue among Civilizations” Association it is therefore my particular pleasure





and satisfaction to see such an innovative concert materialise in the halls of UNESCO, given its unique mandate of building the defenses of peace in the minds of men. Mutual understanding, respect for the other and above all tolerance are crucial if we want to shape a peaceful world for the future, a world which celebrates and thrives through cultural diversity and dialogue.

Africa, in general, and Nigeria, in particular, are exceedingly happy to be part of tonight's musical exploration and interaction. Musicians from all corners of the world will display tonight jointly and individually the power of their art and talent. Let us draw on this experience and let music give us all the inspiration and the strength to carry forward our manifold tasks and obligations.

My appreciation goes to all who have made this spectacular event possible. And above all, I rejoice in celebrating with UNESCO – our UNESCO – its round anniversary! May it continue its valuable contributions to sustainable development and human wellbeing!

*Olusegun Obasanjo*

**Olusegun Obasanjo**

*Abuja, November 2005*



## ***Message from the President of the “Melody for Dialogue among Civilizations” Association***

**O**nce I read “Music exists and will emerge as a symbol of what might come to pass in a future age when the rage of war gives way to reason”. This statement captures well the vision, ambition and focus of the “Melody for Dialogue among Civilizations” Association: An Association which has endeavoured to produce this innovative and imaginative program for such a noble cause tonight.

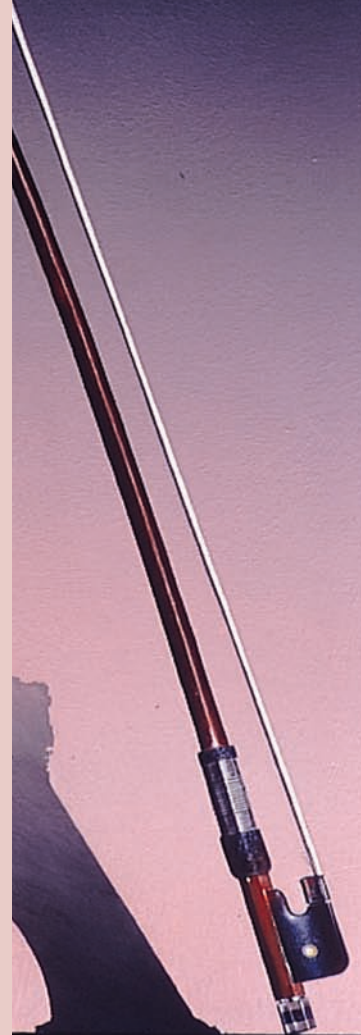
The firm belief of the Association is that, music and musical performance are a major component of intangible heritage that constitute an integral part of the world’s heritage. To that end, we have decided to, more explicitly, recognize its potential as an important bridge between peoples and value its contribution to furthering a dialogue among civilizations, cultures and communities. Today, we can no longer myopically look to our own roots and show disinterest or hostility to other cultures or other musical genres.

We must share the fact that music is one of the oldest forms of human communications which could be found in all cultures at all times. In the age of globalization it has become in many ways the most global and accessible feature of the “global village”. It is a universal and common language easily understood by all, regardless of culture, religion or socio-political orientation.

To that end, we draw on the power of music, melodies, original instruments and the skills of accomplished artists to interact with each other and to respond to melodies from cultures, rather than theirs through musical variations performed on their instruments. This is a most practical and touching approach to harnessing the power of creativity of peoples for dialogues and mutual understanding and respect, without having to resort to language and words.

Let us hope that music from the memory is not reduced to the status of objects destined to fill museums and recordings. Because as Jean Clair stated in his “reflection on the fine arts”, “Should the museum win, it is thus that the desert encroaches still further”.

**Mehri Madarshahi**





## Master of Ceremonies for the Evening

### *M<sup>me</sup> Marisa Berenson*



**m**arisa Berenson is an international actress and former model. The grand-daughter of legendary fashion designer Elsa Schiaparelli, her father was an american diplomat, and her mother was Marchessa Ciccipouti di Guilliano. She has

worked with such greats as Luchino Visconti, Bob Fosse, Clint Eastwood and many others and has been in many international film, television and theatre productions.

Marisa Berenson has been associated with UNESCO for over 12 years. In 2001, the Director-General, Mr Koïchiro Matsuura, nominated her as UNESCO Artist for Peace. Subsequently the UNESCO-Berry Berenson Perkins Fund for Non-Violence Education for children in distress was created. Ms Berenson requested that this fund be named after her sister, who died tragically on board American Airlines Flight 11, which crashed into the World Trade Center in the terrorist attacks of September 11, 2001.



**Orchestre XXI - Paris**  
sous la direction de  
**Maestro Dionysios DERVIS-BOURNIAS (France)**

**Ensemble d'instruments traditionnels**  
sous la direction de  
**Maestro Igor VLAJNIC (Croatie)**

**Maître de Cérémonie :**  
**M<sup>me</sup> Marisa Berenson,**  
*artiste de l'UNESCO pour la paix*

# Mozart, but not only...

Un dialogue entre musique classique, traditionnelle, et contemporaine

- 
- ▶ Discours du représentant du Directeur général de l'UNESCO
  - ▶ Discours de la Présidente de l'association « Mélodie pour le Dialogue entre les Civilisations »
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## **Wolfgang Amadeus MOZART**

**Concerto n°12 pour piano et orchestre, en la majeur (K 414)**

▷ *Allegro (1<sup>er</sup> mouvement)*

▷ *Allegretto (3<sup>e</sup> mouvement)*

*Piano : Sergueï Markarov (Russie),*

*Artiste de l'UNESCO pour la paix*

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## **Vittorio MONTI**

**Csárdás**

*Dialogue entre Violon (Ino Mirković), Artiste de l'UNESCO pour la paix, Luth (Efraín Amador), Euhu (Li Yuan Yuan),*

*Gambus (Farid Ali), Sax (Mucahit Isik) et Tambura*

*(Dragan Dautovski)*

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## **IMPROVISATION**

**Une mélodie pour la tolérance**

*Ensemble d'instruments traditionnels, avec la participation de 30 musiciens et chanteurs*

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## **Franghis ALI-ZADEH**

**La Route de la Soie**

*Impromptu, par Franghis Ali-Zadeh et l'Orchestre national de musique de chambre et de groupe d'instruments traditionnels (Azerbaïdjan)*

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programme



# programme

## **Nicolas BACRI**

### **Un Cadeau pour l'UNESCO**

*trois chansons d'amour. Un nouvel arrangement, basé sur la poésie de Rumi (Perse)*

*Soprano : Rie Hamada (Japon)*

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## **Yann ROBIN**

### **Polycosm – monde multiple**

*Dialogue entre cinq instruments traditionnels (tar, oud, nay, pipa, table) et un orchestre classique*

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## **Giuseppe VERDI**

### **Aria de « Macbeth », accompagné d'un pianiste**

*Baryton : Boris Trajanov, Artiste de l'UNESCO pour la paix*

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## **Wolfgang Amadeus MOZART**

### **Aria de « Les Noces de Figaro », avec l'Orchestre XXI**

*Baryton : Boris Trajanov, Artiste de l'UNESCO pour la paix*

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## **Wolfgang Amadeus MOZART**

### **Symphonie n°35 « Haffner », en ré majeur (K 385)**

*Une exécution innovatrice pour orchestre classique et instruments traditionnels*

#### *1 Allegro con spirito*

▷ *Improvisations*

#### *2 Andante*

▷ *Improvisations*

#### *3 Menuetto*

▷ *Improvisations*

#### *4 Finale : Presto*

▷ *Improvisations*

*Improvisations, « répliques » originales des instruments traditionnels, sont dirigées par Igor Vlajnić*

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**Suivi d'une « Surprise ! »**

## Artists Performing during the Concert:

### **Dionysios Dervis-Bournias**

◆ Chef d'orchestre ◆ France ◆

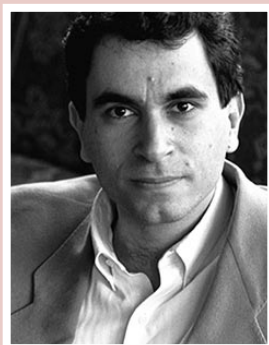


Parallèlement à une carrière de guitariste classique (concerts en soliste du RPO sous la direction de Vladimir Ashkenazy, enregistrements chez Philips) Dionysios Dervis-Bournias entreprend des études de direction d'orchestre. Il suit les conseils et les répétitions de Simon Rattle (Londres et Birmingham 93-94). Sir Georg Solti l'encourage de se consacrer exclusivement à la direction d'orchestre et le recommande à l'Orchestre de Paris où il occupe l'unique poste d'assistant chef d'orchestre (96-99). Pour ses débuts à Florence à la tête de « I Solisti Fiorentini », la Repubblica voit en lui une nouvelle promesse de la direction d'orchestre. Directeur de l'Orchestre de chambre d'Italie (2000), il dirige en novembre 2001, en présence du Président Bill Clinton, l'Orchestre Colonne dans un concert à la mémoire des victimes du 11 septembre. Passionné par le XVIII<sup>e</sup> siècle, il travaille l'interprétation baroque auprès de Reinhard Goebel. Pendant la saison 2004-2005, des artistes tels que Brigitte Engerer et Béatrice Uria-Monzon ont joué sous sa direction. Ses projets pour la saison 2005-2006 incluent une tournée en Russie, la parution chez Universal de son premier enregistrement ainsi qu'une tournée aux États-Unis à la tête de son Orchestre XXI, spécialisé au répertoire du 18<sup>e</sup> et 21<sup>e</sup> siècle avec entre autres, des créations de Nicolas Bacri et Michael Levinas.

Les commandes de l'Orchestre XXI sont sponsorisées par *Le Fonds d'Action Sacem*

### **Nicolas Bacri**

◆ Compositeur ◆ France ◆



Né en 1961. Il étudie le piano, l'analyse, l'écriture et la composition avec Françoise Gangloff, Christian Manen et, à partir de 1979, avec Louis Saguer.

En 1983, il remporte un premier prix de composition du Conservatoire National Supérieur de Musique de Paris (classe de Serge Nigg et Michel Philippot) et est nommé pensionnaire de l'Académie de France à Rome (Villa Médicis).

De 1991 à 1993, il est pensionnaire de la Casa Velasquez à Madrid.

Invité par l'association «Pour que l'esprit vive», il réside depuis 1993 au domaine de La Prée (Indre), où il co-organise les Rencontres Musicales de La Prée (annuelles). Nommé en septembre 1995 Premier Compositeur en Résidence de l'Orchestre Symphonique Français, il est depuis la dissolution de ce dernier compositeur en résidence de l'Orchestre de Picardie.

Parallèlement à son activité de compositeur, Nicolas Bacri a été délégué artistique du Service de Musique de Chambre de Radio France de 1987 à 1991. Il a reçu des commandes du Ministère de la Culture, de Radio France, de nombreux festivals et d'ensembles français et étrangers.

Dans un catalogue de plus d'une cinquantaine d'œuvres, retenons quatre Quatuors à cordes, un Concerto pour violon, trois suites pour violoncelle seul et une Sinfonia da Requiem.

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## **Franghix Ali-Zadeh**

◆ Artist and Composer ◆ Azerbaijan ◆

**B**orn in Baku in 1947. As a child she was encouraged to learn traditional Western piano music but not Mugam, the ancient and immensely sophisticated Azeri traditional professional music. She graduated from the Baku Conservatory in composition and piano again (as was normal in Soviet Azerbaijan) not studying Mugam and later received a doctorate in musicology. Eventually she devoted herself to the study of Mugam and, as a composer, has fused characteristics of traditional Azerbaijani music with modern Western techniques. From 1973 to 1976 she served as assistant to Kara Karaev, the founder of western-style composition in Azerbaijan. As a pianist she became known for her performances of composers such as Schoenberg, Webern, Messiaen, Cage, and Crumb, which she presented in Baku for the first time. She has toured the United States performing mixed programs including her own music and appeared in New York with the Kronos Quartet. She has taught at the Baku Conservatory, but from 1992 to 1998 lived in Mersin, Turkey, as a result of the devastation of Azerbaijan during the long war with Armenia. Her music is frequently heard internationally.



## **Yann Robin**

◆ Compositeur ◆ France ◆



**E**n 1995, il étudie avec Georges Bœuf et reçoit le Premier Prix de Composition à l'unanimité, accompagné d'un prix de la SACEM. Il poursuit des études d'Harmonie et de Contrepoint CNR de Paris, et suit des études de Musicologie à la Sorbonne.

En 2003, il entre au Conservatoire Supérieur de Paris, et étudie avec Frédéric Durieux et Michaël Lévinas où il obtient son prix d'analyse.

Après avoir reçu une commande d'État du Ministère de la Culture par l'intermédiaire de la Confédération Musicale de France, il écrit « Les Couleurs du Temps » pour l'Orchestre National d'Harmonie des Jeunes.

En Janvier 2004, il remporte le Premier Prix du Concours International de Composition Frédéric Monpou de Barcelone avec « Styx ».

En 2005, il crée avec d'autres compositeurs l'Ensemble Multilatéral dirigé par Kanako Abe. Pour 2006, un concerto pour clarinette et contrebasse, écrit pour Alain Billard (soliste de l'Ensemble Intercontemporain), sera créé par l'Ensemble Orchestral Contemporain dirigé par Daniel Kawka.

## **Igor Vlajnić**

◆ Conductor ◆ Croatia ◆

**I**gor Vlajnić was born in Osijek, Croatia, in 1984. where he finishes primary and secondary school education. He distinguishes himself in arrangement with various Cultural Artistic Societies as a singer and a leader.

He has recorded a few sound tracks and he is cooperating with the Croatian National Theater in Osijek. At the age of 17 years he enrolled at the Music High school "Ino Mirkovich" in Lovran, where he studied and specialized composition and conducting in the class of Professors L. Nikolaev (Russia) and M. Homen (Croatia).

As a student he collaborated with the Croatian National Theater in Rijeka.

He was awarded with the Masterclass scholarship in the class of Maestro Kurt Masur in 2004. He also works as a collaborator in the Opera of National Theater in Sarajevo. At the moment he is working as a Professor in Primary and Secondary Musical school "Mirkovich" and also as permanent collaborator in the Opera of Croatian National Theater in Rijeka.



## **Sergueï Markarov**

◆ Pianiste ◆ Russie ◆



Né à Bakou, il a étudié à Saint-Pétersbourg et Moscou. Il mène une carrière de concertiste à travers l'ex-URSS et collabore régulièrement avec l'Orchestre du Kirov sous la direction de Valery Guerguiev.

Parallèlement à son activité de concertiste, Sergueï Markarov est professeur invité du Conservatoire Tchaïkovski de Moscou, et enseigne en France, à l'École Normale de Musique de Paris. Il est également Directeur Artistique du Festival de Piano de Saint-Pétersbourg.

Depuis 2002 Sergueï Markarov est «Artiste de l'UNESCO pour la paix», en reconnaissance de son engagement en faveur des programmes et activités de l'UNESCO pour la paix et la tolérance et de sa contribution au dialogue des cultures à travers la musique classique.

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## **Rie Hamada**

◆ Soprano ◆ Japon ◆



Après ses études à l'Université des arts de Tokyo, Rie Hamada obtient une bourse d'études du gouvernement français et vient travailler à Paris avec Isabel Garcisanz. Elle est engagée par le Théâtre du Châtelet pour chanter le rôle de Mélisande dans *Barbe-Bleue* de Dukas, puis par le Festival de Radio France de Montpellier pour les rôles de la Musica et Eurydice dans *Orfeo* de Monteverdi, et participe également à Montpellier à plusieurs concerts. Elle a travaillé avec Pierre Boulez et Michel Plasson et après une grande tournée en Europe, elle a retourné à Tokyo où elle reprend le rôle de Jeanne au *Bûcher* et pour la première fois, elle interprète le rôle d'Elisabeth de Valois dans *Don Carlo* au Japon.

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## **Boris Trajanov**

◆ Baritone ◆ The Former Yugoslav Republic of Macedonia ◆

The Macedonian baritone Boris Trajanov studied lyrics with his father Gođa Trajanov, Biserka Cvejić (Belgrade) and Pier Miranda Ferraro (Milan). He is a winner of several international singing awards. During the 20 years of international career he has performed in more than 80 renown opera companies in Europe (Italy, Holland, Germany, Austria, Norway, U.K., and others), as well as in South Africa, Brazil and USA. He performed 43 principal roles in more than 600 opera performances. In the new millennium he is performing as a Principal in 13 productions in Italy (Rome, Bologna, Palermo, Parma, Trieste, Bergamo, Pisa, Ravenna...) but also in Germany (Hamburg, Frankfurt...), Austria (Vienna, Graz...), Israeli opera and, Pacific Opera in the USA. In February 2005 he was awarded with the "UNESCO Artist for Peace" Title.

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## **Ino Mirkovich**

◆ Violinist ◆ Croatia ◆

Ino Mirkovich was born in Rijeka, Croatia, in 1960 in a family of professional musicians. At the age of 5 he began studying violin and enrolled at the Music school in Rijeka. In 1979 he went to Russia and enrolled at the Moscow State Conservatoire "P.I. Tchaikovsky" where he studied and specialized for several years in the classes of Professors M.S. Glezarova and A.B. Korsakov. He received the doctorate from the Moscow State Conservatoire.

He has been a member of the Association of Music Artists of Croatia since 1980. Dr. Mirkovich played his first recital at the age of 11 and since then he gave over 1000 performances in almost all European countries, North and South America and Middle and Far East. Among this performances are appearance in Koloniji Hall (Moscow), Great Hall of Moscow Conservatoire (Moscow), Herkules Hall (Munich), Great Hall "Vatroslav Lisinski" (Zagreb), "Auditorium" (Palma de Mallorca), UNESCO Hall (Paris), Hall of Seoul Arts Centre (Seoul), UN Congress Hall (New York) and others throughout the world. 1998 in Paris Dr. Mirkovich was awarded with the "UNESCO Artist for Peace" Title.



## **Rachid Guerbas**

◆ Guitare ◆ Algérie ◆



Il est né en Algérie et, dès son plus jeune âge, est nourri de musique populaire citadine algéroise et de musique sacrée diverse.

L'apprentissage de la guitare classique s'est fait conjointement avec celui de l'art arabo-andalou.

Au début des années 80, il poursuit des études en ethnomusicologie, effectue des séjours d'études en Turquie et en Syrie. Sa formation en musique classique occidentale lui donnera l'occasion de travailler avec de grands noms de la guitare classique tels Alexandre Lagoya, Carel Ahrms, Manuel Barrueco et Sergio Assad, et d'étudier la composition avec Maurice Ohanna. À la même période, il créa le premier ensemble de musique arabo-andalouse en France, du nom de Nawba.

En 1990, il crée l'Ensemble Albaycin de musique arabo-andalouse avec lequel il continue de mener un travail unique en matière de réhabilitation de ce patrimoine.

En 2001, il est sollicité par le Ministère algérien de la Culture pour créer et diriger le premier Ensemble National Algérien de Musique Arabo-Andalousienne, réunissant les trois écoles, Tlemcen, Alger et Constantine, une grande première dans l'histoire artistique de ce pays.

Rachid Guerbas est par ailleurs compositeur et compagnon musicien dans plusieurs créations théâtrales.

## **Farid Ali**

◆ Gambus ◆ Malaysia ◆

He was only 5 years old when started his career as a singer with radio Singapore. Farid Ali's destiny changed at 16, when he was introduced to George Benson and participated in the making of an album "Week-end in LA". He left for the USA at the age of 19 to attend academic training at the Guitar Institute of Technology followed by Berklee College of Music, Boston, USA. He won the best arranger award at the Curacao International Song Festival in 1988 and the Distant Accord Award at the Wiltern Theater "Los Angeles and in 1992 he was awarded the World Peace Movement Award at Los Angeles.

With over 20 years performing the world over, he turned to traditional music with deep interest in "Gambus".





## ***Dragan Dautovski***

◆ Kaval, Tambura and other instruments ◆

The Former Yugoslav Republic of Macedonia ◆

**B**orn in 1957 in the village of Rusinovo Berovo, Macedonia. He has composed many works for various instrumental and vocal soloists, groups, and orchestras, including usage of folk instruments performed or recorded in Macedonia and the region.

He teaches at the University of "Sts Cyril and Methodius" as a professor of folk instruments: Kaval, Gaida, and Tambura.

In 1992 he formed the ensemble "Mile Kolarovski" performing concerts in Macedonia and elsewhere. Music of the film "Before the Rain" was also composed and performed by this group. Mr Dautovski is a great musician who has mastered more than twenty different musical instruments.



## ***Ara***

◆ Talking Drum ◆ Nigeria ◆



**T**he heritage of Ara is African. Her birth was shrouded in mystery, as she was being prepared by the ancestors for the task ahead of her as a music icon.

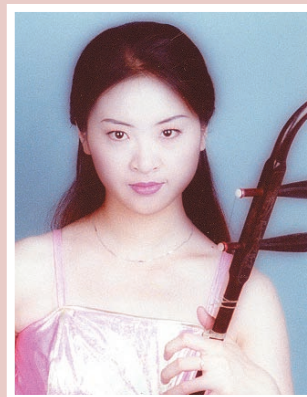
She was born into an aristocratic family in the early 70's that believes so much in keeping the good name of the family and as such, places so much premium on education and not "frivolities" like music.

She started playing African percussions like the conga in her primary school days, this she developed up to her secondary school where she formed her own band and later joined several bands cutting her teeth in music. She recorded some Afro beat tracks for a promotional outfit in Nigeria. In her sojourn for a proper identity of herself, her music, origin and identification of her roots she stumbled on the Motown of Africa known as Atunda ENT.

## ***Li Yuan Yuan***

◆ Erhu ◆ China ◆

**M**s Li Yuanyuan began learning the Erhu from the Erhu recitalist, ZHU changyao, when she was young. She was the winner of the First Prize in the 1988 National Instrumental Music Competition (Juvenile Section), and four years later, in 1992, she won another First Prize in the Youth Section in the same competition. She entered the Department of Folk Music of the Central Conservatory of music in 1995, where she was taught by the famous Erhu artist, LIU Changfu. She joined the symphony orchestra of the China Opera and Dance Drama Theatre as soloist in 1999, and was transferred to the Chinese National Orchestra in 2001 where she performs as solo artist in Erhu. She has been invited to perform in Japan, Korea and Greece.



## **Lee Yong Gu**

◆ Dae Gum ◆ Republic of Korea ◆

He graduated from both the Chugye University for Arts and the Graduate School of Traditional Music at Yong In University. He is currently Honorary Head of the Orchestra of the National Traditional Music Institute and Adjunct assistant professor at the Chung Ang University, Department of Traditional Music. He received the Honorific Award by the Minister of Culture and Tourism as an outstanding member in the Performing Arts of the National Theater and won the Grand Prize in Wind Instruments at the 2003 KBS Traditional Music Awards. He has been performing since 1987, most recently he performed with the Tokyo Performing Arts Theater, Sapporo Kitara Theater in Japan and undertook a small bamboo flute duet performance at the 152nd KBS Regular Concert of Traditional Instrument Orchestra, National Traditional Music Institute, Arts and Music Hall.



## **Bora Dugić**

◆ Frula ◆ Serbie-et-Monténégro ◆

Né à Šumadija, en Serbie, Bora Dugić est considéré aujourd'hui comme un des plus grands joueurs des instruments traditionnels, par sa fine expression artistique et par sa technique inégalée. Selon le virtuose roumain Dumitru Zamfira, Dugić a atteint la perfection dans la maîtrise de la frula, petite flûte des bergers. Par sa capacité de produire un univers sonore incomparable, plein de précisions colorées de tendres nuances frémissantes, il est universellement reconnu comme virtuose. Il est probablement le seul artiste au monde qui compose la musique qu'il interprète sur les instruments construits par lui-même.

Il a participé à deux reprises au festival de la musique européenne de Munich ainsi qu'au festival Rose d'Or de Montreux. Il a donné de nombreux concerts internationaux dont le dernier s'est produit dans le Concert Hall de Sydney Opera House.

Il joue avec **Zoran Živković**, né à Belgrade en 1950, pianiste et violoniste qui a participé à plus de 1600 concerts.



## **Efraín Amador**

◆ Tres and Luth ◆ Cuba ◆

Efraín Amador, with his wife Doris Oropesa have created 35 years of artistic life together. They fare the Amanecer Duo.

This duo has undertaken several tours in Europe, Africa, the Middle East and Latin America. They embrace all styles of universal music, from the Renaissance to the 21st century. They created their own repertory of Cuban music, reaching deeply into the roots of folklore, in particular the son and punto cubano (traditional folk music). They have examined all genres such as folk dancing, dance, danzón, and Afro-Cuban music.



In 2005, Efraín Amador played his concert for Tres with the Orquesta Sinfónica Nacional at the «Amadeo Roldán» theatre in Havana. This Concert was the first of its kind written for this popular instrument and was the first time it was played in a theatre with an orchestra. Efraín, it is the founder of the Cuban School of Tres and Luth.





## ***Kamal Sabbagh***

◆ Kamanche ◆ Liban ◆

Né en septembre 1948 à Alep, il a commencé sa carrière musicale à l'âge de huit ans dans la chorale de St Dimitrios. Il jouait comme violoniste à la radio syrienne (1965-69), radio libanaise (1969-70), radio égyptienne (1970-74), radio algérienne (1974-75). Il a fondé l'orchestre Al Anouar à Paris en 1976. Il est le fondateur de l'Institut de Musique Arabe (IMA) à Paris. Il a obtenu son Doctorat d'État de musicologie scientifique

en 1986. Il est Maître de conférences à l'École Polytechnique et à l'École Nationale Supérieure des Techniques Avancées.

## ***Fawzi AL Langawi***

◆ Oud ◆ Koweït ◆

En 1994, Fawzi AL Langawi a obtenu le Premier Prix d'interprétation (instrument Oud) et en 1998 le Troisième Prix de compositions de chant arabe. En 2003, il devient professeur de l'instrument *Oud* à l'institut de musique au Koweït. Il a fait plus d'une centaine de concerts dans le monde.

Il va jouer ensemble avec son compatriote **Abdulridha AL Muwail**, qui depuis 1970 donne des concerts dans le monde. AL Muwail est musicien spécialiste des instruments folkloriques.



## ***Jumei Tokumaru***

◆ Shakuhachi ◆ Japon ◆



Né à Tokyo en 1961, il a été introduit dans l'art de Shakuhachi par son père. Etudiant de l'Université national de Tokyo, il fut élevé par Goro Yamaguchi, jusqu'à la mort de ce dernier, en 1999. Membre de Shakuhachi Kinko School Association, Jumei Tokumaru est titulaire du Master dans la branche Chikumei-sha de Shakuhachi Kinko School. Plus d'une décennie, il enseigne Shakuhachi à l'Université national de Tokyo des Beaux Arts et de la Musique. Il a donné un grand nombre de concerts partout dans le monde. Il a enregistré un CD Kinko-ryu Shakuhachi.

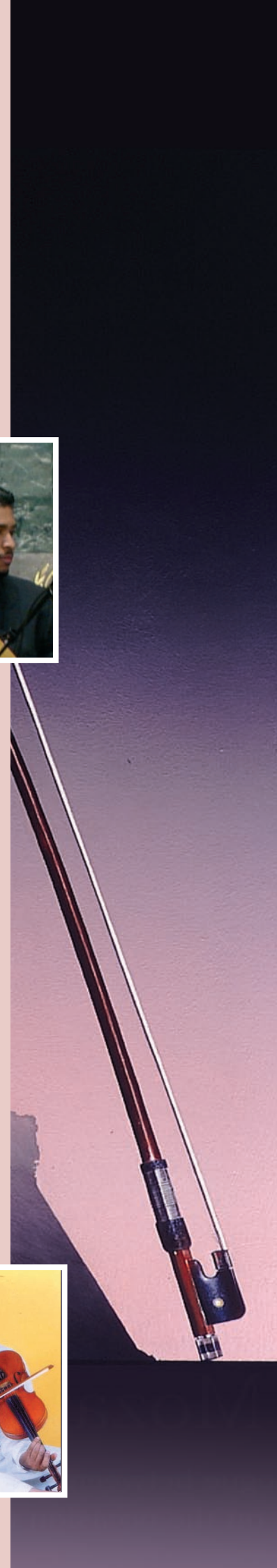
## ***Johar Ali Khan***

◆ Violin ◆ India ◆

Johar Ali Khan is the son and disciple of Late Ustad Gohar Ali Khan (of Rampur), the great violin genius of Indian music. He belongs to Rampur and Patiala Gharana (Music Family). His grandfather was the illustrious Ustad Ali Baksh (the founder of Patiala Gharana). He is a Graded Artist of All India Radio and TV.

He specializes in the systematic elaboration of 'Raag' melodies and innovative approach in presenting 'Taan'. He has got command over melody and technique of Indian Classical Music. He is well versed in to 'Raag Dari' (purity of Raaga) and 'Tant Kari' (techniques of violin) on Violin.

He is a regular broadcaster of TV and Radio and has been performing Nationally and Internationally, and has earned a name and fame world over. He has been associated with so many groups and artists of Global Music and has been creating innovative and thematic music with artistes and groups of International repute.





## **Walther Soyka**

◆ Accordion ◆ Austria ◆

Undertook studies of the violoncello solfège and theory between 1971 – 1982. During which time he learnt to play the diatonic button accordion 1978 – 1982. Since 1983 he has been playing the Viennese chromatic button accordion. Walter Soyka is the founder to the record label “non food factory” and was a member of «Extremenschrammeln» between 1983 – 2003. He also founded the «Familie Pischinger» ensemble in 2001 and has, since 2002 been a member of SKE-fonds (austro mechana) In 2004 he produced his CD entitled «soyka solo».



In the past 25 years he played - as an interpreting musician - over thousand concerts in Europe, America and Africa; illustrated movies and theater plays with his instrument; recorded over 20 CDs with several ensembles as well as a soloist; became part and innovator of the Viennese button-accordion-tradition.

## **Pops Mohamed**

◆ Kalimba, Shakers, Percussions ◆ Afrique du Sud ◆

Né en Afrique du Sud, dès sa jeunesse il a été initié à la musique en fréquentant Dorkay House. A l'âge de 14 il a constitué son premier groupe The Valiants. En quelques années il a enregistré plusieurs CD. Il maîtrise nombreux instruments traditionnels. Sa technique constitue une nouvelle approche à la musique qui a pour but de préserver les valeurs et la sensibilité des instruments traditionnels.



## **Mucahit Isik**

◆ Saz ◆ Turkey ◆

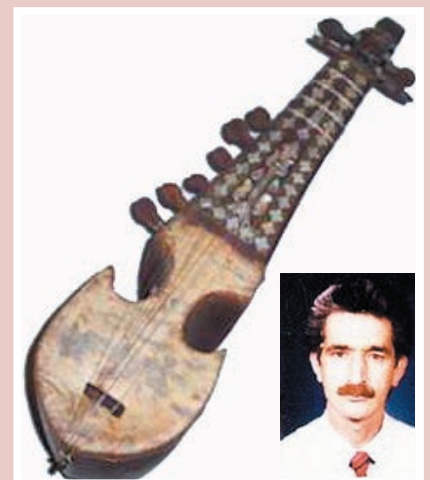


From childhood, he was interested in musics. After years of study, in 1986, he won the acceptance of the Council of Ministers for Culture and Tourism. In the last two years he worked for Modern Folk Community of Istanbul.

## **Mohamad Zafar**

◆ Rubab ◆ Afghanistan ◆

He was born in Kabul, Afghanistan on 1969. He was in his teen when he started to play various folkloric instruments including Rubab, Ghazal and kawali. At present, he is working with the Department of Musical Studies in the Ministry of Information, Culture and Tourism of Afghanistan.



## ***Shyamal Maitra***

◆ Tablas ◆ Indes ◆

Originaire de Calcutta, il a été formé à la musique classique indienne par les plus grands-maîtres de Tablas, Ustad Afaq Hussain Khan de l'école de Lucknow et continue jusqu'à la maîtrise des tables et des complexités de rythmes traditionnelles. Il s'installe à Paris en 1983, où il a produit un nombre de discographies et participé aux musiques originelles de films. Ouvert aux formes jazz, rock, progressive, et contemporaine, Shyamal a multiplié ses rencontres avec toutes sortes de musiciens et à chaque fois il a recréé son propre univers sonore.



## ***Bahman Panahi***

◆ Tar, Setar ◆ Iran ◆

Bahman Panahi was born in 1967 in Iran. He obtained a BA degree in design and visual art from the École des Beaux Arts of Tehran University and completed studies in calligraphy with the Association of Calligraphers in Iran. He mastered the Iranian classical music in "Tar" and "Setar" early on in his life. At present, he is a doctoral candidate at the University of the Sorbonne in Paris. Bahman Panahi conducted many concerts, exhibitions and workshops in: Iran, England, Syria, India, Netherlands, Maldives, Tunisia, Morocco, Spain, Sri Lanka, Belgium and France.



## ***Liu Fang***

◆ Pipa ◆ China ◆

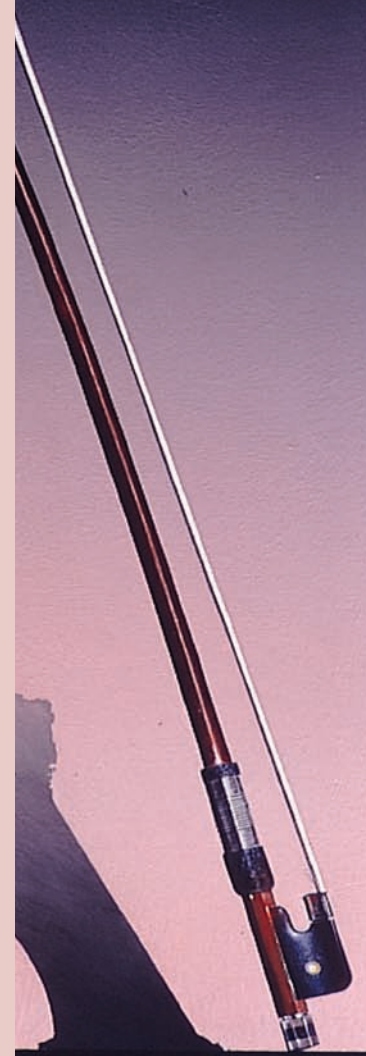
Montreal resident Liu Fang achieved an international reputation for her masterful and deeply spirited pipa playing. Born in 1974, in Kunming in the Chinese province of Yunnan, she began studying the pipa at the age of six and gave her first performance as a pipa soloist when she was nine. In 1985, she played for Queen Elizabeth during Her Majesty's visit to China. Honoured with several provincial and national prizes, Liu Fang graduated from the Shanghai Conservatory of Music, where she also studied the guzheng, a Chinese zither. Since moving to Canada in 1996, she has built up a remarkable artistic profile by captivating audiences and critics with the richness and grace of her playing as well as her wide-ranging repertoire.



## ***Oswaldo Giacomelli***

◆ Mandoline ◆ Italy ◆

Oswaldo Giacomelli heads a Trio called "Neapolitan" and keeps traditional Italian songs and music alive. He tours various countries of Europe and North America with his group and teaches at Universities and Colleges.





## ***Abdelilah El-Hassak***

◆ Oud/Chanteur ◆ Maroc ◆



Né en 1970 à Fez au Maroc, il a obtenu sa maîtrise ès Sciences politiques à l'Université de Paris VIII, Vincennes St Denis en 2001. Entre 1986-1990 il a fait ses études au conservatoire de la musique à Fez et participait à des événements culturels à l'association Fez Saiss avec le soutien du professeur Mohammed Ez'zemouri. De 1999-2000, il a participé avec l'école populaire de la musique de Bologne, en Italie, au sein de l'Université de Paris et dans le cadre des échanges interculturels entre universités. En 2002-2002, M. El-Hassak participait à l'université de la Sorbonne à un colloque sur le thème de l'inspiration, et en 2005 a participé dans un cadre de la conférence animée par le Conseil français de la culture musulmane, sur le thème de la cohabitation et de la bonne entente entre des différentes tendances musulmanes à Marseille.

A présent, il préside l'Association des musulmans de la ville de Châteaurenard en Provence.

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## ***Ballake Sissoko***

◆ Kora ◆ Mali ◆

Ballake Sissoko, is one of the best kora players of a new generation of musicians in Mali. He first learned the kora very early on at his father's school. At the age of 14, he replaced his father in the Ensemble Instrumental National and by the late eighties was also playing in the electric bands of the most famous jelimuso. He was the first local kora player to master western modes and still provide the rhythmic structure to accompany the dance steps of the singers.

After performing with the prestigious Ensemble Instrumental National du Mali, and accompanying many Malian singers, he came to fame by performing solo or in duet with a host of musicians.

Open to every new adventure and encounter, Ballake Sissoko is a gifted instrumentalist who, inspired by tradition, was able to forge a personal style. A visionary figure and fine melodist, he is an excellent accompanist and superb composer.



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## ***Sandra Parra***

◆ Violoncellist ◆ Colombia ◆

Graduated in 2002 from the 'Universidad Nacional de Colombia', with outstanding merits as a Violoncellist with an emphasis in instrumental studies.

She has worked with various Colombian composers including Mr. Cesar Lopez, who has helped her during the last 8 years to develop her musical training.

Apart from receiving extensive classical music training, Sandra has taken her passion into various directions, including composing musical scores for contemporary dance pieces, theatre, art installations, movies and documentaries.

She has had the opportunity to perform in many large theatres and auditoriums.

Since the beginning of 2005, Sandra has continued with her violoncello studies with Maestro Eduardo Valenzuela in Paris and during her free time teaches violoncello to children, and is a children orchestra director.





# Special Thanks

**The concert has been made possible thanks to the generous artistic support of:**

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Serguei Markarov, *UNESCO Artist for Peace*

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Igor Vlajnić, *Composer and Conductor*

Franghis Ali-Zadeh, *Composer and artist*

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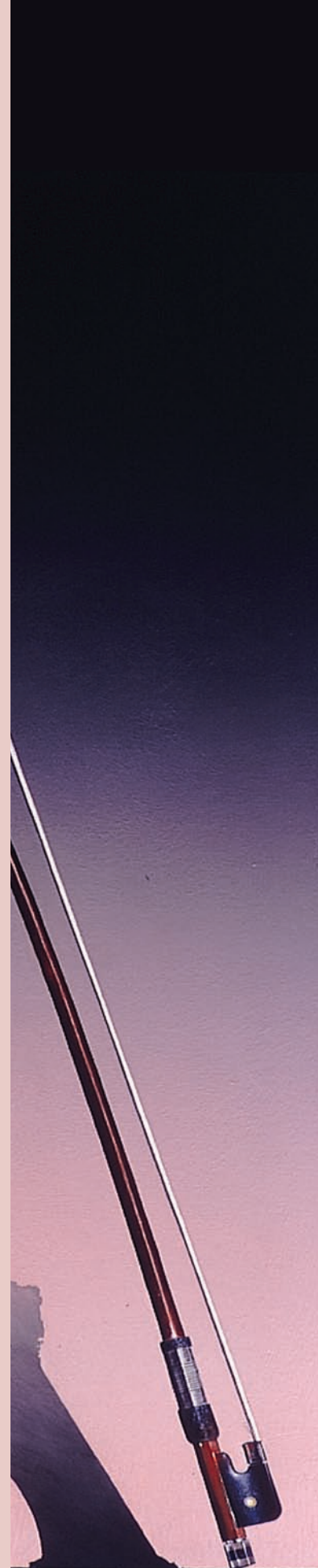
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Kamal Sabbagh

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***Directeur musical : Dionysios Dervis-Bournias***

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***Violons***

Yun-Peng ZHAO 1er violon  
Joseph ANDRE  
Marion DESBRUERES  
Gloria GASHI  
Helena KEKCHOIEVA  
Young-Eun KOO  
Florian MAVEL  
Sébastien RICHAUD  
Laetitia RINGEVAL  
Vanessa SZIGETY  
Priska TALON  
Ariadna TEYSSIER  
Pauline VERNET

***Altos***

Aurélie DESCHAMPS  
Laurent MULLER  
François RIOU  
Martin RODRIGUEZ

***Violoncelles***

Sophie BROION  
Jérôme FRUCHART  
Jean Baptiste GORAIEB  
Dimitri TSIPKIN

***Contrebasses***

Yann DELMAS  
Yann DUBOST

***Flûtes***

Stella DAOUES  
Marie ROQUETTA

***Hautbois***

Vincent ARNOULT  
Guillaume PIERLOT

***Clarinettes***

Nicolas FERRE  
Anne NICOLE

***Bassons***

Coralie BOSSE  
Florence CHARBONEL

***Trompettes***

Raphaël DUCHATEAU  
Aurélien LAMORLETTE

***Cors***

Anne-Sophie CORRION  
Grégory SARRAZIN

***Percussions***

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# Mozart, but not only...

A dialogue  
between traditional, classical  
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