

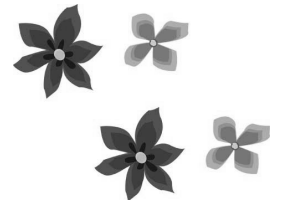
L'Oreille de la mouette present ...

# Les Orientales

From Marseille to Algiers

... from Montréal to New York

US Tour 2005



Contact Production – booking & Management

L'Oreille de la mouette  
17 rue Julia 13005 – Marseille (France)  
phone ++33 (0) 491 297 750  
fax ++33 (0) 491 297 754  
Email : [booking@odlm.net](mailto:booking@odlm.net)

# LES ORIENTALES

Presentation



On the occasion of the Algerian Year in France, musicians and singers from both sides of the Mediterranean gathered to offer "Les Orientales" a performance in homage to the Algerian Music Hall.

The string orchestra of Algerian Radio under the artistic direction of Barrio Chino, a group from Marseille, gathered together to form and bring alive a Franco-Algerian formation. The purpose was to discover and rediscover, the famous musical repertoire from the 40's and 60's and to retransmit it. The interpreters of this artistic creation were, the Algerians Mona Boutchebak and Sylvie Anior-te-Paz herself from Barrio Chino.

The musicians and singers briefly talked to us about Algeria and helped us understand that in this violent world in which we live, through culture men and people in general could find a way to better understand each other and perhaps even learn to love one another.

In addition to cultural enrichment "Les Orientales " has as objective to visit and re-visit each song, offering it in a contemporary dimension without losing it's character. With original texts, instruments and vocal harmonies, all the ingredients are reunited so that the performance can offer vivid songs that evoke exile, love and life.

This music offers a great scale of emotion and an anthem to joy that only art and love can bring. It is a music that affects a large public "that one listens to with the heart and that takes you deep into yourself allowing the spirit to breathe ". Skillfully and well structured, it demands the work of lofty partitions, the writing of scores and booklets, which was indispensable with a view to transmitting this patrimony (especially to students at their monthly workshops .....)

# LES ORIENTALES (Music-hall d'Algérie)

## The repertory

" We had the idea of creating a "real book ", like the ones existing in jazz or in the blues from existing documents such as (audio cassettes, video extracts, concerts...). With the help of "elders ", especially Maurice El Medioni, we were able to come to obtain from a raw partition, the writing and the arrangements of the orchestra, the creation of versions adapted to female voices, the phonetic transcription of Arabic texts and the translation of certain parts in Spanish or French.

This essentially oral repertory, is part of a heritage common to Algerian and French culture "

### Gil Anierte-Paz

**Haramthou bik nouassi**

*Répertoire traditionnel andalou*

**Ahlen wasalen**

*Auteur/compositeur : Maurice El Medioni*

**Chillet Layani**

*Populaire Châabi, adaptation en arabe, Bodjea El Ankis, couplet "Quizas"*

**Wayak**

*Auteur : Farid El Atrache / Compositeur : Abdel Aziz Sallam*

**Chante ma guitare**

*Auteur : Blond-blond / Compositeur : Maurice El Medioni*

**Oran de mi vida**

*Auteur/compositeur : Gil Anierte-Paz*

**Lamouni**

*Auteur/compositeur : El Hadi Gouini*

**Alger-Alger**

*Auteur/compositeur : Lili Boniche*

**Ana Fil Houb**

*Auteur/compositeur : Carlos Almaran / Adaptation texte : Lili Boniche*

**Kdaatini**

*Auteur/compositeur : Maurice El Medioni*

**Ana el Owerka**

*Auteur : Kechekoul / Compositeur : Skandrani*

**Ana Loulia**

*Auteur/compositeur : Reinette Daoud dite "l'Oranaise"*

**Sidi h'bibbi**

*traditionnel*

**Stenitek**

*librement inspiré de Besame Mucho – Couplets de Consuelo Velasquez*

# LES ORIENTALES from Montréal to New York

Distribution

**Les Orientales**

Mona, saléha & Sylvie Denia

**Bab el Marseille Orchestra :**

guitar, mandole, laud

Bass

Timbales, congas, cajon

Flute, piano

Violon

Violon

Derbouka

Gil Aniorde-Paz

Bernard Menu

Alden del Toro

Quirino Guevarra

Jean-Christophe Selmi

Rachid Brahim

Yousri Ghat

## Biographies

**Sylvie Denia – soloist**

She carries the european name of *Sylvie* and the more oriental one of *Denia* (meaning the world in Arabic). Her surname *Paz* meaning peace in Spanish... Brought up with Andalusian music, she largely inspires herself within this music. The Mediterranean is her theme song

She sings in duo with Yomira Jhon, Ai Ai Ai, Valery Perez, the gypsies from Tchanelas, and sings choir with Maurice El Medioni and has taken her real place for several years now as a singer with Barrio Chino. At each concert her face brightens as if magic, with a great smile that claims her links to the flamenco music

**Mona – soloist**

A real discovery, Mona is an interpreter and musician of great talent. At the age of five, she initiates in classical music: harmony, piano, violin. From 89 to 97 she studies the Andalusian music, under prestigious associations such as El Mossilia, Es Sendoussia, El Inchirah . She studies the complicated ways of Andalusian music : the noubas, the poems, this music becoming a true revelation to her. She becomes a soloist for the Tlemcen Orchestra and participates in different national events, Constantine, Sidi Bal Abbas, Blida, Paris...

If for Mona this creation represents a great opening, she offers us in return a more beautiful vision of Algeria. One must listen to her version of "Alger, Alger " and feel that tear drop on your cheek to understand the emotion that her voice brings.

**Saléha – soloist**

Daughter of Constantinians installed in France since 1962, Saléha grows up with the sounds of Oum Kalthoum and Abdel Halim Hafez. She integrates into jazz classes at the Conservatory of Marseille and continues to develop her voice with many groups of different styles : African Gospel, Jazz, Reggae, Hip-Hop, Rhythm'n'Blues, Soul music...

She collaborates in many projects and lends her voice to Karmix (oriental groove), Oriental Fusion, Cheb Aïssa and K.Rhyme le roi for a single production by Imhotep (composer of IAM), Mama Ohandja (Cameroun), Diho (Mayotte), the Fanfare Gran'Sud (repertory of arabic tunes rearranged in a saucy fanfare).

## Biographies (suite)

### **Gil Anierte-Paz – Art director**

Educated in the studies of general music in Catalonia, he arrives to Marseille at the age of 15, at 18 "goes up" to Paris to continue his education at The American School, Berkley, CIM... At a very young age he joins musical studios and works as bassist, guitarist and often as arranger. Curious, he initiates himself in other chord instruments: banjo, bouzouki, mandoline, laoud... He goes from adventure to adventure and enriches himself with the contacts of gypsies from the rumbero group from Catalonia Ai Ai Ai, Oba llu, the Havana National Ballet, Papo Pepin, Maurice El Medioni, Tarifa Radio... He establishes Barrio Chino with Sylvie Anierte-Paz his sister and devotes himself to composing and arranging without forgetting his instruments of preference, his string instruments. He collaborates with Maurice El Medioni, (who came to meet him several years ago after a concert) and it is natural that he prepares today this franco-algerian creation.

### **Bab el Marseille Orchestra**

#### **The musicians of the String Orchestra of Radio Algeria**

They studied in the most prestigious musical associations: El fekharidijia, Essandoussia, El Djazzairyya, El Mossilia. The eldest became themselves masters of Arabic-Andalusian music, such as the orchestra conductor Zerrouk Mokdad, joining Radio Algeria, in 1972.

Traditionally, most of them do not read music. Their memory, their knowledge and their precision of playing, makes of them experienced interpreters. Their repertory is of classical Arabic heritage – Andalusian music, they also play chaâbi and also perform in private evening parties, where the rai rules as king.

They know since childhood this music hall repertory (certain great titles), songs that are heard or played in the festive circles of marriages, of families.

### **Barrio Chino**

Discovered by Francofolies 2000, Barrio Chino is a group that travels and performs. They have played in China, Cuba, the USA, Spain, Italy, Romania, Yugoslavia and have always stayed curious to new musical and human discoveries. Led for more than ten years by the inseparable duo of brother and sister, Gil and Sylvie Anierte – Paz, they have assailed and created the vision of a harboured world, culturally mixed and of strongly defined character.

They share their passion for the world of gypsies, for the Andalusian music and for the Cuban musical spirit. They are inspired by the music born of the mixture: the rumba and its different "palos", the subtle mixture of Spain, Cuba and Northern Africa.

## Discographie

CD & DVD Les Orientales (Algerian Music-hall)

Co-production : l'Oreille de la Mouette/ Michel-Louis Anierte/  
Archipel et compagnie / Le Film à Retordre

Labels MK2 Music – Distribution Harmonia Mundi

# LES ORIENTALES

## Main venues

23 juin 2002	Théâtre National Alger
23 janvier 2003	Cité de la Musique, Marseille
28 mars 2003	Cité de la Musique, Marseille
15 Juillet 2003	Francofolies de la Rochelle - Théâtre de la Coursive (Scène Nationale)
20 septembre 2003	Théâtre Mogador Paris
15 Novembre 2003	Docks des suds, Marseille
20 au 28 mai 2004	Tournée en Algérie (Constantine – Alger – Oran)
9 novembre 2004	Salle Claude Nougaro, Toulouse
12 novembre 2004	Théâtre Gérard Philipe, Orléans
13 novembre 2004	Festival Ram'Dam sur Seine, Théâtre Duchamp-Villon, Rouen
26 novembre 2004	Festival Mediterra Nostra, Genève
5 mars 2005	Théâtre Lino Ventura, Nice

## And for 2005...

12 mai	Maison des Arts, Thonon les Bains
4 et 5 août	<b>Francofolies de Montréal, Canada</b>
18 septembre	Festival les Voix du Monde, St Lo
21 octobre	Le Théâtre, Scène nationale de Macon
4 novembre	L'Archipel, Granville
6 novembre	Théâtre des Challands, Val de Reuil
10 décembre	festival Jazz à Vienne (hivernal), Théâtre de Vienne
15 décembre	Le Toboggan, Décines
16 décembre	La Rampe, Echirrolles

To be continued...

## INFOS



### Communication

MK2 Music / Amandine Romero [amandine.romero@mk2.com](mailto:amandine.romero@mk2.com) - 01.44.67.30.28

### Relations presse :

Jean-Pierre Domboy : 01 58 88 30 30 – [domboyrelmed@wanadoo.fr](mailto:domboyrelmed@wanadoo.fr)

### Production :

Juste une Attitude (Archipel & Cie) – Renaud Barillet / Philippe Jupin  
[archipel.productions@wanadoo.fr](mailto:archipel.productions@wanadoo.fr) - 01.53.27.35.77 – site : [www.archipeletcompagnie.org](http://www.archipeletcompagnie.org)

### Tournées – Diffusion :

L'Oreille de la Mouette – Cédric Hardy – [booking@odlm.net](mailto:booking@odlm.net) - 04.91.29.77.50



**L'oreille de la mouette**  
[booking@odlm.net](mailto:booking@odlm.net)

# French MEDIA

press

" Un pur bonheur "

**Annabelle Kempff – LA PROVENCE**

" Une sensualité ensorcelante... L'une des musiques les plus excitantes et gracieuses entendues depuis longtemps "

**Pascal Dupont - L'EXPRESS**

" Superbe réalisation musicale, magnifique spectacle qui a permis à différentes communautés de se retrouver "

**Jean-Louis Foulquier – FRANCE INTER**

" Un pont culturel lancé vers un passé longtemps banni, presque un voyage dans le temps, promis à un succès évident "

**Gil ROF – MARSEILLE L'HEBDO**

## Main Radios

**France Inter :** " Le Fou du Roi " Stéphane Bern  
**France inter :** " Pollen" Jean Louis Foulquier (à plusieurs reprises)  
**France Inter :** "Pop Club " José Artur  
**France Inter :** " Le 13/14 " Fabrice Drouelle et Delphine Simon  
**RFI :** " La bande passante " **Alain Pilot**  
**France culture :** "Bouge dans ta tête" Benjamin Stora  
**Beur FM :** " **Le café des artistes** " **Mourad**

## Main T.V.

**FR3 Méditerranée/TV5 :** "Méditerranéo " (à plusieurs reprises)  
**M6 :** "6 minutes"  
**FR3 :** " **19/20** "  
**CANAL ALGERIE** Journaux télévisés  
" Bonjour d'Algérie "  
" L'Algérie au coeur "

# Algerian Music-hall

by Nasr-Eddine Beghdadi

By the end of the 20's, the evolution within the Algerian society gave rise to the development of their arts and traditions. With time, the younger Algerians began to translate their ambitions by attending European schools and creating groups such as "the young Algerians group" or the "French Muslim group". With the aid of certain Algerian intellectual movements who demanded emancipation rights, Algerian musicians were finally initiated to universal music methods.

Thanks to their Arabic-Andalusian heritage they easily integrated to music-hall, a musical current very much diffused at the time.

Furthermore, they were able to create an Algerian music-hall by tapping into the Andalusian style, interpreting Arabic texts.

Cheikh El Hasnaoui, Mohamed El Kamel were the forerunners in this domain; Mohamed Guerbouchen an eminent musician, has also contributed by offering a more scientific aspect to the rhythm. Himself, coming from the School of Vienna, would compose for Salim Halali several melodies which brought him great success.

By the end of the 50's, the emergence of a great composer, Missoum Amraoui, would offer "a great chance" to this musical style as an interpreter and especially as composer. Mohamed Lamari can also be quoted as an example of this Algerian music-hall as being someone confirmed and mature in his musical compositions.

It is clear, that all of this work of mixing modes and styles has a happy ending, that of creating a genuine music: the Algerian music-hall that remains a style that is entirely its own.

**Nasr-Eddine Beghdadi\***

Producing director of the Algerian Radio

\*Nasr-Eddine Beghdadi is also a musicologist who was a pupil and friend of Reinette "L'Oranaise". He also participates in the elaboration of the project and the musical direction of the string orchestra of Algérienne Radio.

# Story of the Algerian MUSIC-HALL

With the arrival of Ziriab, a musician from Baghdad, to the court of the caliph of Cordoba in 822 in the middle of the golden age of Muslim Andalusia and the cultural junction of Islamic, Christian and Jewish groups, reflecting the development of the arts and science, the structure of the Noubas would be defined, an instrumental and vocal place and one of the principal forms of Arabic-Andalusian music. With the Spanish Reconquista, the banishment of the Jewish and Muslim population towards the Magreb preserves this music from disappearing, and ensures that it is well instilled in common cultural heritage.

This popular poetry is developed in Algeria, spread by the meddhas' singer-storytellers from the souks, then by the châabi singers.

From the end of the XIX century onwards appeared a city-orientated repertoire that had escaped the canons of traditional or intellectual music. Their chants, the zendani, produced and transmitted in humble milieus, functioned according to principles of adapting cultural mix and freedom of tone. This principle is still practised today.

The cafe-concert concept is developed under the impulse of Edmond Nathan Yafil (1874-1928) and Allalou (Selali Ali 1902-1990), another founder of this theatre of Arabic dialect. The intellectual renaissance of the "Jeunes Algériens"- Young Algerians movement, manifests itself with the opening of cultural circles where modern ideas are diffused and also where one could listen to the masters of Andalusian music. Within Oran at the beginning of the century, it is in the periphery of the city that peddlars and travelling singers are produced, the "New City" with its Moorish cafes and its market, one of the vital centers where traditional and modern musicians and singers got acquainted.

The period between the World Wars is characterised by a cultural effervescence that brought about two major phenomena, the urbanization of the traditional Bedouin chant, with singers such as Hachemi Bensmir, Abekader Khaldi (1896- 1990), sheik Hamada (1889-1968), sheik Madani (1888-1954) that were presented in the cafes, and in the development of phonographic recordings, that can still be listened in different cafes.

Until the beginning of the 40's, modern orchestras were mainly composed of Jewish musicians. Saoud Medionin also known as the Oranais, orchestra leader and cafe manager, received sheik Hamada, sheik Madani... He also became the master of the young and blind Reinette Oranaise. Maalem Zouzou and Lili Labassi, operated other cafes. Modern Egyptian music was very appreciated favouring nationalist and pan Arabic ideas.

In 1937-38 the Oranais singers Ahmed Wahbi and Blouib Houari diffused this nationalist thought through networks of socializing, club-houses, musical rehearsals and converging social and political engagements. Blouib Houari will find his musical style from songs by Abdelwahab or from Oum Kalsoum but is also inspired by flamenco and paso doble. Ahmed Wahbi adapts the Oranais song of the land to newer canons of songs from Cairo.

Since 1935 Algerian Radio has been broadcasting the recording of these groups. This modernisation has also affected orchestral composition, under the influence of modern Egyptian songs and the varied contact from the West. While the accordion imposes itself, the piano is more and more prevalent. The first musical formations will in this way begin to be established by the 40's. With the war and the American disembarkment to Oran, Blouib, Maurice Medionin play American and French hits together. Performance halls are multiplied and more and more Muslims begin to frequent them. The musical mix with jazz, rumba, be-bop, tango and French variety is largely accepted. The structures at the time are somewhat mixed, often interlacing their origins and their configuration with Spanish, French influence and Egyptian songs... all testimony of this cultural mix. As an innovation, women singers and musicians, until then exclusively confined to their own space, are more and more produced on stage together with male musicians.

During the 50's, most of the singers had done their first entry, and had recorded their first records: Blouib Houari at Pathé in 1955, Ahmed Wahbi also at Pathé in 1950 with "Ouahrane, Ouahrane", an emblematic and profound regional song. Djelloul Bendaoud played the role of promoter and mediator between traditional and modern music with the Bendaoud Orchestra in 1956 where we find musicians such as Maurice Medionin on the piano, the Azzouz brother on the contrabass and guitar, Manuel Martinez saxophone, and Boutlélis called "the Cuban" at the drumset.

Bendaoud and his orchestra will record regularly between 1956 and 1960 and broadcast every Monday an hour of oriental music at the RTF of the Oran and Alger radio station. Each year they would participate in the musical season of the Opera of Oran. Additionally, the group accompanied Alger Mohamed the Anka and Hachemi Guerroubzai the master of the new song of Chaï bi. But the war in Algeria rages throughout the country side.

Nevertheless, both songs and music develop greatly in the course of this decade. One witnesses the increase in links between different music, different in style and in public. On both sides of the Mediterranean, they familiarize the public with new sounds, to a new cross-breeding, preparing for the raï of tomorrow.