ABU DHABI FESTIVAL 2017
A Photographic Journey

This publication is part of a limited edition run of 500
In memory of

JIŘÍ BĚLOHLÁVEK
(1946–2017)

CONDUCTOR
PERFORMED AT THE ABU DHABI FESTIVAL 2013
In memory of

AL JARREAU

(1940–2017)

SINGER AND MUSICIAN
PERFORMED AT THE ABU DHABI FESTIVAL 2011
المحتويات

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The 2017 Abu Dhabi Festival directs our attention toward the intimate relationship between 'Culture and Tolerance'. This annual celebration of artistic expression reminds us that encounters among cultures encourage the openness, dialogue and understanding that brings us all together and benefits all humanity.

I am delighted to congratulate the Abu Dhabi Music & Arts Foundation for mounting this 14th edition of the Abu Dhabi Festival. Year after year, the creative efforts of Huda Alkhamis–Kanoo and her talented team enrich our lives, enhance our national identity, and promote the values of the UAE. The Foundation’s ongoing accomplishments strengthen the United Arab Emirates as an innovative and pioneering nation committed to cultural interchange at this global crossroads.

Through its national and international partnerships, the Abu Dhabi Festival nurtures the appetite for the arts throughout the country. The Festival enables artists and audiences to expand their cultural horizons and deepen their knowledge and appreciation of the many and various cultures involved. The Festival remains dedicated as well to the development of young creative professionals in the UAE. Its capacity-building initiatives are enabling our local artists to accelerate the realization of their potential. Their skills and imagination will invigorate the flourishing creative and cultural industries that will distinguish the UAE globally.

The Abu Dhabi Festival would never have succeeded over the years without the wise leadership of His Highness President Sheikh Khalifa Bin Zayed Al Nahyan. His unwavering support for the arts and the cultural comprehension that he engender has inspired us all. Likewise, the endeavours of His Highness Sheikh Mohammed Bin Zayed Bin Sultan Al Nahyan, Crown Prince of Abu Dhabi and Deputy Supreme Commander of the Armed Forces, have propelled the advancement of Abu Dhabi and the entire country as a global exemplar of openness, dialogue, and understanding. The Abu Dhabi Festival testifies to their enlightened concern for the informed and mutual appreciation of global cultures that reinforces the hope for world peace and prosperity.
It is through culture that engagement and participation can materialize to endorse mutual understanding, the sharing of knowledge and the cultivation of ideas for all ages and nationalities.

The leadership of the United Arab Emirates is devoted to sustaining the country’s position as a global capital of culture, while making continuous contributions to Abu Dhabi’s cultural landscape. Abu Dhabi Festival, with its diverse exhibitions and performances, provides an ideal platform to meet these areas and build on them. Now, in its 14th edition, the Festival continues to innovate, whilst adorning a highly acclaimed international status.

Abu Dhabi Tourism & Culture Authority is committed to promoting the heritage and culture of the Emirate, and, as a strategic partner of Abu Dhabi Music & Arts Foundation (ADMAF), we are delighted that more than 120 Emiratis are joining over 200 international artists for this year’s Festival. This investment in our youth today will pay rich dividends, with our legacy kept in safe hands for future generations. ‘Culture and Tolerance’ is a theme that is deeply rooted in our society, as the communities celebrate the cultural diversity that nurtures our nation and strengthens our ties. We are proud to work alongside ADMAF and welcome Saudi Arabia as the ‘Country of Honour’ for this year’s Abu Dhabi Festival, the Emirate’s premier annual celebration of artistic excellence, which represents the culmination of passions, experiences and knowledge in the arts.

سعادة محمد المبارك
رئيس هيئة أبوظبي للسياحة والثقافة
الشريك الاستراتيجي لمجموعة أبوظبي للثقافة والفنون

HIS EXCELLENCY
MOHAMMED AL MUBARAK
Chairman, Abu Dhabi Tourism & Culture Authority
ADMAF Strategic Partner
I would like to thank and express my gratitude to our brothers and sisters at Abu Dhabi Music & Arts Foundation for choosing the Kingdom of Saudi Arabia as the Festival’s 2017 Country of Honour, demonstrating their appreciation of the Kingdom and its people. However, given our deep bonds and long standing relationship with the UAE, we consider ourselves hosts not guests.

The bond between the Kingdom of Saudi Arabia and the UAE is forged through an exceptional historical relationship which has bred a deep family-like trust and affection, as well as a common cultural legacy and shared fortunes. Our shared cultures are characterised by diversity. The strong pillars of this relationship, enhanced by art – one of the many bonds that bring the two countries together – were established by our wise leadership. Those who chaperone its development and tend to its enhancement are the Custodian of the Two Holy Mosques, King Salman Bin Abdul Aziz Al Saud, and his highness Sheikh Khalifa Bin Zayed Al Nahyan, may god bless and support them.

Today, the cultural environment that thrives in the UAE shares the same spirit which incubated and produced icons of science, creativity and knowledge throughout the ages of the Arab world, contributing much to the development of Arab culture.

Culture and what it contains of knowledge, morals, traditions, heritage and arts is a message of understanding and tolerance among peoples. In societies that are open to others, tolerance spreads, allowing all to reach to a common, mutual understanding; the more the light of tolerance illuminates society, the more open that society becomes to others.

When the light of tolerance wavers and dies, society becomes closed. Therefore, it is essential that countries reach towards each other to work together and collaborate to find a proper place with other nations – and tolerance is the path and bridge to other cultures.

I would like to pay tribute to the efforts that ADMAF have made in the past two decades, initiating and organising fruitful initiatives that have nurtured and strengthened arts and culture – and I wish them every future success in these endeavours.
The Abu Dhabi Festival has always existed in close contact with the world. We aim for a festival that is not an ivory tower or a bubble but one that is in dialogue with the world. And in such troubled times, reaffirming the fact that our main concern, culture, is a vehicle for tolerance seems appropriate. More importantly, in its showcase of leading artists from the region and from the world, we have chosen this year to concentrate on people whose work and concerns are closely linked to the notion of tolerance.

It is fitting for us to have Saudi Arabia as Country of Honour this year, as what was to become today’s Saudi Arabia was an important hub in the Silk Road, and a focal point for Muslims in particular who would converge towards Mecca to perform their holy duties. In this context, travel, exchange, discovery of the Other is in an integral part of Islam and the Pilgrimage and Saudi Arabia was and still is a witness to it. It is fitting for us to have Saudi Arabia as Country of Honour this year, linked to the notion of tolerance.

We believe in roots, but not in roots alone. It needs an environment, an ecosystem, in which to flourish. ADMAF attached to the ground with roots feeding it, the tree soars, evolves. Roots are paramount to us and the Abu Dhabi Festival has kept with its efforts to explore the connections between artists from the region and the world, to converge towards Mecca to perform their holy duties. In this context, travel, exchange, discovery of the Other is in an integral part of Islam and the Pilgrimage and Saudi Arabia was and still is a witness to it.

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ABOUT ABU DHABI

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Each year ADMAF’s endeavours culminate in an international celebration of culture that marries the nation’s creativity with world-class artistic expression.

Founded in 2004 under the patronage of H.H. Sheikh Abdullah Bin Zayed Al Nahyan, the then UAE Minister of Information & Culture, Abu Dhabi Festival began as a modest platform for culture in the heart of the UAE capital. Between 2007 and 2011, the Festival was granted the Parda Alhamis-Kanoo. By working with a range of academic partners, it Crown Prince of Abu Dhabi and Deputy Supreme Commander of the UAE Armed Forces. In 2012, it received the patronage of H.E. Sheikh Nahayan Mabarak Al Nahyan, today’s UAE Minister of Culture & Knowledge Development. In 2016, the Festival once again received the generous patronage of H.H. Sheikh Abdullah Bin Zayed Al Nahyan, now UAE Minister of Foreign Affairs and International Cooperation. Today, its patron is H.E. Sheikh Nahayan Mabarak Al Nahyan.

Reflecting the Abu Dhabi vision
Reflecting the vision of the UAE capital as an international cultural crossroads, the Abu Dhabi Festival is rooted in the principles of the country’s founding father, the late Sheikh Zayed Bin Sultan Al Nahyan; tolerance, respect and enlightenment. As a thriving metropolis that places art, education and culture at the fore, the Festival plays an intrinsic role by further expanding the boundaries of creativity and innovation through the arts. Through its programme, it permeates to the farthest reaches of the UAE, engaging children, young people and adults while providing memorable and meaningful experiences that unite visitors, residents and citizens alike.

Engaging Audiences
Each year, artists from around the world converge on Abu Dhabi to perform, engage and inspire. Strengthened by a growing network of 33 national and international partners, the Festival has increased its audience dramatically over 14 years. With 79 events in 26 venues across the seven Emirates, the 2017 edition maintained the Festival’s formidable reputation as a ‘Festival of Firsts’. Alongside commissioned works and international collaborations, audiences experienced national, regional and world premieres that celebrated the creative genius of mankind.

Investing in the Future
Since its inception, Abu Dhabi Festival has placed education at its core, engaging audiences, and the Festival’s current director, Huda Alkhamis-Kanoo, By working with a range of academic partners, it presents a wealth of opportunities for children and young people aged 18 months and upward. By demonstrating just how effective arts-based learning can be, this thriving and motivational educational programme invests in the development of young minds; shaping tomorrow’s leaders by sowing the seeds of creative innovation today.

Access for All
Today, over 90% of Abu Dhabi Festival is free, providing events across the country. In addition to staging high profile events and commissioning exciting new works by Emirati artists for everyone to enjoy, the Festival programme also works with local partners in the special needs, health and welfare sectors to provide unique experiences that complement existing provision for specific groups including those with profound and multiple learning disabilities.

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The Abu Dhabi Festival 2017 sought to capture just some of the intricate connections humanity shares. In doing so, the Emirates Palace stage and other spaces and places across Abu Dhabi, the UAE and the world played host to performances and exhibitions exploring the splendour of cultural diversity. And as a gesture of appreciation and a celebration of this year’s theme, ‘Culture and Tolerance’, every Abu Dhabi Festival artist was presented with a symbolic olive branch.

The carefully curated Festival programme reflected the theme particularly through its music repertoire. China’s National Centre for the Performing Arts Orchestra traversed borders, uniting continents with orchestral works from the 19th and 20th centuries. Tchaikovsky’s exhilarating ‘Slavonic March’, composed in 1876 in just five days, draws on Serbian folk tunes to express the terrible consequences of war. Dvořák’s greatest and last symphony ‘From the New World’ was the Czech composer’s postcard home, filled with his impressions of the USA. While ‘The Butterfly Lovers Violin Concerto’ by He Zhanhao and Chen Gang performed by the orchestra with violinist Siqing Lü, offered a perfect synthesis of Eastern and Western traditions.

This year, the Festival reunited two great music maestros, Wynton Marsalis and the UNESCO Artist for Peace Naseer Shamma. There could be no stronger duo to convey that in today’s world, it is more important than ever to use the power of music to nurture mutual respect and understanding between people.

The finale of the Festival testified, in the words of its Artistic Director, that “the clearest reason for music and for culture is that it gives us meaning.” The Silk Road Ensemble with Yo-Yo Ma gave the audience a taste of their celebratory “classical-folk” vernacular that was formed from exploring what might happen when strangers meet.

The theme also resonated across the Festival’s international cultural diplomacy initiatives this year, featuring concerts in Europe by the Syrian Expat Philharmonic Orchestra as well as a landmark collaboration with the Barenboim Foundation and the Pierre Boulez Saal.

As audiences look back at the 2017 Abu Dhabi Festival in years to come, they will recollect a programme that demonstrated how the arts opens us to possibility and with possibility brings hope. And we all need hope.
A million thanks for enriching our lives with world-class culture, music, art, dance and joy.

LINDA MACCONNELL
AUDIENCE MEMBER

Thank you, Abu Dhabi Festival and ADMAF for a great line-up. You did Abu Dhabi and its ambitions to become a centre of culture proud.

H.E. FRANK MOLLEN,
AMBASSADOR OF THE NETHERLANDS TO THE UAE
I would like to thank you for giving me the chance to be part of yet another great UAE Theatre Circle – it was a magnificent three weeks – I enjoyed and benefitted from it so much.

AHMED AL RASHEED
UAE THEATRE CIRCLE

I would like to thank you for a wonderful Storytelling session – thanks to you and your team. Looking forward to working with you in the future.

ASMA AL KETBI
STORYTELLER AND RIWAQ AL ADAB WAL KITAB AUTHOR

Thank you so very much for a wonderful experience for our students. I know they thoroughly enjoyed themselves – we appreciate your support of our programme.

NAZ SHAHROKH
COLLEGE OF ARTS AND CREATIVE ENTERPRISES,
ZAYED UNIVERSITY
Presented with Chopard, The Abu Dhabi Festival Award is given annually to individuals for outstanding lifetime contributions to arts and culture.

2012: Dr. Walid Gholmieh (1938–2011)
2013: Plácido Domingo
2014: José Antonio Abreu, Gustavo Dudamel, Quincy Jones
2016: Sylvie Guillem, Gabriel Yared, Amin Maalouf
2017: Yo-Yo Ma and Silk Road Ensemble, Mohamed Abdo, Wynton Marsalis, Dr. Ghassan Salamé

Inaugurated in 2012, the Abu Dhabi Festival Award has become the benchmark of cultural excellence. In 2017, three eminent individuals were recognised, each of whom has made a unique and unparalleled contribution to culture:

For almost two decades, The Silk Road Ensemble have been initiating unprecedented opportunities for cross-cultural dialogue through its family of musicians from more than 20 countries and most importantly thanks to the personal commitment of its co-founder and director, the renowned cellist, UN Messenger of Peace and 17-time GRAMMY award-winner Yo-Yo Ma.

The legendary Saudi vocalist Mohamed Abdo – known to all as ‘The Artist of the Arabs’ – was recognised for his remarkable career spanning more than six decades. As one of the most prominent musical pioneers in the Arab world, he has played an integral role in the upholding and developing the music cultural heritage of the Kingdom of Saudi Arabia and beyond.

Founder of the Jazz Lincoln Center and a nine-time GRAMMY Award-winner, Wynton Marsalis received the Award for his exceptional accomplishments in the service of culture, music education and youth development. While Dr. Ghassan Salamé, academic, diplomat and cultural commentator was awarded for literary and diplomatic achievements as well as his highly influential role in promoting cross-cultural dialogue and exchange.

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Facing Page: (from left to right): Mohamed Abdo receives the Abu Dhabi Festival Award from H.E. Sheikh Nahayan Mabarak Al Nahyan; Wynton Marsalis with H.E. Huda Alkhamis-Kanoo; United Nations Messenger for Peace Yo-Yo Ma receives the Abu Dhabi Festival Award on behalf of Silk Road Ensemble from H.E. Sheikh Nahayan Mabarak Al Nahyan; Award recipient Dr. Ghassan Salamé with H.E. Huda Alkhamis-Kanoo.

Above: (top row) Sylvie Guillem (2016); Gabriel Yared (2016); Amin Maalouf (2016); Ivan Fischer (2015)
(second row) Comte Jean-Pierre de Launoit, received by his son Bernard de Launoit (2015); Riccardo Muti (2015); Gustavo Dudamel (2014)
(third row) Quincy Jones (2014); José Antonio Abreu (2014); Placido Domingo (2013); Mrs Elham Ghomieh & H.E. Fouad Siniora, for Dr Walid Gholmihe (2012)
(fourth row) The Abu Dhabi Festival Award designed by Chopard.
From visual artists to filmmakers, writers to musicians, more than 120 UAE citizens contributed to the 2017 Abu Dhabi Festival.

The 14th Abu Dhabi Festival featured a significant number of established and emerging Emirati creative practitioners. From participating in professional development initiatives to delivering educational projects as well as presenting and performing their own work, no art form was left untouched by UAE representation this year.

Music
Composer Mohammed Fairouz premiered his latest work ‘Wahat Al Karamah (Oasis of Dignity)’ while percussionists Khalifa Abbas Jassem, Ali Mahmoud Ali, Mohamed Anbar Salem, Mohammad Atiq Mehdi and Rashed Saad Taleb joined Tarek Yamani for the world premiere of ‘Peninsular’ also at The Arts Center at NYU Abu Dhabi.

Theatre
Members of the UAE Theatre Circle undertook an intensive three-week training under the skilful guidance of Dr Habib Ghuloom Al Attar, Abeer Wakil and Mahmoud Abu Al Ali. The first full-time Emirati female actor, Afra Atiq, contributed to the performing arts and creative writing elements of the Festival with a stunning performance of ‘Open Letter to Cancer’, winner of the 2017 ADFAF Creativity Award.

Literature
New releases by six authors were made possible through the Festival programme Riwaq Al Kitab Wal Adab: Dr. Mansour Jassem Al Shamsi, Bassima Mohamed Younes, Dr. Sadiq Mohammed Jawhar, Shaikha Al Jaberi, Mohammad Nouraldin, Abdul Majeed Al Marzooqi. Storytellers including Riwaq Al Adab Wal Kitab authors Asma Al Kebbi and Maitha Al Khayat toured across the UAE to inspire the next generation.

Film
Celebrated filmmaker Nujoon Al Ghanem was reunited with members of the Young Filmmakers’ Circle for the second year for a panel discussion following the screening of ‘Let Them Come’ directed by Salem Brahimi.

Entrepreneurship
Members of ADFAF’s Cultural Excellence Fellowship continued their two-year training programme during this year’s Festival with a professional development workshop on public speaking, networking and presentation skills as well as a ‘majlis’ discussion session with Artistic Director of London’s Southbank Centre, Jude Kelly CBE. Members also joined alumni of ADFAF’s Young Media Leaders programme and the Emirates Diplomatic Academy to interview visiting international artists for new episodes of The Artists’ Studio.

Visual Arts
Visual arts featured the largest amount of Emirati creativity this year due to two large-scale exhibitions in Abu Dhabi and Berlin. ‘Portrait of a Nation’, one of the most ambitious exhibitions of Emirati art ever, featuring 50 works, including 20 new commissions headed to the German capital in September 2017. Closer to home, ‘The Art of Nature’ celebrated the 20th anniversary of Environment Agency – Abu Dhabi with 40 works, which included pieces by 11 Emirati artists. Accompanying the exhibition was a diverse education programme, which included talks and workshops featuring Azza Al Qubaisi and Khulool Al Jabri.

In its 21st year, ADFAF shows no signs of slowing down in developing and presenting the boundless creativity and innate artistic ability of Emirati citizens.
(from left to right by row) Dr. Habib Ghuloom Al Attar, Mohammed Fairouz, Abdul Majeed Al Marzoqi, Nujoom Al Ghanem, Maitha Al Khayat, Afra Atiq, and percussionists: Ali Mahmoud Ali, Mohamed Anbar Salem, Mohamad Atiq Mehdi, Khalifa Abbas Jassem and Rashed Said Taleb
(from left to right by row) Reem Saeed, Azza Al Qubaisi, Shaikha Al Mazrou, Mohammed Nouraldin, Youssef Al Habshi, Dr. Mansour Jassem Al Shamsi, Sarah Shuhail, Ahmed Al Anzi, Amer Aldour, H.E. Habib Al Sayegh, Mohamed Abdulla Al Musallami, Dr. Sadiq Mohammed Jawhar, Ahmed Al Faresi, Layla Juma, Mona Al Ali
THE FESTIVAL COMPOSERS’ PLATFORM

Each year, the Festival supports practitioners of Arab origin to create new works, publications and recordings. Three major projects were realised through The Composers’ Platform in 2017; two with their world premieres in Abu Dhabi.

In February, ‘Wahat Al Karamah (The Oasis of Dignity)’ by Mohammed Fairouz was performed for the first time by the acclaimed US ensemble Bang on a Can All-Stars during the inaugural concert in The Red Theater of The Arts Center at NYU Abu Dhabi. The Festival returned to the university in March for the world premiere of Tarek Yamani’s ‘Peninsular: Portraits in Khaleeji Rhythms & Jazz’. Along with an album, documentary and book, the concert marked the culmination of a remarkable two-year research project exploring the historic link between jazz and Gulf rhythms. March also saw the latest collaboration with the Foundation for Arab Music Archiving & Research (AMAR); the worldwide release of a double-album of digitally remastered recordings by Sheikh Salama Hijazi, one of the Arab region’s great musicians of the early 20th century. The ongoing partnership with AMAR aims to revive an important chapter in the region’s music heritage and previously led to the release of albums and books featuring luminaries such as Badriyah Saadeh, Sami Al Shawa and Mohamed Al Qasabgi as well as current practitioners, The Asil Ensemble. In addition, Abu Dhabi Festival presented The Asil Ensemble at The Barbican during Shubbak 2015, London’s festival of contemporary Arab culture.

The Abu Dhabi Festival Composers’ Platform has also supported the 2010 album ‘Silk Road’ by Iraqi oud master, Naseer Shamma, which was followed by ‘The Dream of the Oud: Naseer Shamma Compositions – Volume 1’, Shamma’s first ever collection of scores. Macadi Nahhas (Jordan) was supported for her fifth album ‘Nour’, which revived forgotten regional songs, blending styles from pop to jazz, while remaining faithful to maqamat and Arabic melodic structures. The opera singer and composer Hiba Al Kawas (Lebanon) released two seminal albums with theComposers’ Platform; the Festival followed up by commissioning ‘Antumbra’, a new composition by Al Saari and Swiss composer Luzia Von Wy.

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ونستهر
نتصافر
نحدد
نلعب
설

مكادي نحّاس
Macadi Nahhas

النْور
و يسألونني عن
هُم لا يعلمون أنه في
قلبِ كلٍ واحدٍ منا !

chest

نهاية
نشيدٌ ما
إنت الحلا
تعا نسهر
              تجي نسافر
حمام الدار
خضرا
MOHAMMED FAIROUZ:
‘WAHAT AL KARAMAH (OASIS OF DIGNITY)’

World Premiere. Performed by Bang on a Can All-Stars
2 February 2017
The Red Theater, The Arts Center at New York University Abu Dhabi

The world premiere of this work by the internationally acclaimed Emirati composer Mohammed Fairouz was performed by the US ensemble Bang on a Can All-Stars as part of their Arab world debut and the inaugural concert of The Red Theater, The Arts Center at NYU Abu Dhabi.

Describing the work, Fairouz writes, “The UAE is proud to be a young country and to have inherited the values of a new century. We also understand that in order to address the challenges of this new age, culture must play a role. The Arabic word ‘karamah’ means generosity in the broadest possible way: generosity of pride, of spirit, of love, of time and of wealth...’Wahat Al Karamah (Oasis of Dignity)’ – also the name of our memorial to our fallen soldiers – represents an oasis of dignity and generosity of spirit. We are building something remarkable and inviting people to join: an oasis of Karamah in every sense of the word.”
TAREK YAMANI: ‘PENINSULAR: PORTRAITS IN KHALEEJI RHYTHMS & JAZZ’
Each year the Abu Dhabi Festival commissions the creation of new work rooted in the culture of the UAE by innovative visual artists. This year, in celebration of the 20th anniversary of Environment Agency – Abu Dhabi (EAD), 10 Emirati and UAE-based artists were commissioned to create 12 works responding to the wildlife and natural habitats of the country. The works formed part of ‘The Art of Nature’ exhibition and were featured alongside additional loaned works to reflect upon the abiding influence of nature on creativity. The commissioned artists (see following pages) were: Amer Aldour (This Sea and Flight); Shaikha Al Mazrou (SAND-LAND); Tarek Al-Ghoussein (Inn Sabkha, Abu Dhabi 2016); Janet Bellotto (Edge of the Meadow: Lady of the Sea); Hazem Harb (Beyond the City – Inside the City); Roberto Lopardo (Mapping Bu Tinah); Ranim Orouk (The Revival and Pearl Luminescence); Michael Rice (Wave); Anjali Srinivasan (Crusta: Frozen Mud); and Hendrick Wahl Tinah); Ranim Orouk (The Revival and Pearl Luminescence); Michael Rice (Wave); Anjali Srinivasan (Crusta: Frozen Mud); and Hendrick Wahl.

This year’s commissions form the latest chapter of works that once exhibited in the Festival became part of The ADMAF Art Collection. In 2016, 20 Emirati artists joined the distinguished roll-call as ADMAF marked its 20th anniversary with 20 new artworks. The commemorative commissions formed part of the Festival exhibition ‘Portrait of a Nation’, which toured to Berlin in the Autumn of 2017. One of the largest ever shows of Emirati art, the commission artists were: Sarah Al Agroobi (Desert Rose); Mohammed Al Astad (Untitled); Ammar Al Attar (Reverse Moments); Khalid Al Banna (Wedding); Amna Al Dabbagh (Untitled); Zeinab Al Hashemi (Coast Collision); Saeed Al Madani (Arabian Oryx); Eman Al Hashemi (Around); Azza Al Qubaisi (Dhad); Aisha Juma (Inner Pilgrimage); Mohammed Ahmed Ibrahim (The Qubba Project); Layla Juma (Leaf); Lateefa Bint Maktoum (Family); Hamdan Buti Al Shamsi (Untitled); Hind bin Demaitha (Sadu-Pixel); Fatema Al Mazrouie (A Man Who Built A Nation); Khalid Mezaina (Cafeterias of the UAE); Salama Nasib (Her Patterns); Khalil Abdul Wahid (Artist Tools) and Khalid Shafar (THE NOMAD).

Previous Festival commissioned artists include: Bill Fontana (Desert Soundings, 2014); Fatma Looth (Perfume of the Earth, 2015); Sawsan Al Bahar (Wra’a il Zaman [Leaves of Time], 2015); Jalal Luqman (Point of View, 2013); Mattar Bin Lahej (Rhapsody of Culture, 2013); and Noor Al Suwaidi (In Ode to The Bouquets).

See and read more about this year’s works and the context of the exhibitions books at admaf.org
THE 2017 ABU DHABI FESTIVAL FACTS & FIGURES

- **7** Emirates
- **26** Venues
- **21,059** Festival audience
- **170** Emirati practitioners
- **79** Events
- **8** Emirati-led initiatives
- **33** Participating schools, centres & universities

**31 Days**
مهرجان أبوظبي 2017:
حقائق وأرقام

- 11 دولة مشاركة
- 10 أعمال تكليف حصري
- 9 عروض على خشبة مسرح قصر الإمارات
- 16,206 جمهور المشارك في الفعاليات الدولية والتي دعمها مهرجان أبوظبي
- 5 مليون مشاهدة عبر مواقع التواصل الاجتماعي
- 93% نسبة الحضور في عروض مسرح قصر الإمارات
- 125 إعلامي مشارك
- 117 مقابلة
- 125 إعلامي مشارك
Conductor Ghissan Alaboud embraces Kinan Azmeh at ‘Salaam Syria’ supported by Abu Dhabi Festival at KlaraFestival, BOZAR, Belgium
Arts and culture bond societies together. In collaboration with leading organisations around the world, Abu Dhabi Festival is creating a climate of meaningful cross-cultural collaboration and creative exchange.

In collaboration with leading global organisations, Abu Dhabi Festival enables the creation of cultural initiatives that bring countries together. The latest cultural diplomacy endeavours by Abu Dhabi Festival also seek to further strengthen Abu Dhabi’s position on the global cultural map.

Each year, Abu Dhabi Festival brings audiences together to share unique experiences that testify to our shared humanity; the deep bonds we share and that unite us. Always growing, always innovating; bringing the best of the world to Abu Dhabi, the Festival also takes the very best of Abu Dhabi to the world.

Since 2008, the Abu Dhabi Festival has been advocating cultural diplomacy by reaching out across the world, co-commissioning new works of global significance and presenting artists of Arab origin in renowned venues on several continents. These complement the international nature of the Festival at home each year – presenting world-class international artists to UAE audiences; celebrating the cultural ties with its country of honour; paying homage to outstanding contributions to arts and culture through The Abu Dhabi Festival Awards; bringing together key thought-leaders across the world in Riwaq Al Fikr / The Festival Debates; and publishing seminal publications on cultural practices.

Not only does this activity enable the Festival to reach audiences with whom it would not necessarily engage but also concerts, exhibitions and performances enable it to engage in creative dialogue with different countries, enabling societies to better understand each other.

Under the patronage of H.E. Sheikh Nahayan Mabarak Al Nahyan, UAE Minister of Culture and Knowledge Development, the Festival continued its legacy of international cultural cooperation. In 2017, it co-commissioned and supported 17 performances in five countries (Germany, France, Belgium, Morocco, UK): The Syrian Expat Philharmonic Orchestra (SEPO) at Elbphilharmonie Hamburg and KlaraFestival, Brussels; the Abu Dhabi Festival scholarship for cellist Faris Amin at The Barenboim-Said Akademie; concerts at The Pierre Boulez Saal, Berlin, by Trio Hewar, Damascus Festival Chamber Players and Naseer Shamma; 'Portrait of a Nation', exhibition of contemporary UAE art, in Berlin; the world tour of ‘Kalila wa Dimna’ by Moneim Adwan, commissioned by Festival d’Aix-en-Provence and the Académie of Aix Festival, co-produced with Opera de Lille and Opera de Dijon, to Morocco and across France; Tareq Yamani Trio, Bushra El Turk’s chamber music opera ‘Woman at Point Zero’ and The Arab Composers’ Residency for Nabil Ben Abdeljalil, Bahaa El Ansary, Amir El Saffar and Nadim Husni at Shubbak, London’s festival of contemporary Arab culture.

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SYRIAN EXPAT PHILHARMONIC ORCHESTRA (SEPO)

Elbphilharmonie Hamburg, Germany: 17 March 2017
KlaraFestival, BOZAR, Brussels, Belgium: 21 March 2017

Supported by Abu Dhabi Festival
‘Salam Syria: Syria meets Hamburg’, Elbphilharmonie

With Dima Orsho, soprano; Kai Wessel, countertenor; Kinan Azmeh, clarinet; members of the Hochschule für Musik und Theater Hamburg; conducted by Michael Boder.

Programme: Dabke by Kareem Roustom; Love Poem, Three Arabic Songs by Solhi Al Wadi; In Memoriam Solhi Al Wadi by Zaid Jabri; Those Forgotten on the Bank of the Euphrates by Dima Orsho; and Suite for Orchestra by Kinan Azmeh.
Supported by Abu Dhabi Festival
'Salaam Syria', KlaraFestival, BOZAR

With Lubana Al Quntar, soprano; Kinan Azmeh, clarinet; Jehad Jazbeh, violin; Olsi Leka, cello; members of the Belgian National Orchestra; conducted by Ghassan Alaboud.

Programme: Narenj, from Hakawati (The Storyteller of Damascus) by Suad Bushnaq; My Beautiful Homeland by Jehad Jazbeh; Ya Toyour (Oh Birds) by Nuri El Ruheibany; November 22nd from Suite for Improviser and Orchestra and Wedding by Kinan Azmeh; Festive Overture, op. 96 by Shostakovich; Aria ‘Sola, perduta, abbandonata’ from Manon Lescaut by Puccini; Ramal by Kareem Roustom; Song of the Birds by Pablo Casals; Leviathan & Melancholia, from Symphony No. 1 (At the Edge of the World) by Wim Henderickx.
Gifted Palestinian cellist Faris Amin is the first recipient of The Abu Dhabi Festival Scholarship at The Barenboim-Said Akademie, one of the greatest and latest music conservatories in the world, under the direction of Daniel Barenboim. This is the first step in a long-term partnership with the Barenboim Foundation, which includes the Barenboim-Said Akademie and its concert hall the Pierre Boulez Saal (which opened in March 2017). This is the Akademie’s first collaboration with a country from the Arab world.

Faris was born and raised in Ramallah. At the age of 11, he started playing the cello at the Barenboim-Said Foundation and fell in love with its sound. Previous to joining the music degree programme of The Barenboim-Said Akademie in Berlin, Faris studied at the International Music Academy of Salzona in Spain, and was a recipient of the 2013 British Council–Choir of London Bursary.
Supported by Abu Dhabi Festival

Designed by Frank Gehry, the Pierre Boulez Hall opened in March 2017. As part of its inaugural season, Abu Dhabi Festival supported three concerts by acclaimed musicians of Arab origin as the first step in a long-term partnership with the Barenboim Foundation.

Founded in 2003 in Damascus, Hewar consists of clarinetist Kinan Azmeh, oud player Issam Rafea and vocalist Dima Orsho. All three are also composers and their work as an ensemble draws on a multitude of influences, including Arab music, jazz, scat, opera, and Western classical music – all of which they brought to the Pierre Boulez Saal. "Hewar means 'dialogue' in Arabic, and the trio aims to transcend the barriers of musical disparities and misconceptions," the musicians describe their credo. "Our music is adventurous and inspired by Arabic music traditions but by no means limited by them. As performer-composers, in a spontaneous 'dialogue' onstage we aim to blur the lines between the improvised and the composed, the traditional and the contemporary." Tunisian violinist, viola d'amore player and composer Jasser Haj-Youssef joined Hewar as a guest artist for this concert.
Supported by Abu Dhabi Festival

Long before lute instruments were in use in Europe, the oud was an essential part of the music tradition of the Arab countries. Iraqi-born Naseer Shamma, among the world’s leading oud players, brought his own compositions to the Pierre Boulez Saal for a special solo concert – the second of three concerts in the hall’s inaugural season supported by the Abu Dhabi Festival. The programme featured Discourse of Soul, Bab Touma, Baghdad’s Night, Capriccio, From Ashur to Seville, Ishraq (Illumination), Passion State, World Without Fear, Moon Departure, and Happened at Ameriyah.

PIERRE BOULEZ SAAL, BERLIN, GERMANY

Naseer Shamma: World Without Fear: 28 April, 2017

قاعة بيير بوليز سال، برلين، ألمانيا
نصير شمّة: عالم بلا خوف – 28 أبريل 2017

وُلد النصير شمّة في العراق، وهو من الموسيقيين الرائدين في العود. عقد حفلة خاصة في قاعة بيير بوليز سال ببرلين، ألمانيا، حيث قام بإلقاء حفلاً بأغانيه الخاصة. كان العود جزءًا أساسيًا من تقاليد الموسيقى في أوروبا قبل ظهور الآلات الموسيقية الحديثة. وشهدت حفلات الموسم الافتتاحي لقاعة بيير بوليز سال حضور عازف العود العراقي النجمي نصير شمّة، الذي قام بجولة موسيقية في أوروبا في عام 2017.

قاعة بيير بوليز سال، برلين، ألمانيا
نصير شمّة: عالم بلا خوف – 28 أبريل 2017

Budmen von Abu Dhabi Festival


PIERRE BOULEZ SAAL, BERLIN, GERMANY

Naseer Shamma: World Without Fear: 28 April, 2017

يعتبر العود جزءًا أساسيًا من تقاليد الموسيقى في أوروبا قبل ظهور الآلات الموسيقية الحديثة. نجح نصير شمّة، الموسيقار العراقي الشهير، في حفلة خاصة في قاعة بيير بوليز سال ببرلين، ألمانيا. قام بإلقاء حفلة في إحدى حفلات الموسم الافتتاحي لقاعة بيير بوليز سال، تحتفل بدعم من مهرجان أبوظبي. حضر النجوم الموسيقيون في غنائهما، محملة بالأغاني الشخصية لنصير شمّة. وتشمل الفواصل الموسيقية التي قام بعرضها خلال هذه الحفلة: „Discourse of Soul“, „Bab Touma“, „Baghdad’s Night“, „Capriccio“, „From Ashur to Seville“, „Ishraq“ (Illumination), „Passion State“, „World Without Fear“, „Moon Departure“، و„Happened at Ameriyah“.

Budmen von Abu Dhabi Festival


PIERRE BOULEZ SAAL, BERLIN, GERMANY

Naseer Shamma: World Without Fear: 28 April, 2017
The final of three concerts supported by Abu Dhabi Festival in the hall’s inaugural season. Led by clarinettist and composer Kinan Azmeh, the Damascus Festival Chamber Players formed during Damascus’s tenure as Cultural Capital of the Arab World in 2008. The five musicians, who hail from Syria, Tunisia, Lebanon and Egypt, were looking to create an ensemble in which Arab musicians from different countries, both residents and expatriates, could collaborate on performing chamber music by contemporary Arab as well as Western classical music composers. Their programme included works by Syrian composers of two generations: Dia Succari (Quintet Music for Damascus Festival for Clarinet, String Trio and Piano), Nouri Iskandar (Oriental Miniature for Clarinet and String Trio), Zaid Jabri (In Memoriam Solhi Al Wadi for Audio Tape, Clarinet and String Trio), Kareem Roustom (Buhur for Clarinet and String Trio), Chafi Badreddin (Quintet for Clarinet, String Trio and Piano) and Kinan Azmeh (The Fence, The Rooftop and The Distant Sea for Clarinet and Violoncello).
“Tell me the story of those two men whose friendship, shattered by a treacherous liar, was transformed into hostility and hatred,” said the King of India to the prince of philosophers. Thus begins a chapter of the great classic of Arabic literature, The Book of Kalîla and Dimna, written by Ibn Al Muqaffa’ in the eighth century, based on an ancient collection of animal tales from India. In a reworking of the fable of the lion, whose friendship with the ox is maligned by the ambitious jackal, Moneim Adwan’s opera treads a fine line between the human and the animal, fable and tragedy, Arabic and French, Western form and Eastern music, to tell the story of idealism crushed by ambition. In a staging by Olivier Letellier, the production received its world premiere at Festival d’Aix in July 2016 before embarking on a two-year world tour.
Supported by Abu Dhabi Festival

Tarek Yamani Trio – 7 July 2017
Woman at Point Zero & Four Arab Composers – 13 July 2017

Abu Dhabi Festival supported three projects at the fourth edition of Shubbak. Following their incredible Abu Dhabi performance in March, Tarek Yamani (piano) Elie Afif (bass) and Khaled Yassine (percussion) travelled to King’s Place for a one-off concert of original music from Yamani’s albums: ‘Lisan Al Tarab’ in which he explores the relationships between African-American Jazz and Arabic maqams; and the Abu Dhabi Festival commissioned ‘Peninsular’, a pioneering new work that blends the virtually unexplored rhythms of the Gulf with jazz. The concert also featured special guest British-Bahraini trumpeter Yazz Ahmed who has emerged as a distinctive voice on the UK jazz scene.

Abu Dhabi Festival joined forces with Shubbak and The Royal Opera on two additional projects, which culminated in a presentation of works by composers of Arab origin at LSO St Lukes: Bushra El Turk’s new opera ‘Woman at Point Zero’ based on the seminal novel by Egyptian author, feminist and doctor Nawal El Saadawi; and the UK premieres of chamber works by four participants of the inaugural Arab Composer Residency: Amir ElSaffar (Iraq/US), Nadim Husni (Syria/Poland), Bahaa El Ansary (Egypt) and Nabil Ben Abdeljalil (Morocco).
An Abu Dhabi Festival Touring Exhibition

Premiered at the 2016 Festival, in 2017 the landmark exhibition toured to Germany to coincide with Berlin Art Week and European Month of Photography Berlin. Featuring more than 50 works by Emirati artists, ‘Portrait of a Nation’ brings together the UAE’s leading contemporary arts practitioners to reflect upon their homeland, exploring nation and unity, geography and nature, architecture and urbanism, portraiture and identity, religion and spirituality, language and calligraphy, tradition and heritage. The opening took place in the presence of Mr Saeed Al Shehhi, Chargé d’Affaires, UAE Embassy in Germany, and 27 of the participating Emirati artists. The exhibition was accompanied by a comprehensive education programme of talks, tours, workshops, performances and film screenings for all ages.

13 September – 29 October 2017

"Portrait of a Nation"

Queena "Me Collectors Room", Berlin, Germany

PORTRAIT OF A NATION

13 سبتمبر – 29 أكتوبر 2017

"إمارات الرؤى"

قاعة "مي كوليكترز", برلين, ألمانيا
إلى أبوظبي
FROM TH
TO ABU
من العالم

E WORLD

DHABI
THE ART OF NATURE

WITH THE SUPPORT OF
H.H. SHEIKH HAMDAN BIN ZAYED BIN SULTAN AL NAHYAN,
THE RULER’S REPRESENTATIVE IN THE WESTERN REGION
23RD MARCH – 23RD APRIL 2017
UMM AL EMARAT PARK
الطبيعة: خلق وإبداع

بدعم كريم من
سمو الشيخ حمدان بن زايد بن سلطان آل نهيان،
ممثل الحاكم في منطقة الظفرة
23 مارس – 23 أبريل 2017
حديقة أم الإمارات

Opened by H.E. Razan Khalifa Al Mubarak, Secretary General of Environment Agency – Abu Dhabi and ADMAF Founder H.E. Huda Alkhamis-Kanoo (facing page), the exhibition at Umm Al Emarat Park, was divided in four sections – Landscape, Sea, Animals and Plants – which allowed a broad overview of the country’s natural habitats, spanning both terrestrial and marine environments. To deepen visitors’ understanding of the 40 artworks, Abu Dhabi Festival delivered a comprehensive educational programme for all ages featuring talks, tours, workshops and a children’s activities area.

Landscape
In his commissioned work ‘Mapping Bu Tinah’, the Italian-American photographer Roberto Lopardo spent 24 consecutive hours on the EAD-protected island of Bu Tinah, which was shortlisted in 2011 as one of the ‘New 7 Wonders of Nature’. During his stay in complete isolation, the artist documented every minute of his actions with a photograph. Such an undertaking, with its self-imposed restrictions and limitations, is not only challenging but also forces both artist and viewer to concentrate on the essentials of life.

Similar thoughts might have passed through the mind of Palestinian-Kuwaiti photographer Tarek Al-Ghoussein who spent three days photographing some of the islands surrounding Bu Tinah. Marking the beginning of a long-term project to photograph Abu Dhabi’s 214 hitherto unnamed islands, largely under EAD’s protection, the artist gained rare access to experience these islands first hand.

Shaikha Al Mazrou’s land art project ‘SAND-LAND’ has a very different approach of experiencing and intervening with nature. With a team, she excavated concentric circles from the rocky soil of the Khor Fakkan mountains. Appearing almost as an extra-terrestrial intervention, this work emerges like a mysterious creature from the surrounding hills.

In ‘Crusta: Frozen Mud’, Anjali Srinivasan chose salt as her starting point...
H.E. Razan Khalifa Al Mubarak, Secretary General of Environment Agency – Abu Dhabi opens 'The Art of Nature' with ADMAF Founder, H.E. Huda Al Khamis-Kanoo
to examine the geological layers of natural sediment in a geological excavation of the layers of history. It also works on a more metaphysical level; humans, animals or plants are all reduced to sediment in time.

Sea
Another dimension of the natural environment is, of course, the sea. In ‘This Sea’, interact. design studio (Amer AlDour and Amer Alhusaini) fabricated a sea made of an item that signifies man’s enduring relationship with water. Fishing weights, suspended on nylon threads at different heights, create the form of a wave. The carpet of lead hangs above the floor as a constant reminder to protect what lies beneath. Hence, the work is not only a tribute to the sea and its many blessings but also a subtle comment on the need to protect the waters of the Arabian Gulf from overfishing, a reminder that despite the majestic nature of the sea, its ecosystem is quite literally hanging by a thread.

Similarly, ‘Wave’ by Irish ceramicist Michael Rice addresses issues of effect-driven reactions (also known as ‘diffusion reaction’), indicating how energy is dispersed through natural systems such as water ripples on the sea’s surface or the repetitive sound in an echo.

Animals
The work of Hendrik Wahl bears parallels to ‘Wave’. In his video animation ‘Alternations’, the rhythmic movements of a falcon and sea turtle are juxtaposed. The almost mathematical approach of perceiving the beat of a bird’s wing and the flapping of the sea turtle’s flippers astonishes the viewer with its precision, flexibility and strength.

Interact. design studio are also interested in the rhythmical and cyclical patterns of movement. Their work ‘Flight’ examines the mesmerising wing movements of two falcons. Translated into a complex installation of mechanical engineering, the pair of falcons fall into symbiotic movement through a sensor as the viewer approaches the work.

Moving from sky to land, the stages of development are explored in Ranim Orouk’s commission ‘The Revival’, which is dedicated to another iconic species, the Arabian oryx. Playing with levels of visibility, the work shows eight sets of horns appearing to grow from a bed of sand – alluding to EAD’s efforts to protect and re-introduce the species to its natural habitat.

The threat of extinction is also thoughtfully acknowledged in the large-scale installation by Janet Bellotto. ‘Edge of the Meadow: Lady of the Sea’, which refers to the endangered dugong.

Remaining at sea, the second commission by Ranim Orouk ‘Pearl Luminescence’ pays tribute to the important role played by the pearl oyster at the beginning of the 20th century, in pre-oil UAE history.

Plants
Light also plays a vital role in the last commission of the exhibition entitled ‘Inside the City – Beyond the City’ by the Palestinian artist Hazem Harb. Following two visits to the Mangrove National Park in Abu Dhabi, Harb created a three-part installation consisting of heavy blocks of wood in which mounted glass panes feature superimposed photographs of the mangroves at different times of the day. Juxtaposing the natural and urban environments (the Mangrove National Park lies in the urban heart of the UAE capital), the incorporation of light in the piece becomes, as the artist describes, “an unfinished dialogue between light, space, time and the viewer.”
The Art of Nature' participating artists with H.E. Razan Al Mubarak, Secretary General and James Duthie, Director of PR & Communications of Environment Agency – Abu Dhabi (EAD) with H.E. Huda Alkhamis-Kanoo and an EAD anniversary commissioned sculpture by UK artist Gill Parker.
Artist Layla Juma explains her artwork to H.E. Razan Al Mubarak, Secretary General of Environment Agency – Abu Dhabi

Photographer Youssef Al Habshi explains his artworks to H.E. Razan Al Mubarak, Secretary General of Environment Agency – Abu Dhabi
Artist Roberto Lopardo explains his artwork to H.E. Razan Al Mubarak, Secretary General of Environment Agency – Abu Dhabi

الفنان روبيرتو لوباردو يطلع سعادة رزان المبارك، الأمين العام لحيط البيئة - أبوظبي على عمله الفني

Artist Fatma Lootah speaks to H.E. Razan Al Mubarak, Secretary General of Environment Agency – Abu Dhabi during the creation of her live performance artwork

الفنانة فاطمة لوتاه تتحدث مع سعادة رزان المبارك، الأمين العام لحيط البيئة - أبوظبي خلال قيامها بالرسم المباشر
MOHAMED ABDO: ONE MOONLIT EVENING

14TH MARCH 2017
EMIRATES PALACE AUDITORIUM
فنان العرب محمد عبده
في أمسية الـبدر
14 مارس 2017
مسرح قصر الإمارات
The giant of Arab song returned to the UAE for ‘One Moonlit Evening’, a special concert celebrating the might of Saudi Arabia’s music heritage and marking Mohamed Abdo’s Festival debut.

With a prolific career spanning more than four decades, thousands of songs and more than 30 albums, Mohamed Abdo is a master. Saudi Arabia’s most revered musician, Abdo is celebrated by legions of dedicated fans for his preservation of mawrouth (the inherited songs). Abdo is a legend and visionary whose significance resounds across the region and internationally, he has a special connection with the UAE – first performing in the early 1970s at the behest of the late Sheikh Zayed. The sold-out audience in 2017 at Emirates Palace witnessed the true depth and tenacity of his talent as he performed works drawn from his diverse and beloved oeuvre and backed by an ensemble of musicians from across the Arab world.

Throughout his life, Mohamed Abdo has intuitively built upon the arcane and under-studied musical heritage of his home. His journey began when he first heard danat (ancient music originating from the Hijazi region of Saudi Arabia) from neighbours and began to learn the songs. His unsurpassed output is the product of a deep and devoted perfectionism, a reverence for the traditions of the past and a keen propensity for exchange and advancement that has taken him and the music of his country to the region, the world and into the hearts of legions of admirers.

The proliferation of albums released by his studio and through his label are testament to the breadth and significance of Abdo’s career. The spectrum of live concerts, chaabyat (folkloric songs), oud works – in both jalsa and solo formats – recordings of mawrouth (inherited songs) and new pieces demonstrate his profound influence on the preservation of traditions as well as the spread of more contemporary musical styles emanating from the Gulf and the Arab world. Today, as Mohamed Abdo
looks back on a career spanning more than 40 years, his relentless creative zeal continues with tours and album releases to quench the appetite of adoring fans.

In The National newspaper review of ‘Mohamed Abdo: One Moonlit Evening’, Saeed Saeed wrote: “Popularly known as ‘Fanan Al Arab’ or ‘Artist of the Arabs’ (a title he was given in the 1980s during a concert in Tunis by then president Al Habib Bou Rakiba), the Saudi Arabian singer, composer and oud player’s sold-out show at Emirates Palace served to only cement his status as a legend in the Middle East and a cultural treasure in the kingdom.

The 67-year-old was backed by near 40-piece orchestra consisting of musicians from his native Saudi Arabia and Egypt. The two-hour programme saw him present an overview of his six-decade career with tracks ranging from the Khaleeji pop of ‘Abatather’ (I Would Like to Apologise) to more operatic numbers such as ‘Al Amakin’ (The Places) and spiritual odes ‘Lana Allah’ (In God We Trust)

Abdo’s impact on Khaleeji music is similar to what Bob Marley did for reggae: he made the genre mainstream with artists such as Lebanon’s Najwa Karam and Tunisia’s Saber Rebaï now composing Khaleeji songs complete with the accent.”

The sold-out show at Emirates Palace served to only cement his status as a legend in the Middle East and a cultural treasure in the kingdom – The National Newspaper

وفي تقريير لصحيفة ‘ذا ناشيونال’ بعنوان ‘فنان العرب محمد عبده في أمسية البدر’، كتب سعيد سعيد: ‘كان حفل ‘فنان العرب’ (وهو لقب أطلق عليه الرئيس التونسي الراحل الحبيب بورقيبة خلال حفل أقيم ببنزست في تونس في الثمانينات القرن الماضي) في قصر الإمارات استثنائي بتقديره الفرقة، إذ ساهم في ترسية مكانة هذا المطرب والملاك، وعرفت العود السعودية الميدخ كأسطورة حقيقية في منطقة الشرق الأوسط وكنز ثقافيا في المملكة العربية السعودية.

وفافق محمد عبده الذي يبلغ من العمر 67 عاما، أوركسترا مكونة من نحو 40 آلة موسيقية وتضم عازفين مبدعين من السعودية ومصر. وقدم على مدى ساعتين نخبة من أجمل أغانيه التي أثرت مسرهرة الموسيقية المستمرة منذ ستة عقود مثل ‘ابعتذر’ و‘الأماكن’ و‘لنا الله’. إن تأثير محمد عبده على الموسيقى الخليجية شبه إلى حد بعيد بما فعله بوب مارلي لفن الريغي. فقد كان له الفضل في نجاح هذا النمط الغنائي سانداً بين فنانين ناعمين الصوت على الساحة الغنائية العربية ونظم الموسيقى الليناندية تحرك كرم والتونسي صابر البياضي، حيث باتت اللحجة الخليجيةحاضرة دوماً في ألبوماته.”

Watch our exclusive interview with Mohamed Abdo in the latest episode of The Artists’ Studio on YouTube Channel ADMAF96

شاهدوا المقابلة الحصرية مع محمد عبده في أحدث حلقات استوديو الفنانين على قناة مجموعة أبوظبي للثقافة والفنون على موقع يوتيوب ADMAF96
Mohamed Abdo receives the Abu Dhabi Festival Award from Abu Dhabi Festival Patron H.E. Sheikh Nahayan Mabarak Al Nahyan and Huda Alkhamis-Kanoo
ABU DHABI FESTIVAL
RECITAL SERIES:
JEAN PÉREZ FLORISTÁN
18TH MARCH 2017
BLACK BOX, THE ARTS CENTER AT NYU ABU DHABI
IN PARTNERSHIP WITH REINA SOFÍA SCHOOL OF MUSIC
AND THE ARTS CENTER AT NYU ABU DHABI
سلسلة حفلات مهرجان أبوظبي
للعزف المنفرد:
خوان بيريث فلوريستان

18 مارس 2017

قاعه الصندوق الأسود في مركز الفنون بجامعة نيويورك-أبوظبي
بالتعاون مع كلية الملكة صوفيا للموسيقى ومركز الفنون في جامعة نيويورك-أبوظبي
The 2017 Abu Dhabi Festival Recital Series opened with the Arab world debut of the prolific, young, award-winning pianist Juan Pérez-Floristán.

Franz Liszt (1811-1886) – Symphonies in B minor

Frédéric Chopin (1810-1849) – Piano Sonata No. 2 in B flat minor, Op. 35

Modest Mussorgsky (1839-1881) – Pictures at an Exhibition

One of a new generation of European musicians, at 24 years old Juan Pérez-Floristán is a rising star on the international circuit and has been recognised with significant accolades; First Prize at the 2015 Steinway Competition in Berlin, the Honorific Prize at Juventudes Musicales in Madrid, and – where Abu Dhabi Festival first met him – the finals of the 2015 Paloma O'Shea Santander International Piano Competition where he became the first Spanish pianist to win in almost 40 years.

For his Arab world debut Pérez-Floristán performed three works as part of this Arab world debut related to paintings and ritual, a leitmotiv that allowed him to demonstrate his vivid and evocative technique. He began with Liszt’s ‘Il Pensieroso’ from ‘Années de Pêlerinage’, the second of three suites and which draws upon the art and literature of Italy, inspired by Michelangelo’s ‘The Thinker’. Perez-Floristan then performed for the first time ever in public Chopin’s Piano Sonata No.2. With its renowned third movement known to many as the ‘Funeral March’, the piece proved a suitably sombre prelude to the emotional voyage of Mussorgsky’s ‘Pictures at an Exhibition’, which Pérez-Floristán presented as his Arab world debut. The famous work was inspired by the artist’s own paintings and is composed of twelve movements, each of which explores a different scene from an exhibition held in Saint Petersburg.

Returning to his education, he said, “Repeating makes you a great musician. You learn how much power we potentially know your body and you realise just how much power we potentially have.” Pérez-Floristán studied for 10 years under his mother, María Floristán before joining Reina Sofía School of Music. Today, he studies in Berlin with Eldar Nebolsin and is supported by the Alexander von Humboldt Foundation.

Looking back on his education, he said, “Repeating makes you a great machine. Psychology teaches us that if you learn with passion, you play better.”

And so, the first Abu Dhabi Festival Recital Series closed with the Arab world debut of the prolific, young and award-winning pianist Juan Pérez-Floristán.
Thank you so much for bringing such a high level of classics to Abu Dhabi. My only wish is that we have magical moments like this more often! – Natalia Stetsenko
H.E. José Eugenio Salarich ( Ambassador of Spain) shares an humorous moment with Juan Pérez-Floristán over their specially commissioned portraits from the series 'A Question of Identity' by Mohamed Abdul Latif Kanoo.

Julia Sanchez Abael, Executive Director, Albeniz Foundation and Juan Pérez-Floristán in ceremonial bisht and ghutrah.
Julia Sanchez Abael, Executive Director, Albeniz Foundation; Huda Alkhamis-Kanoo with Juan Pérez-Floristán and H.E. Jose Eugenio Salarich, Ambassador of Spain, holding their specially commissioned portraits from the series 'A Question of Identity' by Mohamed Abdul Latif Kanoo.
ABU DHABI FESTIVAL RECITAL SERIES
TAREK YAMANI
PENINSULAR: PORTRAITS IN KHALEEJI RHYTHMS & JAZZ

19TH MARCH 2017
BLACK BOX, THE ARTS CENTER AT NYU ABU DHABI
IN PARTNERSHIP WITH THE ARTS CENTER AT NYU ABU DHABI
سلسلة حفلات مهرجان أبوظبي للعزف المنفرد:
طارق يمني
بنُنسَلَر: إيقاعات خليجية
على أنغام الجاز

19 مارس 2017
قاعة الصندوق الأسود في مركز الفنون بجامعة نيويورك-أبوظبي
بالتعاون مع مركز الفنون بجامعة نيويورك-أبوظبي
Tarek Yamani’s Abu Dhabi Festival commission ‘Peninsular: Portraits in Khaleeji Rhythms & Jazz’ culminated in an incredible world premiere of new work that explores the commonalities and differences between two diverse music traditions.

Commissioned for The Abu Dhabi Festival Composers’ Platform as a concert, album, documentary and book, ‘Peninsular’ is an unprecedented project tracing the hitherto unexplored ties between two diverse forms of music heritage (see page 31).

In The National review of Peninsular, Rob Garret wrote, “In the fidgety opening title track Peninsular, Yamani’s hands spiral out a haunting, Arabian melody on electric piano, over a shifting harmonic base locked to the Khaleeji ‘arabi. There’s a hint of Chick Corea when the pianist shifts to acoustic for the soulfully Spanish-tinged vamp Samrias, based on the coastal bandari beat. Locked around the Khaleeji rhumba, the groove is deepest on the catchy Hala Sound – the album’s opening single – which combines a hard-hap simplicity Horace Silver would be proud of over a head-nodding beat still heard booming from regional radios today.

Here we might find the project’s mission statement best fulfilled: exploring and exposing the common rhythmic nuances shared between jazz and Bedouin traditions. This distinct musical “swing” reached both continents from Africa, a connection spelled out on Gate of Tears – a moody, trippy vamp named in tribute to a well-trodden slave trade passage – which brought out the band’s deepest, freest musical expositions.

UAE-based Yamani is supported by a core rhythmic section of long-term collaborators. Drummer Khaled Yassine artfully weaves in and around the percussion troupe’s steadfast bop – at times stating and leading the beat, others offering mere pastel percussive shades. Scene veteran Elie Affic locks down the steady bass grooves which ground the band-leader’s increasingly frenzied excursions. Yet Yamani marks a distinctly cerebral soloist, his two hands often spilling lead lines in harmony or unison – rather than traditional chord comping-plus-lead-line – trilling restlessly up and down the keys utilising his extensive, studied harmonic toolkit.”

During the post-concert talk with Andrew Eisenberg, Assistant Professor of Music at NYU Abu Dhabi, Yamani spoke about the project’s first milestone after two years of research, “For me, this was an experiment. It’s ‘Part One’. We’ve taken a lot of chances and certain artistic decisions in order to make the first stage as successful as possible. As we move on, anything can happen. There are so many possibilities.”

In his conversations with the writer, Yamani explained, “Peninsular” is a “project with a deep, proud of over a head-nodding beat still heard booming from regional radios today.

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In his conversations with the writer, Yamani explained, “Peninsular” is a “project with a deep, profound story. It’s a journey of discovery, a quest for understanding the connections between jazz and Bedouin music. In UAE-based Yamani is supported by a core rhythmic section of long-term collaborators. Drummer Khaled Yassine artfully weaves in and around the percussion troupe’s steadfast bop – at times stating and leading the beat, others offering mere pastel percussive shades. Scene veteran Elie Affic locks down the steady bass grooves which ground the band-leader’s increasingly frenzied excursions. Yet Yamani marks a distinctly cerebral soloist, his two hands often spilling lead lines in harmony or unison – rather than traditional chord comping-plus-lead-line – trilling restlessly up and down the keys utilising his extensive, studied harmonic toolkit.”

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Yamani marks a distinctly cerebral soloist, his two hands often spilling lead lines in harmony or unison trilling restlessly up and down the keys utilising his extensive, studied harmonic toolkit – The National Newspaper

Born and raised in Beirut, Lebanon, Yamani moved to New York in 2011. A self-taught jazz pianist, composer and music programmer, he was exposed to jazz by chance at the age of 19 and immediately fell in love with the art form. Failing to find a mentor anywhere in Lebanon made him even more determined to explore the music on his own by decoding theory books and transcribing jazz records. He went on to complete a BA in Jazz Piano at the Prins Claus Conservatorium in The Netherlands.

Critically acclaimed for music that is “full of poetry and mysticism” Yamani revisits the classic traditions of the Arab world through the complex rhythms and harmonies of jazz. In an invigorating style which he calls “Afro Tarab,” Yamani ingeniously bridges the boundaries between two eclectic cultures and musical heritages.

Winner of The Thelonious Monk Jazz Composer’s Competition 2010, he was invited to perform at the inaugural International Jazz Day in 2012, held at the UN headquarters in New York and went on to perform again with Herbie Hancock in Cuba on International Jazz Day 2017.

Yamani’s career started with pioneering Lebanese hip-hop band Aksser, writing music for dance-theatre performances including with Swedish director Eva Bergman and Lebanese director Omar Rajeh. He has performed and composed in a variety of other styles including Afro-Cuban, Brazilian, Flamenco, Electronic and Arabic.

Having premiered ‘Peninsular’ in Abu Dhabi, in 2017 the Festival went on to support Tarek Yamani’s July appearance at the Shubbak Festival of Contemporary Arab Culture in London (see page 49).

Yamani marks a distinctly cerebral soloist, his two hands often spilling lead lines in harmony or unison trilling restlessly up and down the keys utilising his extensive, studied harmonic toolkit – The National Newspaper


Mرج طارق يمني بين موسيقي الجاز والإقناعات الخليجية، مما أثر عن عمل مدهش” - وسي إن. إن

Tarek Yamani fused jazz with music from the Arabian Gulf and the result is amazing! – CNN
Tarek Yamani, wearing ceremonial bisht, has his Ghutra tied

TOMATITO: SOY FLAMENCO

23RD MARCH 2017
THE RED THEATER, THE ARTS CENTER AT NYU ABU DHABI
توماتيتو:
سوي فلامنكو

23 مارس 2017
قاعة المسرح الأحمر في مركز الفنون بجامعة نيويورك-أبوظبي
For his Abu Dhabi Festival debut, Tomatito gave a rousing performance that asserted his unparalleled interpretation of the traditional Spanish art form.

Within the world of Flamenco guitar, Tomatito's approach stands alone as utterly unique. His powerful interpretations and engagement with traditional forms, as well as his innovations through synthesis with other musical genres, set him apart. A musical sensitivity, charismatic personality and an unrelenting commitment to the continuity of Flamenco's development has brought him worldwide recognition not only in music but also in film and theatre.

A legend of global renown, multi-GRAMMY Award winner Tomatito has been pivotal in the evolution of Flamenco guitar. He accompanied Camarón de la Isla for the last 18 years of the great singer's life and, since Camarón's tragic death in 1992, has secured his own place as the leading Flamenco guitarist of his generation and one of the greatest Flamenco guitarists of all time. His heart has always belonged to his homeland and, through his music, he celebrates his origins. With a passionate gypsy spirit, he proudly carries the traditions of his forebears and has lived much of his life with his family and horses in the one of Almería's poorest neighbourhoods. It is here that Tomatito finds what he describes as the "essential honesty" that allows true art to emanate from the self. He keeps this spirit alive by playing the music of his Andalusia with an intimate and earthy expressiveness, rhythmic fury and a vitality that is both soaring and deep.

Tomatito was joined onstage by an ensemble of performers (including his son, Tomatito Hijo), carefully selected and nurtured for their affinity with Andalusiya. He performed with an intimate and earthy expressiveness, rhythmic fury and a vitality that is both soaring and deep.

Taking his first steps on the international Flamenco scene, Tomatito Hijo (José Israel Fernández) joined his father's sextet in late November 2016. The 16-year-old prodigy has spent the past few years combining studies with intensive training in Madrid. His father believes his son's technique surpasses his own – Tomatito Hijo is poised to become the latest revelation on the worldwide circuit.

Within the world of flamenco, the support of the audience is vital. Flamenco's development has brought him worldwide recognition not only in music but also in film and theatre.

Being a Flamenco guitarist of his generation and one of the greatest Flamenco guitarists of all time, his heart has always belonged to his homeland and, through his music, he celebrates his origins. With a passionate gypsy spirit, he proudly carries the traditions of his forebears and has lived much of his life with his family and horses in the one of Almería's poorest neighbourhoods. It is here that Tomatito finds what he describes as the "essential honesty" that allows true art to emanate from the self. He keeps this spirit alive by playing the music of his Andalusia with an intimate and earthy expressiveness, rhythmic fury and a vitality that is both soaring and deep.

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Tomatito also included the legendary Torombo (Francisco José Suarez) who began dancing as a young child. Self-taught, he has inherited the intuitive rhythmic know-how and expressive power of his ancestors. During his 40-year-long career, El Torombo has taken his exceptional, passionate art form to every part of Europe, America and throughout Spain. As a legend of global renown, multi-GRAMMY Award winner Tomatito was joined onstage by an ensemble of performers (including his son, Tomatito Hijo), carefully selected and nurtured for their affinity with Andalusiya. He performed with an intimate and earthy expressiveness, rhythmic fury and a vitality that is both soaring and deep.

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The band swung into action in the exuberant Alegrias; Jonatan Cortes provided backdrop on the wood-box cajan, while Tomatito and son fed of each other – the twin guitar attack resembling two birds circling – The National Newspaper

Asia, either with his own troupe or alongside giants of Flamenco. He now lives in Seville where he dedicates his time to training the next generation of talented dancers.

In The National newspaper review of ‘Soy Flamenco’, Saeed Saeed wrote: “Clad in black and clasping his weathered acoustic guitar, Tomatito began the programme with a solo rondena – one of the oldest forms of flamenco dating to the early 19th century which comes complete with its own guitar tuning. After setting up an Arabic-Hispanic melodic core, Tomatito diverged into different corners with fluid runs and at times slowing things down to a halt. The band swung into action in the exuberant Alegrias; Jonatan Cortes provided backdrop on the wood-box cajan, while Tomatito and son fed of each other – the twin guitar attack resembling two birds circling. The two vocalists were chosen well, with Kiki Cortinas and Morenito de Illora trading verses. The former more vocally acrobatic and dramatic, while Illora provided gravitas with a hefty blues tenor. Bulerias was all about that flamenco rhythm; there was steely intent from Tomatito as the riffs skipped and leapt while both Cortinas and de Illora keeping the compass with a rapid fire “palmas” handicapping. A visual treat arrived towards the end of the show; unless you studied the programme, you would have thought that El Torombo was another percussionist. But in the lively ensemble piece, Mix Cantores, he stood from his chair – almost in a trance – and completely over shadowed the group with graceful movements that included vibrant and powerful heel stamping improvisations.”

Watch our exclusive interview with Tomatito in the latest episode of The Artists’ Studio on YouTube Channel ADMAF96
Above: Tomatito and his band with Festival guests and audience members, including Paula Rewald-Gribbs; Ambassador Richard G. Olson; Count and Countess of Schönborn-Wiesentheid; Ricardo Fisas, Chair, Spanish Business Council of the UAE; Mohamed Abdul Latif Kanoo; Huda Alkhamis-Kanoo; Marek Zaliwski; H.E. Jose Eugenio Salarich, Ambassador of Spain; Bill Bragin, Executive Artistic Director at The Arts Center at NYU Abu Dhabi

Facing page: Ambassador of Spain H.E. Jose Eugenio Salarich with Tomatito
CHINA'S NATIONAL CENTRE FOR THE PERFORMING ARTS ORCHESTRA
CONDUCTED BY LI ZHANG
WITH HAOCHEN ZHANG

24TH MARCH 2017
EMIRATES PALACE AUDITORIUM
أوركسترا مركز الصين الوطني لفنون الأداء
بقيادة الموسيض دجانغ يي
برفقة عازف البيانو دجانغ هاواتشن

24 مارس 2017
مسرح قصر الإمارات
For their Arab world debut, China's National Centre for the Performing Arts Orchestra performed revered works from the Western canon.

For their Arab world debut, China's National Centre for the Performing Arts Orchestra performed revered works from the Western canon.

آول مرة في العالم العربي، تقدم "أوركسترا مركز الصين الوطني لفنون الأداء" مجموعة من الأعمال الموسيقية الغربية.

The orchestra’s performance of Tchaikovsky’s ‘Slavonic March’ reflected its ongoing exploration of the composer’s work. As Music Director Lü Jia once said, “An orchestra’s attitude to Tchaikovsky is always a measure of the extent to which it connects to the emotion shared by humanity; from love, passion, agony and hope to life and death.” The universality of emotion also pertains to the orchestra’s performance of Dvořák’s ‘From the New World’ symphony, a work whose combination of diverse musical influences is a powerful metaphor for a global outlook that embraces cultural exchange.

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The NCPAO was joined by soloist Haochen Zhang – a great friend and collaborator with the orchestra – who performed Rachmaninov’s Piano Concerto No. 2. Since winning the gold medal at the 13th Van Cliburn International Piano Competition in 2009, the 25-year-old Chinese pianist has captivated audiences in the USA, Europe and Asia with a unique combination of deep musical sensitivity, fearless imagination and spectacular virtuosity.

Pyotr Ilyich Tchaikovsky (1840–1893) Slavonic March, Op. 31
Sergei Rachmaninov (1873–1943) Piano Concerto No. 2, Op. 18
Antonín Dvořák (1841–1904) Symphony No. 9 in E minor, Op. 95 (From the New World)
In The National’s review of the concert, Saeed Saeed wrote: “With members aged between 27 and 31, the orchestra is viewed as representative of China’s future in classical music. This was underscored by the performance dynamics on Friday night during the first of their two performances at Emirates Palace as part of the Abu Dhabi Festival programme. The young orchestra’s relationship with conductor Yi Zhang, who is also the chief conductor of the National Ballet of China, can be best described as parental. Zhang did a fine job in showcasing the ensemble’s dynamism in Tchaikovsky’s Slavonic March. Laced with a quasi-eastern melody, the piece required the full attention of all with its contrasting moods; ranging from brass heavy pomp to the strings sounding like military march in the second half. Haochen Zhang made his appearance for Rachmaninov’s Piano Concerto No.2. The piece is an apt showcase for the 25-year-old rising star, with its varied tempos and shift in emphasis from physical virtuosity to restrained sensitivity. The latter was particularly highlighted in the second movement – Zhang’s interplay with flute was particularly gorgeous. More than the standing ovation, one can sense that Zhang valued the embrace from the conductor even more – his “father” was proud. The Abu Dhabi Festival theme of tolerance was explored in the final piece of the night, Dvořák’s Symphony No 9. One can perhaps view this piece as one of the earlier musical examples of fusion, with the great 19th century Czech composer exploring various music traditions ranging from Native American folk to African-America rituals. The orchestra did a fine job of highlighting Dvořák themes of memory and dreams. Key melodic lines from the first movement return sporadically, but each time explored differently – some brighter and others more ominous. It all added up to create a woody and almost surreal atmosphere."

More than the standing ovation, one can sense that [Haochen] Zhang valued the embrace from the conductor even more – his "father" was proud – The National Newspaper

"عانق قائد الأوركسترا دجانغ مبدي فخره بأدائه المتميز وسط تصفيق حار من الجمهور – صحيفة ذا ناشيونال"

"وكتب سعيد سعيد في صحيفة "ذا ناشيونال" عن حفل "أوركسترا مركز الصين الوطني": "تمتلئ الأوركسترا بأعضائها الذين تتراوح أعمارهم بين 27 - 31 عاماً مستقبل الموسيقار الكلاسيكي في الصين. وقد تجلى ذلك في أداءها المتميز ليلة الجماعة في أولق. حققتها في قصر الإمارات ضمن إطار فعاليات مهرجان أبوظبي الوطني. وتجمع الأوركسترا علاقة مثمرة للغاية بالموسيسترو دجانغ الذي يشغل منصب قائد أوركسترا رئيسي في فترة معاييرنا الوطنية الصينية. وقد برز دجانغ في إبراز التنغيمات الكلاسيكية التي تتميز بذواقه في مقطوعة "سلافونك مارش" لتشايكوفسكي. وقد خسرت هذه المقطوعة التحكم في ألحان شبه شرقية من بين العناصر بشكل عام، وذلك بسبب أرجحها المناقشة التي تتناسب بين الصوت الموسيقي الآتى إثارة التقدم والشدة في القوطية للأفلام الموسيقية التي تUDIOة النسخة الثانية منها، و"

"وأظهر ذلك شاركUA لأنالين دبيانو دجانغ هو يانشين الأوركسترا في مقطوعة كوزينيرت دبيانو رقم (2) لراكمنوف، التي أبرزت فقرات هذا النجم الشاب البالغ من العمر 25 عاماً بالشكل الأبهي، حيث تتميز هذه المقطوعة بتنوع سرعات الإيقاع والانتقال من إبراز النغمة إلى التركيز على الإحساس المضموم. وفقًا لـ "ذا ناشيونال"، قد برز دجانغ بشكل خاص في المقطوعة الرومانسية الثانية، حيث كان تفاعله مع النغمة رائعاً للغاية. وقد عانق قائد الأوركسترا دجانغ مبدياً فخره بذوقه الدائم في فن الراقصة وسط تصفيق حار من الجمهور. وتمييز مهاراته في دوزن موفرز أوركسترا أنميا في التسامج في خانة الحفلة بمقطوعة السيفونية رقم (8) لدفورسكيا التي تعتبر من بأكمله الأعمال الموسيقية التي تعتبر من موضوع العجل. واستكشف هذا المؤلف الموسيقي التشيكي الذي ينتمي إلى القرن التاسع عشر مجموعة من الأغاني السينمائية التي تتواجد بين الموسيقار الشعبي لنسوان أمريكا الأصليين والعلاقات الأوروبية الإفريقية الأمريكية. وقد برزت الأوركسترا في تسجل الطفل، على موضوع SAFRA AB وعلاقته بالأمراض نانا، وشوكي ود. وتمت الموسيسترو رئيسية في المروحة الأولى إلى التطور بشكل متطور لمثل بصورة مختلفة في كل مرة، فتبدو في حين أخر أكثر تشابهاً، وفقًا للمرأة، و"

"أجزاء مشوهة، لكن سيرالية نوعاً ما."
Yi Zhang and Haochen Zhang wearing ceremonial bishts with Huda Alkhamis-Kanoo; H.E. Ni Jian, Ambassador of China to the UAE; Chen Ge, Chair of CNPAO; Ren Xiaolong, Managing Director of CNPAO; and Li Zhe, concert master
CHINA'S NATIONAL CENTRE FOR THE PERFORMING ARTS ORCHESTRA CONDUCTED BY LI ZHANG WITH SIQING LÜ

25TH MARCH 2017
EMIRATES PALACE AUDITORIUM
Orchestra centered on the Chinese National Center for the Performing Arts
Led by Maestro Dang Yi
Accompanied by violist Shicheng Lu
March 25, 2017
Emirates Palace Theatre
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For its second concert at the Abu Dhabi Festival, China’s National Centre for the Performing Arts Orchestra transcended time and place in a celebration of Chinese musical excellence.

Both concerts were led by Maestro Yi Zhang, one of the most influential young conductors in China today, serving as Music Director, Chief Conductor and Deputy Director of the National Ballet of China. He learnt to play the violin aged five and was later admitted to the prestigious Central Conservatory of Music, where he was taught by Professor Xu Xin and Professor Ji Ruikai. In 2003, he obtained his Master’s degree from the Hochschule für Musik Saar in Saarbrücken, Germany, where he studied under the renowned German conductor Professor Max Pommer. Yi Zhang has conducted hundreds of concerts, operas and ballets. During the past two decades, he has collaborated with many orchestras at home and abroad. The orchestra describe their relationship with Yi Zhang “a mutual recognition of artistic prestige is never the most important basis of a partnership – the thing that makes this exceptional is the fact that our values echo and resonate with each other, a commitment to the highest quality of music-making, a genuine love for great German works, and a wide interest in expansive repertoires from Bach to contemporary works. Our frequent collaborations have become something that both our musicians and audiences are delighted to be part of – the true enjoyment of music-making. For this season, we have worked together on a series of projects, involving several concerts, one opera and two tours including this one to Abu Dhabi.”

C.J.S. Bach (1685–1750) – Overture to Chaconne in D minor
He Zhanhao (b. 1933) & Chen Gang (b. 1935) – The Butterfly Lovers Violin Concerto
Sergei Prokofiev (1891–1953) – Romeo and Juliet Suite

Having demonstrated their mastery of the Western canon the previous evening, China’s NCPA Orchestra’s second concert was a celebration of the depth and diversity of orchestral music from the East and West.

Based on their previous evening performances, the NCPA Orchestra's second concert was a celebration of Chinese musical excellence, transcending time and place. The concert featured works by notable Chinese composers such as He Zhanhao and Chen Gang, best known for their work on the violin concerto ‘The Butterfly Lovers.’

Maestro Yi Zhang, one of China’s most influential conductors, led the orchestra in a program that included works by J.S. Bach, He Zhanhao, Chen Gang, and Sergei Prokofiev. The concert showcased the orchestra's ability to bridge the East and West in their musical repertoire.

Maestro Yi Zhang, born in 1975 in China, is a prominent figure in the Chinese music industry. He has worked as a music director, chief conductor, and deputy director at the National Ballet of China. His training in the Chinese and German music systems has provided him with a unique perspective on conducting.

Yi Zhang's relationship with the orchestra is characterized by a mutual respect for artistic prestige, a commitment to the highest quality of music-making, and a genuine love for great German composers. He has conducted a wide range of concerts, operas, and ballets, and his collaborations have been celebrated by both musicians and audiences.

The concert featured works such as the Overture to Chaconne in D minor by J.S. Bach, The Butterfly Lovers Violin Concerto by He Zhanhao and Chen Gang, and the Romeo and Juliet Suite by Sergei Prokofiev. These works demonstrate the orchestra's ability to perform a diverse range of music, both from their own culture and from Western composers.

Yi Zhang's expertise and influence have allowed the orchestra to perform with great artistry and passion, transcending cultural boundaries. His conducting style is characterized by a deep understanding of the music and a strong connection with the audience, making his performances both technically impressive and emotionally engaging.
The concert included a performance of ‘The Butterfly Lovers Violin Concerto’, for which the orchestra were joined by Siqing Lü. One of the most famous pieces of Chinese music ever written, Siqing’s interpretation is considered the greatest ever recorded and performed. A synthesis of Eastern and Western traditions the work is firmly rooted in the Chinese traditions from which it derives – both its musical heritage and the folkloric origins of the narrative – but the universality of its story is a manifestation of culture’s capacity to transcend boundaries.

Siqing Lü is one of the world’s most active violinists. In 1987, he became the first Asian winner of the prestigious Paganini International Violin Competition. Hailed by The Strad magazine as ‘an outstanding talent’, Siqing is acknowledged as one of the most outstanding Chinese violinists of his generation. He has performed to acclaim in more than 30 countries throughout North and South America, Europe and Asia and has worked with many of the world’s leading musicians including Lorin Maazel, Valery Gergiev and Vladimir Ashkenazy. He has appeared as a featured soloist with some of the best orchestras in the world.
Haochen Zhang and Siqing Lü wearing ceremonial bishts; Xang Xiaoya, CNPAO concert master; Chen Ge, Chair of CNPAO; Lin Yaduo, Counsellor of the Embassy of China to the UAE; Ren Xiaolong, Managing Director of CNPAO

سيتشينغ لو ودجانغ يي اللباس الإماراتي التقليدي البشت والغترة؛ شياويا شانغ، مدير الحفل في تشنغ، رئيس أوركسترا مركز الصين الوطني لفنون الأداء؛ السيد يادوو لين، مستشار في سفارة جمهورية الصين الشعبية لدى الإمارات؛ شياولونغ رين، المدير التنفيذي لأوركسترا مركز الصين الوطني لفنون الأداء.
WYNTON MARSALIS IN CONCERT WITH SPECIAL GUEST NASEER SHAMMA

27TH MARCH 2017
EMIRATES PALACE AUDITORIUM
حفل وينتن مارساليس
مع ضيف الشرف نصير شمة

27 مارس 2017
قصر الإمارات
Jazz master Wynton Marsalis returned to the Abu Dhabi Festival stage, joined by exemplary musicians from across generations and genres.

Wynton Marsalis made a welcome return to the Abu Dhabi Festival with proteégés from The Juilliard School in New York City – a fine reflection of the important role education plays in his multifaceted career. He was also reunited with Naseer Shamma, who he first met at the Abu Dhabi Festival in 2010. The musical chemistry between the two was palpable on stage as Shamma joined Marsalis’ septet, transforming the musical atmosphere into one of electric cultural exchange, forged through a deep mutual respect between the two maestros.

An internationally acclaimed musician, composer, bandleader, educator, nine-time GRAMMY award winner and a leading advocate of American culture, Marsalis is the world's first jazz artist to perform and compose across the full jazz spectrum from its New Orleans roots to bebop to modern jazz. By creating and performing an expansive range of brilliant new music for quartets to big bands, chamber music ensembles to symphony orchestras, tap dance to ballet, Marsalis has expanded the vocabulary for jazz and created a vital body of work that places him among the world's finest musicians and composers. Marsalis' educational activities are prolific – not only the music education he has supported in many of his mentees, or the programmes he has shaped at Jazz at Lincoln Center – but more broadly, he is a steadfast advocate for the life learning we can all gain through music.

Established in 2005, the Wynton Marsalis Quintet has toured the globe, bringing their unique take on standard jazz repertoire into a new atmosphere into one of electric cultural exchange, forged through a deep mutual respect between the two maestros.

Sharra carefully combines tradition and innovation, his profound ability to lead the ongoing evolution of the oud through new compositions and performance methods has made him a true master. His eight-string (instead of six) oud, created according to the writings of the ninth-century music theorist al-Farabi, expands the instrument’s range and gives it a distinct tonality. ADMAF have been proud to support Shamma throughout his career to date. In addition to performances at five editions of the Abu Dhabi Festival, ADMAF has supported the release of the album ‘Silk Road’ in 2009 and his first anthology of scores, ‘The Dream of the Oud: Naseer Shamma Compositions – Volume 1’ in 2012. In 2016, Abu Dhabi Festival supported ‘Les Continents: Naseer Shamma & The Global Music Ensemble’ at L’Olympia Bruno Coquatrix in Paris – a cross-cultural adventure highlighting the unifying power of music. On 23 February 2017, Shamma

Andaikan Puisi yang Agung (The Great Poem)

Karya yang ke-9 dari Al-Aswad, yang terkenal sebagai penyair Persia, memperkenalkan pemikiran dan cerita yang berbeda dalam era yang berbeda. Puisi ini, yang disebut sebagai "Karya Besar" (The Great Poem) dalam bahasa Arab, adalah tribut khas untuk kehidupan dan keagungan pria yang bernama Al-Mutawakkil. Puisi ini berisi teka-teki, cerita, dan perumpamaan yang menunjukkan berbagai aspek kehidupan dan nilai-nilai yang disepakati dalam masyarakat Persia pada masa itu.

"Andaikan Puisi yang Agung" adalah kuil reuni, mempromosikan kebaikan dan keagungan dari waktu ke waktu. Puisi ini adalah karya seni yang kaya, menyampaikan pesan-pesan positif, dan mengajar kita tentang nilai-nilai yang penting dalam kehidupan. Puisi ini menyediakan contoh yang baik tentang cara membuat orang merasa dihargai dan dihormati.

Karya ini adalah hasil karya yang luar biasa, yang menunjukkan keterampilan penulis dalam membuat perumahan, perumahan, dan perumahan. Puisi ini adalah contoh yang baik tentang bagaimana para penyair dapat menggunakan bahasa dalam cara yang menarik dan efektif. Puisi ini adalah contoh yang baik tentang bagaimana para penyair dapat menggunakan bahasa dalam cara yang menarik dan efektif.
This was no parachuted-in regional tokenism, but a surprisingly sympathetic meeting in the middle – as much about compromise as forging new ground – The National Newspaper

Watch our exclusive interviews with Wynton Marsalis and Naseer Shamma in The Artists' Studio on YouTube Channel ADMAF96
Wynton Marsalis and Naseer Shamma dressed in ceremonial bishts with (from left to right) Walter Blanding, Dan Nimmer, Carlos Henriquez, Ed Arrendell, Huda Alkhamis-Kano and Ali Jackson holding specially commissioned portraits from ‘A Question of Identity’ by Mohamed Abdul Latif Kanoo

Wynton Marsalis receives his Abu Dhabi Festival Award from H.E. Sheikh Nahyan Mabarak Al Nahyan onstage before the concert

ويتن مارساليس وفرقته الموسيقية والفنان نصير شمة باللباس الإماراتي التقليدي البشت (من اليسار إلى اليمين) ووولتر بلاندينغ، دان نيمر، كارلوس هنريكيز، إد أرنديل، سعادة هدى إبراهيم الخميس، وعلي جاكسون يحملون صوراً شخصية لرسمها بتكليف حصري الفنان مهدي عبد اللطيف كانو، بتكليف حصري ضمن سلسلة "مسألة هوية".

ويتن مارساليس يستلم جائزة مهرجان أبو ظبي بيد من معالي الشيخ نهيان مبارك آل نهيان على خشبة المسرح قبل انطلاق الحفل.
THE QUEEN OF FADO – MARIZA

29TH MARCH 2017
EMIRATES PALACE AUDITORIUM
ملكة الفادو: ماريزا في أبوظبي

29 مارس 2017
مسرح قصر الإمارات
During her Abu Dhabi Festival debut, Mariza welcomed the audience into a deeply emotional world where the nuance, energy and melancholic beauty of Fado became infused with global influences.

In The National newspaper review, Thamer Al Subaihi wrote: "In spite of the lavish preparations of the Emirates Palace auditorium, the Queen of Fado seemingly transformed the concert hall into the personal venue she prefers playing in."

From the onset, it was her unaccompanied commanding voice which arose from the unit stage during her opening traditional Fado number Fadista Louco. This signalled the beginning of the concert's first and classic chapter with an initial solitary spotlight revealing the diva dressed in Fado's customary black. Additional simple lighting highlighted Mariza's deeply emotional world where the nuance, energy and melancholic beauty of Fado became infused with global influences.

In less than 12 years, Mariza has risen from a well-hidden local phenomenon, known only to a small circle of admirers in Lisbon, to one of the most widely acclaimed world music stars. No Portuguese artist has achieved such a triumphant international career, accumulating success after success on the most prestigious world stages, rave reviews and numerous international awards and distinctions.

In The National newspaper review, Thamer Al Subaihi wrote: "In spite of the grandiose setting of the Emirates Palace auditorium, the Queen of Fado seemingly transformed the concert hall into the personal venue she prefers playing in."

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Enter percussionist Vicky Marques, who transformed the acoustic trio into a driving quartet, and the new Mariza who traded in the black dress for a handful of Fado classics, such as the Portuguese stars' favourite Primavera, which drew attention to her voice's formidable arsenal, capable of turning the subtlest of tones into a howling wail in an instant.

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Having captivated and drawn the audience in, evident in the multiple standing ovations she received, it was the Queen who descended on the people during her three-song encore – The National Newspaper

Mariza blew the roof off the Palace!! – Love Faith

Outstanding performance – Obrigada Mariza por tanto que nos deu ontem em Abu Dhabi (Thank you Mariza for all that you gave us yesterday in Abu Dhabi) – Candida Oliviera

Magnificent. What a performer! – Linda MacConnell

قدم ماريزا أداءً مذهلاً لدرجة أن سقف المسرح كان أن يطير - لوف فيث
- أداء مذهل، نشكرك ماريزا على كل ما قدمته لنا البارحة في أبو ظبي - كانديدا أوليفريرا
- أداء رائع. يا لها من مغنية! - ليندا ماكونيل
Above: Mrs Paula Moreira de Lemos, Dorothea von Eberhardt, Mary Corrado (ADMAF Advisor), Mariza, Mrs Tudella, H.E. Joaquim Moreira de Lemos, Huda Alkhamis-Kanoo, and Mr Francisco Tudella

Facing page: H.E. Joaquim Moreira de Lemos, Ambassador of Portugal to the UAE and Mrs Paula Moreira de Lemos

Mariza with her specially commissioned portrait from the series ‘A Question of Identity’ by Mohamed Abdul Latif Kanoo

أعلى: السيدة بولا موريرا دي ليموس؛ دوروثيا فون إبيرارت؛ ماري كورادو (مستشار مجموعة أبوظبي للثقافة والفنون)؛ ماريزا؛ السيدة توديلا؛ سعادة خواكيم موريرا دي ليموس السفير البرتغالي لدى الإمارات؛ سعادة هدى إبراهيم الخميس؛ السيد فرانشيسكو توديلا

الصفحة المقابلة: سعادة خواكيم موريرا دي ليموس السفير البرتغالي لدى الإمارات والسيدة بولا موريرا دي ليموس. تتوسطهم الفنانة ماريزا.
SILK ROAD ENSEMBLE
WITH YO-YO MA

31ST MARCH 2017
EMIRATES PALACE AUDITORIUM
مجموعة طريق الحرير مع يو-يو ما

31 مارس 2017
مسرح قصر الإمارات
In its Abu Dhabi Festival debut, Silk Road Ensemble’s emotive performance epitomised ideas of cultural exchange and tolerance.

Musicians of diverse disciplines and six countries took to the Abu Dhabi Festival stage in a fitting finale to the 2017 edition, which was dedicated to the theme of culture and tolerance. This is Silk Road Ensemble, an unprecedented musical experiment which brings together music to explore and celebrate the wealth and interconnectedness of cultural traditions. Transcending time and place, the Ensemble celebrates the rich enjoyment of difference to breed a deeply satisfying sense of cultures synthesising. This is art that finds abundance in diversity to promote a nuanced and pervading understanding of the beauty of tolerance.

Since the turn of the millennium, Silk Road Ensemble has been redefining classical music. With a rotating cast of musicians from more than 20 countries, and a repertoire that crosses continents and centuries, it represents a global array of cultures.

Inspired by the exchange of ideas and traditions along the historical Silk Road, cellist Yo-Yo Ma established Silkroad in 1998 to explore how the arts can advance global understanding. Silkroad works to connect the world through the arts, presenting musical performances and learning programmes and fostering radical cultural collaboration around the world. The Ensemble draws on the rich tapestry of global traditions that make up our many-layered contemporary identities, weaving together the foreign and familiar to create a new musical language.

The Ensemble has recorded six albums. Its new GRAMMY-award winning ‘Sing Me Home’ was developed and recorded alongside the documentary feature ‘The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble’ from Oscar-winning director Morgan Neville.

Seminal and singular, Artistic Director of Silk Road Ensemble, Yo-Yo Ma’s many-faceted career, including his role as UN Messenger of Peace, is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. He maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes over 100 albums, including 18 GRAMMY-winners. His work focuses on the transformative power music can have in individuals’ lives, and on increasing the number and variety of opportunities audiences have to experience music in their communities.

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We hear the Silk Road Ensemble’s international ethos, welcoming musicians and melodies from different backgrounds and continents – laying waste to the barriers between ‘classical’ and ‘world’ music, between the improvised and written, between old traditions and new approaches – The National Newspaper

In The National newspaper review of Silk Road Ensemble with Yo-Yo Ma, Rob Garrett wrote: “Falling in love is one of the few human rights that no one can take away,” says clarinetist Kinan Azmeh from the stage at Emirates Palace, dedicating the Silk Road Ensemble’s final piece to his fellow Syrians who have “managed to fall in love in the past six years”. With that, the 13 musicians launch into Wedding, a joyous group extrapolation of the traditional folk melodies one might still hear at a village marriage ceremony, building into an ecstatic improvised coda that distils the very essence of the all-star group founded by celebrity cellist Yo-Yo Ma close to two decades ago.

In Wedding, we hear the Silk Road Ensemble’s international ethos, welcoming musicians and melodies from different backgrounds and continents – laying waste to the barriers between ‘classical’ and ‘world’ music, between the improvised and written, between old traditions and new approaches. Wedding was one of two works performed on the closing night of the 14th Abu Dhabi Festival from last year’s Sing Me Home, which recently won the Best World Music Album award at the Grammys. But really, Azmeh’s composition provides further evidence of how redundant such labels are in the 21st century. Exhibit B: The other new tune is Ichichila, a traditional Malian work song, here re-imagined by percussionist Shane Shanahan as head-nodding chamber-funk.

Now 61 years old, Yo-Yo Ma made his name as a young performer as a virtuoso classical soloist, but it is doubtless his inclusively international work with Silk Road that the Chinese-American musician has to thank for his appointment as a United Nations Messenger of Peace in 2006.”

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Yo-Yo Ma receives his specially commissioned portrait from Mohamed Abdul Latif Kanoo's 'A Question of Identity' series.
Members of the Silk Road Ensemble with their commissioned portraits from 'A Question of Identity' series by Mohamed Abdul Latif Kanoo

Yo-Yo Ma with Huda Alkhamis-Kanoo

أعضاء مجموعة طريق الحرير يحملون صورهم الشخصية رسمها الفنان محمد عبد اللطيف كانو بتكليف مصري ضمن سلسلة "مسألة هوية".

سعادة هدى إبراهيم الخميس مع يو-يو ما
التعليمي

تمجي

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البرنامج والمجتمع

EDUCATION & COMMUNITY
al-qiada al-ibda’iya

CREATIVE LEADERSHIP

Enabling young UAE nationals to develop their skills and prepare for careers in the creative and cultural industries

تمكين الشباب الإماراتي من تطوير مهاراتهم وإعدادهم للعمل في القطاعات الإبداعية والثقافية
UAE THEATRE CIRCLE

In association with
twofour54 creative lab, Abu Dhabi:
27 February–16 March 2017

Led by the UAE’s leading theatre-makers – Dr Habib Ghuloom Al Attar, Abeer Wakil and Mahmoud Abu Al Abbas – this intensive three-week theatre training course supported a select group of budding actors to develop their skills in improvisation, voice, movement and character development.

"ورشة الإمارات المسرحية" هي برنامج تدريبي مسرحي مكثف يقدمه رواد في المسرح الإماراتي على مدى 3 أسابيع وبينهم الدكتور حبيب غلوم وعبير الوكيل ومحمود أبو العباس، وذلك بهدف صقل مهارات مجموعة مختارة من الممثلين في مجالات الارتجال، والصوت، والحركة، وتطوير الشخصية.

المختبر الإبداعي – توفور54، أبوظبي:
27 فبراير – 16 مارس 2017
The Arts Center at NYU Abu Dhabi: 13–14 March 2017

From February to May, a select group of emerging filmmakers delved into the world of independent filmmaking through a packed programme of screenings, workshops and roundtables with leading professionals. During the Festival, the team embarked on an intensive scriptwriting seminar with the award-winning producer and director Salem Brahimi (Abd El Kader, 2013; Let Them Come, 2015). As part of the programme, a public screening of Brahimi’s ‘Let Them Come’ was held. A Mediterranean chronicle of a family that has been let down by history, the film is adapted from the novel by Arezki Mellal, who co-wrote the script. The screening was followed by a panel discussion with the film’s director Salem Brahimi, Nujoom Al Ghanem and Alexis Gambis, moderated by Mohannad Al Bakri.
The Artists’ Studio is an online platform of interviews with the stars of stage and screen. It aims to inspire and inform young people about the value of creative thinking and artistic expression. At the 2017 Abu Dhabi Festival, members of ADMAF’s Creative Leadership programmes interviewed Mohamed Abdo, Tomatito, Wynton Marsalis and the Silk Road Ensemble. Watch all 18 episodes online now.

"الفنانون" هو منصة رقمية لإجراه الفلاسفة مع الفنانيين العالميين و الموسيقيين الكبار، وتهدف إلى إلهام وتعريف الشباب بأهمية التفكير الإبداعي والتعبير الفني. وقام أعضاء من برنامج القيادة الإبداعية في مهرجان أبوظبي 2017 بإجراة مقابلات مع محمد عبدته و توماتيتو و مجموعة طريق الحريمة. شاهدوا الفلاسفة الآن عبر الإنترنت.
This first-of-its-kind training programme for the UAE creative and cultural industries welcomed its second cohort in 2016. During the Festival, the elite group of Emirati pioneers and protégés attended performances and workshops, including a discussion with Jude Kelly CBE, Artistic Director of the Southbank Centre in London (ADMAF’s latest international strategic cultural partner). Cultural Excellence Fellowship protégés Amna Sakher Saif and Amal Al Ameri as well as Fellow Ahmed Al Anzi also co-presented mainstage concert introductions during this year’s Festival.
The Arts Center at NYU Abu Dhabi: 28 & 29 March 2017

Selected musicians from across the UAE joined members of Silk Road Ensemble for a two-day workshop delving into music composition. As part of the workshop, participants watched the 2015 documentary "The Music of Strangers". Blending performance footage, personal interviews and archival film, director Morgan Neville focused on the journeys of a small group of Silk Road Ensemble mainstays from across the globe to create an intensely personal chronicle of passion, talent and sacrifice.
MUBADALA DESIGN COMMISSION

Umm Al Emarat Park: 23 March–23 April 2017

Exhibited as part of The Art of Nature exhibition, the winner of the Mubadala Design Commission 2016, ‘Enlightenment House’ by Mona Al Ali, envisions an extension for a healthcare facility specifically for chronically ill patients and their families. The concept is inspired by the idea of using inner strength to master our own bodies and overcome chronic disease and by the ‘qebqab’ plant, which grows in the mountains of Ras Al Khaimah and is traditionally used to cure rheumatoid arthritis. The design reflects the 2030 Abu Dhabi vision for environmental sustainability and energy conservation.

جائزة "مبادلة" للتصميم

جائزة "مبادئة" للتصميم

 годаة "مبادئة" للتصميم

المهندسة الإماراتية منى عبدالله آل علي عن تصميمها "دار التنوير" الذي تم عرضه في معرض "الطبيعة: خلق وإبداع". ويعتبر هذا العمل رؤية آل علي الإبداعية حول منشأة لرعاية المصابين بأمراض مزمنة وآسهم، وهو يستند مختلفه من فكرة استخدام القربة الداخلية للسيطرة على أجسامنا والتغلب على الأمراض المزمنة. واستدثت آل علي رؤيتها من نبات القيقب الذي يتم في جبال رأس الخيمة ويستخدم عادة لعلاج النتائج المعاصرة الروماتويدي. ويعكس هذا التصميم رؤية أبوظبي 2030 للاستدامة البيئية والحفاظ على الطاقة.

REWARDING EXCELLENCE

Celebrating outstanding creativity by students and recent graduates across the arts
HUDA AND MOHAMED KANOO AWARD

Emirates Palace: 11–31 March 2017

Throughout the Festival, visitors to Emirates Palace were greeted by ‘Wihda’ (Unity), winner of the 2017 Huda & Mohamed Kanoo Award. The work by students Mohammad Abualhuda, Raghad Alali and Mohammad Rowaizak – with the support of mentor Assistant Professor Camilo Cerro – reflects upon the virtue of tolerance – the theme of the Abu Dhabi Festival and a core principle of Islamic society and the UAE today. A multi-cellular sphere, the form of the artwork reflects diverse unity and unified diversity. The students received their award in the presence of Chancellor of the American University of Sharjah Dr. Björn Kjerfve. ‘Wihda’ (Unity) was shortlisted for The Christo and Jeanne-Claude Award 2017.
Established in 1996, this annual award recognises outstanding Emirati creativity in the visual arts, performing arts, literature, animation or film. In 2017, the award went to spoken word poet Afra Atiq for her work ‘An Open Letter to Cancer’. Afra’s powerful recorded performance was played in the Emirates Palace auditorium foyer and seen by Festival guests. The award was presented by Patron H.E. Sheikh Nahayan Mubarak Al Nahyan, UAE Minister of Culture & Knowledge Development in the presence of Dr. Karim El Solh, Co-Founder and CEO of Gulf Capital, ADMAF Founder H.E. Huda Alkhamis-Kanoo and H.E. Noura Al Kaabi, ADMAF Advisor, CEO of twofour54 and Minister of State for Federal National Council Affairs.
THE GULF CAPITAL–ABU DHABI FESTIVAL
VISUAL ARTS AWARD

March–May 2017

Each year, this Award recognises an Emirati student for their outstanding creativity in creating an original artwork inspired by the Festival exhibition. The 2017 winner was Sakeena Abbas Al Rumaithi, a final year student at the Higher Colleges of Technology (Abu Dhabi Women’s) for ‘Wear to be Aware’, a series of intricate silver and gold jewellery reflecting the endangered nature of wildlife presented in bell jars, inspired by ‘Edge of the Meadow: Lady of the Sea’ by Janet Bellotto from ‘The Art of Nature’ Festival exhibition.
ENHANCING EDUCATION

Strengthening academic performance and nurturing an appetite for learning across the educational curriculum.

تعزيز الأداء الأكاديمي وتحفيز الرغبة في التعلم عبر المناهج الدراسية.
STORYTELLING TOUR!

In association with

Ajman, Umm Al Quwain, Fujairah, Ras Al Khaimah:
6–7 March 2017

Writers and storytellers, including Emirati authors Asma Al Ketbi and Maitha Al Khayat embarked on a tour of nurseries across the UAE, engaging young children up to four years old in the wonderful world of literature and creativity.
Fujairah, Madinat Zayed, Abu Dhabi:
7–11 March 2017

Back by popular demand with a brand new roadshow and workshops, the UK’s favourite science team showed children how we all have the potential to be the next scientist, inventor or engineer and change our world for the better. Exploding Volcanos, G-Force CO2 Spinning Chairs, Fire Tornados and lots more as the team looked at the world in which we all share and some of its most scientific wonders.
Schools and music centres across Abu Dhabi:
19–23 March 2017

Juan Pérez-Floristán, Tarek Yamani, El Torombo as well as Wynton Marsalis and his Ensemble inspired students in schools and music centres across Abu Dhabi.

المدارس والمراكز الموسيقية في أبوظبي:
19 – 23 مارس 2017

شارك في فعالية "العودة إلى المدارس" هذا العام كل من خوان بيريز فلوريستان وطارق يمني وأل تورومبو بالإضافة إلى وينتون مارساليس وفرقته حيث ساهموا جميعاً في إلهام طلاب المدارس ومراكز التعليم الموسيقي في أبوظبي.
Emirates Palace: 23 & 30 March 2017
China’s National Centre for the Performing Arts Orchestra and the Silk Road Ensemble with Yo-Yo Ma faced some of their biggest critics during open rehearsals.
The annual discussion series returned to the 2017 Abu Dhabi Festival, offering insightful dialogue among thinkers, diplomats, cultural leaders, university students and the public. Since 2010, the Abu Dhabi Festival's Riwaq Al Fikr has held 24 sessions, hosted 107 panellists, welcomed over 2,700 audience members and has provided more than 39 hours of discourse.

The first session of the year welcomed Jude Kelly CBE, Artistic Director of Southbank Centre, Britain’s largest cultural institution, who presented an inspiring and thought provoking lecture on the role of women in the arts. She discussed her own career, establishing various theatre companies and successfully leading the cultural team for the London 2012 Olympic and Paralympic bid. A regular broadcaster and commentator on a range of issues relating to society, art and education. Kelly created the WOW (Women of the World) Festival in 2011, which now takes place in other parts of the UK and in other countries all over the world.
Students of Zayed University College of Arts and Creative Enterprise met Jessica Walsh, a leading New York-based designer named by Forbes as one of the ‘30 under 30’. Walsh discussed her career and the centrality of play to the creative process – unlocking ideas and working methods across disciplines. Her lecture was followed by a panel including guests from University of Sharjah, Virginia Commonwealth University Qatar and Zayed University. Moderated by ADMAF Cultural Excellence Fellow Ahmed Al Anzi, the discussion explored the role of design in supporting positive social change and ranged from the importance of design in supporting charitable initiatives, to the power designers and creatives possess to raise awareness about important political and social issues.

RIWAQ AL FIKR: JESSICA WALSH – DESIGN FOR SOCIAL CHANGE

Zayed University, Abu Dhabi: 23 March 2017

النقّط طالبات كلية الفنون والصناعات الإبداعية في جامعة زايد تجسيساً وولش، المصممة العالمية المقيمة في نيويورك والتي صنفتها مجلة "فوربس" بين "الخ 30 شخصية شابة دون سن الثلاثين". ولэтому وليلش عن مسيرتها المهنية، وتناولت أهمية اللعب للفن الإبداعي من حيث إطلاع الفنان للأشكال ووضع المنهجيات عبر مختلف مجالات الحقل الإبداعي، وأخفقت ماصورة وولش جلسة حوارات تضمنت ضيوفاً من "جامعة الشارقة" و"جامعة فرجينيا كومونولث قطر" و"جامعة زايد". وجدت جلسه الحوار التي أدارها خريج برنامج منحة التميز الثقافي لمجموعة أبوظبي للثقافة والفنون أحمد العنزي دور التصميم في إحداث التغيير الاجتماعي الإيجابي، وتنوعت المواضيع المطروحة، بين أهمية التصميم لدعم المبادرات الخيرية وصولاً إلى قوة التأثير التي يملكنها المصممون والمبدعون للتنوع بالأساليب السياسية والاجتماعية المهمة.
Emirates Palace and NYU Abu Dhabi: 14–31 March 2017

Accompanying each international performance, practitioners, academics and writers gave Festival audiences insight into each artist, their context and their repertoire: Tarek Yamani, Juan Pérez-Floristán, Wynton Marsalis, Yi Zhang, Haochen Zhang, Siqing Lü; Kinan Azmeh, Jeffrey Beecher, Nicholas Cords, Saaed Saeed (The National) and Lisa Ball-Lechgar (ADMAF).

ندروات ما قبل وما بعد الحفل

PRE- AND POST-CONCERT TALKS
Celebrating cultural identities and upholding the customs and traditions of the multi-national community of the UAE

الموروث الثقافي
CULTURE AND HERITAGE

الاحتفاء بالهويات الثقافية والتمسك بأعراف وتقاليد المجتمع الإماراتي متعدد الجنسيات
Now in its third year, ADMAF’s new writing programme returned to the Festival to celebrate Emirati literary expression. This year, in association with ADMAF strategic partner Emirates Writers’ Union and publishing houses Dar Nabati and Dar Hamaleel, six authors presented new works, including Dr. Mansour Jassem Al Shamsi, Bassima Mohamed Younes, Dr. Sadiq Mohammed Jawhar, Shaikha Al Jaberi, Mohammad Nouraldin and Abdul Majeed Al Marzooqi.
Advocating the application of the arts in aiding patient recovery and in stimulating cognitive and physical development among PMLD children and young people.
Patron: H.H. Sheikha Shamsa Bint Hamdan Al Nahyan
Umm Al Emarat Park: March 4 2017

Continuing its pioneering work in special needs arts development, Abu Dhabi Festival joined Emirati artist Azza Al Qubaisi to enable 350 children with autism to engage in heritage-themed arts workshops, which led to an exhibition in Umm Al Emarat Park. Participants included students from The New England Center for Children Abu Dhabi, Emirates Autism Society, GOALS UAE and other centres across the country.

In association with Mubadala

Tحت رعاية سمو الشيخة شمسة بنت حمدان آل نهيان
حديقة أم الإمارات، 4 مارس 2017

استمراراً لدوره الرائد في دعم التنمية الفنية لذوي الاحتياجات التعليمية الخاصة، تعاون مهرجان أبوظبي مع الفنانة الإماراتية عزة القبيسي لتمكين 350 طفلًا مصابًا بالتوحد من المشاركة في ورش عمل فنية تحورت حول موضوع التراث وأثرت على تنظيم معرض في حديقة أم الإمارات. وشارك فيها ورش العمل هذه طلاب من "مركز نيو إنجلاند لأطفال التنوبوس" في أبوظبي، و"جمعية الإمارات للتوحد" و"أهداف الإمارات" و"مركز الإمارات للأطفال" و"هيئة الإمارات للإعاقة" من جميع أنحاء البلاد.
Raising levels of environmental awareness and understanding through creative expression
THE ART OF NATURE ACTIVITY AREA

Patron: H.H. Sheikha Shamsa Bint Hamdan Al Nahyan
Umm Al Emarat Park: 23 March – 23 April 2017

Younger visitors to ‘The Art of Nature’ explored UAE animal, marine, land and plant life in junior tours of the exhibition as well as in a dedicated activity area. They made their own jellyfish, hammour, dugongs, camels, oryxes and falcons and learnt more about the wonderful world of nature through art workshops with Emirati artist Khulood Al Jabri as well as storytelling sessions with The Sheikha Fatima Bint Hazza Cultural Foundation and ADMAF.

In association with Mubadala
Three Festival artists who ventured into the diverse landscapes of the UAE to realise their commissioned works for ‘The Art of Nature’ joined Alexis Gambis to discuss their adventures. Michael Rice, Anjali Srinivasan and Roberto Lopardo told the audience about their revelatory encounters and discoveries; from a 24-hour cycle on a totally remote island to the ‘saltiest salt ever tasted’. Alexis Gambis also screened his short film ‘Guardian of the Mangroves’.
Emirati artist Azza Al Qubaisi joined moderator Alexis Gambis to talk about her mentorship experience with the UK-based artist Gill Parker, who was commissioned to create five bronze sculptures depicting the UAE’s key species to celebrate the 20th anniversary of the Environment Agency – Abu Dhabi. Azza also discussed the creation of her sculpture “Seeds of Marine Life”, inspired by the cycles of existence she found in the Mangroves.
Mangrove National Park: 12 March 2017

Mangrove National Park, home to hundreds of bird, plant and other species, has more than 19 square kilometres of forest. Artist Hendrick Wahl led students and aspiring artists on a tour of the protected area which served as inspiration for numerous works featured in ‘The Art of Nature’ exhibition.
Emirati photographer Reem Saeed led a public workshop beginning in the Festival exhibition workshop space and venturing out into the natural environment of Umm Al Emarat Park. An artist whose work was featured in ‘The Art of Nature’, Saeed has been involved in curating community art projects with major social impact. She often gives workshops and talks and has been exhibited at Sikka Art Fair and Sharjah Art Foundation. She is the founder of MOBIPIXUAE, a community of 12 mobile photographers that create social projects that deliver education and awareness.

In association with MUBADALA
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H.E. Saif Saeed Ghobash, Director General Abu Dhabi Tourism & Culture Authority, with Ambassador Richard G. Olsen and Mohamed Abdul Latif Kanoo during a standing ovation for Tomatito
Through arts education, community arts and special projects, the Abu Dhabi Music & Arts Foundation (ADMAF) has been nurturing creativity across the UAE since 1996. For two decades, it has been at the forefront of the UAE’s arts sector, inspiring young people, the public and artists. It enables artistic expression through a wide range of programmes and projects. By bringing together audiences and institutions, the Foundation has helped embed arts and culture in the heart of the nation.

Inspiring Learners
ADMAF Community & Education fosters the development of children and young people through the arts, shaping critical thinking and broadening horizons. Through a diverse range of lectures, workshops, field trips, exhibitions, concerts, productions and other initiatives, students receive ‘hands on’ experience that allows them to enhance their academic performance, strengthen their creativity and develop life skills essential for later life.

Engaging Audiences
Community & Education also reaches out to citizens and residents across the UAE, providing access to the arts for everyone, regardless of age, ability or location. Each year, it works with groups and associations to bring people together and address issues such as health, welfare and the environment. Its initiatives seek to empower people so that they are able to uphold their customs, preserve their traditions and share their riches with the world.

Empowering Tomorrow
The arts are an effective tool in preparing tomorrow’s workforce creatively. ADMAF helps to shape the next generation through workshops that harness essential soft skills such as teamwork, communication and problem solving. From the texts of Shakespeare to the oral traditions of the UAE, ADMAF is using the arts to nurture the leaders of the future. Through its professional development programmes, it is also training tomorrow’s media mavens, artists and cultural entrepreneurs.

Celebrating Excellence
Every year, ADMAF’s awards galvanise young, talented citizens and residents and turn the spotlight on outstanding endeavours in the visual arts, performing arts, literature and film. The Foundation also supports independent cultural projects across the UAE through its Grants Scheme. As the cultural sector of the UAE continues to flourish, ADMAF is proof that not-for-profit organisations have a major role to play in embedding the arts in society and in turn, nurturing creativity and innovation.
نبذة عن مجموعة أبوظبي للثقافة والفنون

رابع مجموعة أبوظبي للثقافة والفنون

معالي الشيخ نهيان مبارك آل نهيان

وزير الثقافة وتربية البنات

الرئيسان الفخريان لمجموعة أبوظبي للثقافة والفنون

سمو الشيخة شمسة بنت حمدان آل نهيان و سمو الشيخة شيخة بنت سيف آل نهيان

الشريك الاستراتيجي:

أعمال الثقافة والمعرفة في الإمارات العربية المتحدة

ABU DHABI TOURISM & DEVELOPMENT AUTHORITY

 презيدنت المجموعة:

سمو الشيخة هيا هدى إبراهيم الخميس

iffed@admaf.org

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ABU DHABI FESTIVAL 2017: EDUCATION & COMMUNITY PARTNERS

 Participating Schools
 Abu Dhabi Homeschoolers Association
 ADNOC Schools
 Al Ain English Speaking School
 Al Dana Private Nursery
 Al Muna Academy
 Al Mamoura Academy
 Al Rabeah School
 American Community School
 Cranleigh School Abu Dhabi
 Emirates National Schools MBZ
 GEMS American Academy
 GEMS Winchester School
 German International School
 Home Education Network of Abu Dhabi (HENA)
 Horizon Private School
 Lycée Theodore Monod
 The Pearl Academy

 Participating Universities & Colleges
 American University in Dubai
 American University of Sharjah
 Higher Colleges of Technology
 New York University Abu Dhabi
 The Petroleum Institute
 UAE University
 University of Sharjah
 Zayed University

 Participating Organisations & Institutions
 Art for All
 British Council
 Choirfest Middle East
 Dr. Habib Ghuloom Al Attar
 Emirates Autism Society
 Emirates Writers Union
 Goals UAE
 Hamad Centre for Special Needs
 Hamaleel Publishing & Printing
 Nabati Publishing
 The Galleria on Al Maryah Island
 The New England Center For Children
twofour54 Creative Lab
 Zayed Higher Organisation for Humanitarian Care, Special Needs & Minor Affairs

المدارس المشاركة
• جمعية أبوظبي للتعليم المنزلي
• مدارس أدنوك
• مدرسة العين الناطقة بالإنكليزية
• مدرسة المنى
• مدرسة المعمورة
• مدرسة الربيع
• مدرسة المجتمع الأمريكي
• مدرسة كرايست وارثي
• مدارس الإمارات العالمية
• مدرسة جيمس وينشستر
• المدرسة الأوروبية الدولية
• شبكة التعليم المنزلي أبوظبي
• مدرسة لينزي كريد
• أكاديمية اللؤلؤة
• أكاديمية جيمس جرين

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• تشريف ميريل إستيت
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• الدكتور جيمس غولوم
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• مركز المغامرة
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