

Royal Opera House presented Arab and Western Jazz for three consecutive nights

The Royal Opera House, which persisted from the beginning of its early days, in attracting great world artists, performing a range of concerts from opera, orchestra or vocal). It took the initiative to invite a number of Arab artists who are also innovators of "Arab Jazz". Three famous groups have been invited; Anouar Brahim, a Tunisian oud player and a composer who performed on last Wednesday with Klaus Gesing on Clarinet, Bjorn Meyer on the Bass and Khalid Yassin on percussion. The concert started by soft and contemplative music, theater dim lights and colors dominated added a quiet atmosphere of romance and fantasy. Musical instruments were conversing in a language that was pretty calm. Pieces performed were more harmonic but kept a sweet melody flying above! The improvisations of the four members of the group, created a fair balance of sounds between the western and oriental instruments. These versatile artistes were united for their love to this beautiful art form that we call "jazz". Anouar Ibrahim has dedicated this latest album "Eyes Rita stunning" in honor of Palestinian poet Mahmoud Darwish.

The second concert was on Thursday with Egyptian artist Fathy Salama on piano, Ayman Sidqi on percussion, Ramadan Mansour on tabla, Salah Al-Artist on accordion, Wael Al-Ashan on riqq, Ahmed Nazmi on bass, Trygve Seim on saxophone. Salama offers more oriental tunes in his performance unlike other Arab jazz bands, which tend more to Western music, for example Salah Al-Artist sounded as a whole oriental by himself playing the accordion, in each improvisation, Salah was able to impress his audience with such talent. His maqamat (modes) modulation were brilliant, his skill and playing techniques were uplifting. Arabic rhythms in most of the pieces were strongly present, both classical and folk ranging from Masmudi Kabir, Dawr Hindi, Malfuf and other added an amazing feeling to the dialogue between the accordion and the saxophone. The composed pieces by Salama was really the artist Fathy Salama full of beautiful East Palangam that expressed the sensitivity of Fathy Salama Arab and Egyptian art authentic. It is noted that the Salama Keep turn on play Kordat Hromonyh facilities for improvisations and his family Mahorat accordion and saxophone, who excelled in playing it Traiszew handsome artist.

The Show last night with Lebanese artist Spring Abu Khalil, a resident of Naoriurk the United States who made pieces also is the author addresses Arab (comic) annexes Javino Morgia on saxophone with vocals, Jahim Cowen on Altermpet and Gerard Cajon on Aldermz. Ceremony was artist spring tends to Music more "jazz" Djitaraly mimicking the voice of the lute, charged strikes a strong tone is high and thick and "Sncubeh" Sometimes, to accompany the player Aldermz way to create dialogue improvised. The sound of Italian saxophonist Javino Morgia Aljhor, accompanied by this conversation in a manner similar to adding a new dimension this kind of music called "jazz Arab" were some of those funny moments with the audience smiled and ended with applause. Abu Khalil said spring is also a description of comic names to pieces of music provided.

The teams of foreign and provided part of these offers do not I can tell, but the level of performance was sublime and profound evidence on the experience of these musicians long presentations Galleries

and distributed automatically, Aptdiha artist able "Radenei Westin," which at the age of 89 years, Bmokoat the author Dubl player with bus Almighty "Alex Black" and accompanied by Neil Clarke on African rhythms and "c. k. Blue" on the flute and saxophone, "and Robert Traus" on Aldermz. The band "and Leonard fugitive" noting that created innovative, especially in playing various percussion instruments, which added an air of excitement in the hall accompanied by several provinces of applause and audience interaction. Accompanied by "Ronad fugitive" on the piano Japanese artist "Tada Taka Ono," "intends Jackson" on the bus, "Michael Deiss" on Turambon, "John tea" on the saxophone, "Bruce Harris," Termpet and Alioune Faye on the rhythms.

It was really great evenings reflected the most beautiful manifestation of this difference was a beautiful opportunity to see the public and the three-day may enjoy listening to these tunes, sometimes mixed with voice-west, but east of the sense of a clear, high-performance music and well done. Jazz music interesting, refreshing, lively and a dancer at the same time. The most important thing in which it is based on improvisations individual is very similar to what "Altqasim" in Arabic music, and these improvisations seem stronger and a long journey, the difference small size, which does not exceed its members for four or five players and this reminds me very much difference Takht eastern Arab and which are also spread widely wide at the end of the nineteenth century and the beginning of the twentieth century and which was composed of four to five musical instruments including the lute and the law and the flute and violin and slavery. The focus group Takht on improvisations prerequisite for musicians where starring Aaszewoa Takht in musical pieces such as suppository or the beginnings of the roles and aroused and Mooel It reminds me quite a way that the performance of jazz the U.S. where there are kinds of simple and repeated tunes leads usually to the improvisations individual show than the players and enable them to access to the hearts of listeners through Tafradat Mqamih emotional honest turn out to be cases of Tarabiya similar to the case of Tarab, which occurs when the listener the East when he heard "s" or "nay" on the lute or other of the machines east, where you hear cries of listeners request more or run-off when access to the case of the Sultanate music . This attracted a lot of jazz musicians from the likes of Eastern's assets in favor Ragab, the Brotherhood and their son Ziad Rahbani, Anwar Ibrahim, Spring Abu Khalil, Fathy Salama, Amir Saffar and Simon Shaheen, a large number of Aatih mentioned area for now

Enter these artists Arabs, they added a lot to jazz Kalaigaat Arab and shrines and innovative forms of living and Mnhah. This new and innovative moved away a little bit about musical genres many that were provided by the teams Takht-east, but maintained the style improvisations and distinguish Boqturabh to a more Jazzy "Jazzy" or as some call Jrovi "" Groovy On the other hand emphasize that jazz Arab did not follow exactly the assets rhythms and Hrmonaat jazz Western with that, I use some of these methods to serve this Alapetkaraljdidd as he did before them, both of Sayed Darwish, Mohamed Abdel Wahab, Brotherhood Rahbani and many others at the beginning of the last century, but that within attempts to innovative new aims to create a mix of art and civilization among Mosagy East and West through contemporary art and modern.

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