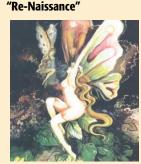


AGENDA

LEBANON

GALLERIES



Nadia Naim Galerie Zamaan **June 24 - July 3** +961 1 745 571

June 24 - July 3

June 25 - July 8

+961 4 711 852

"Choreogrpahy of the sky" Julio Cuadrado Cervantes Institute

+961 1 970 253 Samuel G. Souren Voskanyan and Hamlet M. Noah's Ark art gallery

MUSIC

Jimmy Cliff Byblos International

Festival June 25, 8pm +961 1 999 666

Munir Bashir Group Byblos International *Festival* June 26, 8 pm

+961 1 999 666

AMMAN

Piano Recital

Zeina Asfour Darat al-Funoon June 24, 7pm +962 464 3252

CAIRO

MUSIC

"Andalusian Night" by Hind Zaki

Al-Sawy Culture Wheel, Wisdom Hall June 24, 9pm +20 (2) 736-6178

Al-Sawy Culture Wheel, Wisdom Hall June 27, 9pm +20 (2) 736-6178

Abdel Halim Noeira Arabic Music Ensemble

Cairo Opera House, Main Hall June 24, 9pm +20 (2) 739-8175

THEATER

Al-Adou Fi Ghorfat al-Nom ("The Enemy is in the Bedroom")

Directed by Mohammed Khalifa Al-Sawy Culture Wheel June 25-26, 9pm +20 (2) 736-6178

LECTURES

The Role of the Intermediary in Ancient Egyptian Thought

Yashmin al-Shazly The American Research Center in Egypt June 23, 6pm +20 (2) 794 8239

DUBAI

GALLERIES

"Reflections"

Tanya Ashraf Ajman Kempenski Art Gallery Showing until Aug. 15

"Silence"

Talal Moulla Sharjah Art Gallery Open from 9am-8pm Showing until July 17

PARIS

7th Biennale of Arab Cinema *Institut du Monde Arabe* June 26-July 3 www.biennalecinemarabe.org

Finishing a musical odyssey alone

After 20 years with the Palestinian group Sabreen, Kamiliya Jubran goes solo

Olivia Snaije Special to The Daily Star

ARIS: Big cities absorb people and afford them anonymity. As a temporary resident of the hilly Belleville neighborhood in Paris, Kamilya Jubran, one of the most lyrical voices in Middle Eastern music, lives in selfimposed exile.

The Palestinian musician and singer, born in Acre in 1963 and raised in upper Galilee, Israel, says she needed distance in order to "think, to go deeper, to ask myself questions."

For 20 years Kamilya Jubran was lead singer with the innovative Palestinian group Sabreen, based in occupied East Jerusalem.When she was offered an artist's residence in Berne, Switzerland, she took the plunge and moved to Europe. Jubran has managed to extend a two month stay into two years shuttling between Berne and Paris. One senses that coupled with loneliness, there is much productive activity going on.

She grew up in a musical family, singing a classical Arabic repertory and playing the oud and qanoon. Her father is one of the most skilled oud makers in the region and entirely self-

Jubran: "It's a big change

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taught. Her brother, Khaled, is one of Palestine's best known oud and buzuk players currently in Palestine. In high school Jubran began listening to the newly emerging politicized songs by Marcel Khalife, Ahmed Qaaboor and Al-Sheikh Iman. These became catalysts for years of reflection and introspection. She began to dissect the reality of being an Arab-Israeli - Palestinians caught between post-1948 Israeli sovereignty and the

"Living in a Palestinian village in Israel, segregated yet part of the system, you're not growing up in a Palestinian context. My parents' generation was still under the shock of the new situation they were living in but they didn't have the words to tell us about what happened. We just knew they were unhappy and angry," Jubran says in an interview in Paris.

threat of losing their identity.

When Jubran moved to Jerusalem in 1981 to study social work at the Hebrew University she encountered "my heritage, my history and my own identity," which had been absent in her village.

Her musical creativity and her constant questioning were a search "for what is real, truthful and related to my present

life ... I wanted a 'resistance' song coming out of me.'

Through her brother Khaled, Jubran met Said Murad who founded Sabreen (The Patient Ones). She joined the group in 1982, the only Palestinian member born in Israel, and Sabreen worked toward finding a balance between their political engagement and a new form of music.
"We were very conscious of

our words but music always played a role as important as our dentity. We tried to combine the two, presenting a modern identity and culture with a new musical point of view," she says.

Sabreen's music blends traditional instruments like the kawal, oud, qanoon, buzuq and hand drums with modern classical instruments; the contrabass, cello and violin. Together with carefully chosen lyrics, the result is rich, experimental music.

Through word of mouth and limited professional contacts the group became immensely popular and managed regularly to tour the United States, Europe and North Africa, a tremendous feat given their situation. Notwithstanding the overwhelming amount of red tape Sabreen had to go through to get permission to leave Israel, Jubran has had to deal with a personal sense of distress and loss caused by the travel restrictions her Israeli passport imposes on her. (The only Arab countries in the region that have signed a peace agreement with Israel are Jordan and Egypt).

"I can't perform in any other Arab country in the area and this is of course my direct public," she says. "Sabreen has performed more in Europe and other countries. Of course this

Politics is part of my life. I was born in this context and I can't escape from it'

is important but we try to share our experience with people in the Arab world, connected to our culture. It's very difficult to keep this exchange open without direct contact.

Jubran made four CDs with Sabreen, each produced at specific political junctures. Their first album, "Dukhan al-Barakin" (Smoke of Volcanoes) was released in the early 1980s, coinciding with the Israeli invasion of Lebanon and the Sabra and Shatila massacres. The group set to music poems written by Palestinian poets including Mahmoud Darwish and Samih al-Qassem.

'Mawt al-Nabi" (Death of the Prophet) was made during a particularly introspective period before the first Intifada, focusing on everyday life under Israeli occupation.

"Jayy al-Hamam" (Here Come the Doves), released in 1994, was upbeat, in keeping

with the hope fostered by the now defunct Oslo peace process.

The fourth CD, "Ala Fein" (Where to?) released in 2000, uses poems by Talal Haidar (Lebanon), Sayyed Hegab (Egypt) and the late Fadwa Tuqan (Palestine). They convey a sense of deep nostalgia.

"Throughout the four albums you can see a shift happening. Our research on music became deeper, the words more transparent and symbolic. We avoided slogans and chose words that had real content, talking about the different emotions human beings can have in these situations," Jubran says.

Finding creative energy in an impossible context and converting it into something concrete is a daily inner battle which Sabreen and now Jubran in Paris have had to confront.

this context and can't get away from it. Sometimes we're fed up because we are seen only as objects living in a certain situation but these objects are people too. And then sometimes the situation is so full of human engagement that there is a positive side to it as well.'

"Politics have always been a

part of my life. ... I was born in

Jubran is currently involved in researching texts and poems (by Lebanese Paul Shaoul, Jordanian Sawsan Darwaza and Greek Dimitri Analis among others) which describe how "absolute yet paradoxical our lives are today. Where are we going and what is happening to humanity?"
She has used these texts in a

body of work developed with Werner Hasler, a Swiss musician who composes electronic music. Jubran describes "Wameedd' (Sparkle), soon to be released in Paris, as a relationship between poetry and music but also an interplay between European electronic music and a more classical Arabic sound.

"Electronic music gives me a freedom of expression I haven't always found in acoustic instruments. I'm not saying electronic music is my destiny, but it's an experiment."

Jubran's relentless musical research was represented in "Mahattaat," (Phases) developed just before "Wameedd," for a festival in Berne on modern Arab culture. "Mahattaat" was a visual/musical performance in which Jubran presented the three major musical phases of her life. The first, her childhood and the classicalArabic stage, the second, her work with Sabreen, which she calls the questioning period of her life, and the third, her current period of experimentation, still questioning, but this time alone. Besides

performing "Wameedd," Jubran will be going solo in a series of concerts in which she plays the oud and sings her own compositions.
"It's a big change going from

playing with a group to being alone. I'm heading toward minimalism. I don't need a lot of notes anymore; there are different ways to put them together. I don't like a lot of noise.

For information about Kamilya Jubran's concerts and to hear an excerpt of her new music, go to www.kamilyajubran.com. For information about Sabreen go to www.sabreen.org.To order CDs: www.cdroots.com

STAR SCENE



Nazek and Rafik Hariri between Gaby Tamer, Wajih Bizri



Marina Kettaneh, Nabil Ghorra and Carole Hatem



Nicole and





Lara and Karim Ghorra

LIA celebrates 62nd anniversary

BEIRUT: The Lebanese Industrialists Association (LIA) held a gala dinner at BIEL on Monday to celebrate its 62nd anniversary. Some 600 guests attended, including Prime Minister Rafik Hariri, Finance Minister Fouad Siniora, foreign ambassadors, heads of industry and economic figures.

During a live debate in front of the guests, LIA head Fadi Abboud asked Hariri questions compiled by members of the association. Hariri noted the serious nature of the country's mounting debt, which could hit \$45 billion in the near future unless tough political decisions and actions are made immediately, as well as humorously alluding to Siniora as tne man in tne not seat

On a brighter note, Hariri said he expects over 100,000 Saudi tourists to visit Lebanon this summer. All planes to Beirut are fully booked. Hariri promised to support Lebanese industrialists, acknowledging their vital role in the economy and expressing confidence in all "made in Lebanon" products, advising that they should not fear competition from cheaper imports but strive to be competitive in quality.

Palestinian musician expresses cultural pride with his art

Khalid Jubran builds reputation as one of Palestine's foremost instrumentalists, composers, teachers

Omar Karmi

JERUSALEM: Khalid Jubran is still on a high a month after his last concert in Ramallah.

There were a 145 people to 85 seats. Before I started, I asked them that if they got bored, to wait until a piece was finished before they got up and left. No one moved for the entire concert. I've never experienced such intensity," Jubran says.

The turnout is impressive for a concert featuring only original Arabic music played solo either on buzuq or oud. It is no doubt because 43-year-old Jubran has built a reputation as one of Palestine's foremost instrumentalists, and now composers of Arabic music, as well as a widely admired teacher.

Yet it could have been so different. First trained in the classicalWestern tradition, Jubran studied for five years at the prestigious Ruben Academy in Jerusalem. And though his father was a oud player, Jubran's watershed regarding Arabic music did not come until the first intifada.

Then, Jubran had achieved some success in the Western musical cannon. The Jerusalem Symphony Orchestra had performed two of his compositions, and he had been offered a scholarship to Georgetown University in Washington. The path ahead seemed clear.

Instead, to the shock of his teachers, Jubran rejected the offer and flew out to Seville for a week of soul searching. On his return, he took up a post at the then very small National Conservatory of Music in Ramallah to teach an Arabic music course.

"My teachers (at Ruben) fiercely opposed it. But it was 1993 and the first intifada was ending. I felt people were ready, were searching for their identity and that I had to be there with them. It was the best decision I ever made," he explains.

Jubran credits the first intifa-

da with a cultural awakening

among Palestinian youth. Be-

fore that, he says, it was "like Turkey, where their own music is really just a souvenir of their culture," and the Palestinian audience either liked Arabic pop or Western music.
"Perhaps it was because they

felt, maybe rightly, that Arabic music was from the age of defeats. But after the intifada a new pride took hold, and we wanted to show that Arabic music was

II 'We wanted to show that Arabic music was not about a defeated culture'

not about defeat and Arabic culture was not a defeated culture.' It was a resounding success. While the first year has just five students, the number tripled in the second. By the time Jubran stopped teaching at the conservatory in 2000, the course av-

eraged 50 students a year. When I first started teaching, there were these 17-yearold kids, the people who will be building a state, who only wanted to learn how to play the sax. But then they discovered the oud, and they grew proud of the oud and of their culture," the

musician says Much of Jubran's life has been a similar grappling with identity. A Christian born in Acre, north of Haifa, he went through the Israeli school system, with all that that entailed in terms of understanding Palestinian history. It wasn't long though, before he learned something about his roots.

"You learn quickly that something is not right when you are in the seventh grade and you go to a neighboring Jewish town and someone calls you a 'dirty Arab.' You grow up quick," he said.

Jubran gravitated toward the Communist Party. "There you have people -

Jews, Christians and Muslims –

for whom who you are makes no

difference. I wasn't a Marxist. I

know nothing about Marx. I have never read any Marx. But it was the only place where I could be comfortable in my identity, and where people wouldn't call me a dirty Arab," he added. And as he grew more aware of his culture, his pride grew, and so did his anger.

"I once wrote a composition for buzuq which I called 'Crucifixion.' I wrote it at the time of the Jenin invasion, at a time when I was questioning everything. I was thinking about the crucifixion of Jesus, the ultimate sacrifice, and I was asking

myself whether Palestinians were being crucified. "And my questioning grew as I saw people like (US President George W.) Bush praying to the same God that I pray to, before he gives a speech about

how he is going to invade Iraq. "And I realized that it couldn't be the same God that I prayed to. I realized that I am from an Arab-Islamic culture, even if I am Christian. The West is fighting a war against Islamic culture, they are waging war against my oud. All the instruments I play, are from this 'evil axis,' so now, I simply call myself a Palestinian musician," Jubran said.

But pride in his culture doesn't mean he accepts it piece-meal. He is not a traditionalist when it comes to music.

"I only compose instrumental pieces. Arabic music always goes to songs. Why? The songs describe tarab - the extremes of emotion. But that is not 95 percent of human experience. I want to compose music that people can listen to in the morning, not only at night over beers and tears," he said.

While more and more of his time is taken up by composition, he still teaches and has opened his own institute, the Urmawi Center for Mashreq Music, in East Jerusalem. Through the center he also arranges a night of "Musical Chats" at the Jerusalem Hotel, a free-for-all weekly jam to reach out to younger musicians.

In the summer Jubran hopes to go into the studio to record some of his work. He is currently working on finding funding. Ultimately, whether he is playing or teaching, he is clear on what he hopes to achieve.

"My role is to show people the role of music in our lives. I want to divert music from pop into art. For me, music is the reason I live. And that is why I put up with everything here, the closures, the tanks that appear suddenly, the guns and the hostility.

"Some days I think it's hopeless. Some days I think (Israeli Premier Ariel) Sharon and his like have won. But then, something happens. When you give a concert like the one I gave in Ramallah, and you perform your own compositions to an audience like that, for all the troubles there is a breakthrough. No mo-

ney, nothing, can replace that. "And in those moments Sharon and Bush become funny little mirages. I feel strong. I feel strong for myself, for Palestinians, for Islamic culture. I feel I have struck a blow in the face of the hypocrisy of Western culture with my buzuq or with my oud. And that is something," he said.



Jubran: "My role is to show people the role of music in our lives"

HOROSCOPE

Libra (Sept. 23 - Oct. 22)

You need to feel useful and

wanted and are never happy

unless you are active and in-

volved. In a business setting to-

day, you may notice authority

figures asking your opinion.

Scorpio (Oct. 23 - Nov. 21)

Ideas of group cooperation

Your surroundings, circum-

your success.

stances and support systems

are the key link in the chain of

Sagittarius (Nov. 22 – Dec. 21)

paired - but only if you act quick-

ly. Otherwise, it may be too late.

Being stubborn is good some-

times, but it can stop you from

realizing that you have erred.

Capricorn (Dec. 22 – Jan. 19)

This is good time to examine and

think about what is important and of lasting value. This could

be a period of great material

gain; it is certainly a time when

material things are important.

Aquarius (Jan. 20 - Feb. 18)

What was fractured can be re-

could further your career today.

Aries (Mar. 21- April 19)

This is a great time to reflect on and understand your own situation. Work and career should be a primary focus during at this time. There is an opportunity to make good decisions.

Taurus (April 20 – May 20) Today is a day of action and embarking on new projects. You will begin to feel more and more confident and outgoing, a sense of confidence that grows stronger with each passing day.

Gemini (May 21 – June 21) You could be asked to help with some project today. If you already have a great deal of work going on now, you might want to request supervising the pro-

Cancer (June 22 – July 22) You naturally gravitate toward positions of power and authority. Others see in you great prac-

tical ability and accept you as a

leader or authority figure very

ject. Be careful here.

Leo (July 23 - Aug. 22)

You are more relieved than anything now that the long struggle is over. The verdict didn't go the way you want, but maybe someday you'll realize that, yes, it was all for the best.

Virgo (Aug. 23 - Sept. 22)

You will prosper by pursuing your ideals and most deep-seated dreams of how life could be. Don't be afraid to project your image. Group cooperation could further your career.

Your sense of direction and guidance are the keys to understanding yourself at any in-

depth level. You will be called upon to use your natural problem-solving instincts.

Pisces (Feb. 19 - Mar. 20)

It's time to pursue a more lasting set of values, be they religious or philosophical. Éverything external and business-oriented should prosper, provided you are honest and truthful.