



## Members of Near Eastern Music Ensemble *CTMD Touring Artists*

William Shaheen, *oud* and *violin*; Bassam Saba, *nay* and *flute*  
Jamal Sinno, *qanoun*; Dafer Tawil, *percussion*

Muhammad Al Qassabji

*Dhikrayati*

### Traditional Egyptian Medley

Jamal Sinno

*Taqasim on the Qanoun*

Old Egyptian Traditional

*Sama'i Thaqil*

Anonymous

*Raqsit Badi'ah*

Simon Shaheen

*Istihlal*

### Instrumental Medley

Andalusian Traditional

*Muwashshah Lamma Bada*

William Shaheen

*Taqasim on the oud*

Riyad Al Sinbati

*Longa Farahfaza*

### Folkloric Medley

Traditional

*Ya Hinayyina*

*Dal'ouna*

**Thursday, April 29, 2010**

**8:00 p.m.**

*Brooks-Rogers Recital Hall  
Williamstown, Massachusetts*

#### Upcoming Events:

*See [music.williams.edu](http://music.williams.edu) for full details and to sign up for the weekly e-newsletters.*

4/30: Senior Recital: Sophia Vargas, violin, Brooks-Rogers Recital Hall, 4:15 p.m.

4/30: Berkshire Symphony Orchestra, Chapin Hall, 8:00 p.m.

Pre-Concert Talk, Brooks-Rogers Recital Hall, 7:15 p.m.

5/1: Junior Recital: Jacob Walls, trumpet, Brooks-Rogers Recital Hall, 4:00 p.m.

5/1: Williams Chamber Players, Chapin Hall, 8:00 p.m.

5/1: Big Band Dance Party featuring the Williams Jazz Ensemble, Goodrich Hall, 9:00 p.m.

5/2: Artsbreak Recital, **The Clark**, 1:00 p.m.

5/4: Studio Recital: Violin, Brooks-Rogers Recital Hall, 4:15 p.m.

5/4: Junior Recital: Leo Brown, violin, Brooks-Rogers Recital Hall, 7:00 p.m.

5/5: MIDWEEKMUSIC, Chapin Hall Stage, 12:15 p.m.

5/8: Williams Symphonic Winds and Opus Zero Band, Chapin Hall, 8:00 p.m.

5/9: Artsbreak Recital, **The Clark**, 1:00 p.m.

5/9: Studio Recital: Chamber Music Groups, Brooks-Rogers Recital Hall, 4:00 p.m.

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*Please turn off or mute cell phones.  
No photography or recording is permitted.*

Arab music derives from a vast geographical area ranging from the Atlas Mountains and parts of the Sahara in Africa to the Arabian Gulf region and the banks of the Euphrates. Unified by the Arabic language and influences of Islam, Arab music is also the product of centuries of contact and exchange with musical traditions of other cultures from West Africa to Persia.

New York City has long been a major center for Arab musical activity dating back to the 1920s when Syrian, Lebanese and Palestinian musicians, reflecting the predominantly Levantine population, performed their own regional styles. The more recent concentration and interaction of Arab people from different countries now living in New York has put demands on Arab musicians to perform a vast and elaborate repertoire of music from Morocco to the Gulf States and from Syria to Yemen.

The Near Eastern Music Ensemble was formed in New York in 1982 by the pre-eminent Palestinian musician and composer Simon Shaheen. Created to increase awareness of Arab music through concerts, recordings, workshops, and lectures, the ensemble has brought its message to the public through presentations at major U.S. universities, including Columbia, MIT, Harvard, Princeton, and Yale, and at such prestigious performing arts centers such The Kennedy Center for the Performing Arts and Carnegie Hall. The group's recording debut, *Turath* (Heritage) was honored by the Library of Congress as an outstanding release of 1992.

### *Notes on the Musical Compositions*

#### **Dhikrayati**

This piece was composed by Mohammad Al Qassabji, one of the leading musicians in the 20<sup>th</sup> century in Egypt. He was innovative, especially in his vocal compositions arranged for the Egyptian Diva Um Kulthum. He composed few instrumentals including Dhikrayati, which means, My Memories, and is a three-part piece that includes a semi-improvised section in the middle part.

#### **Traditional Egyptian Medley**

This piece starts with a short *Taqasim* (instrumental improvisation) on the qanoun, followed by a *Sama'i*, which is a four part dance composition and a recurring refrain in a moderate 10/8 rhythmic cycle and ending with *Raqsit Badi'ah*, a dance composition from the early 1930's that include two parts, each followed by a refrain allowing improvisation on various instruments.

#### **Istihlal**

This piece features an instrumental Sufi introduction, which establishes the mode and meditative mood, creating a stately image allowing a haunting metric improvisation on the nay.

#### **Instrumental Medley**

Starts with an instrumental version of Muwashshah "Lamma Bada," a post classical genre (9<sup>th</sup> c.) of Arabic poetry arranged in stanzas, followed by a *Taqasim* on the oud Ends with *Longa Farahfaza*, a lively dance form that consists of four couplets (*khanat*) which follows a rondo-like format with a recurring refrain (*taslim*).

#### **Folkloric Medley**

Selections of two instrumental pieces based on folklore shared by Syrian, Lebanese and Palestinian rural musical heritage. The first song is titled "Ya Hnayyina," a folkloric tune that was re-arranged by the Rahbani brothers and sung by Fairuz of Lebanon. The second piece is "Dal'ouna," a folk melody that is the core of the popular village step-dance.