

Shuluq Ensemble

The Dream of Ibn Hamdis





Calogero Giallanza

wood flute, bass flutes,
gold flute

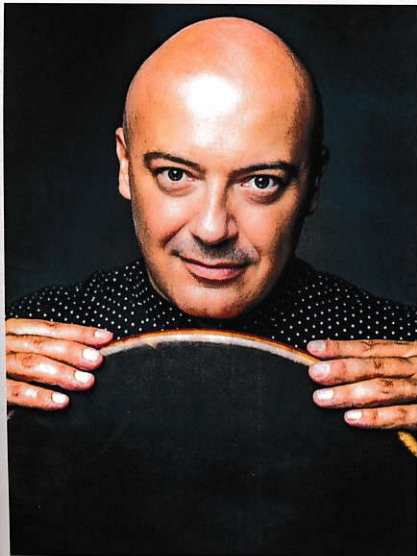
www.calogeroziallanza.net



Salim Dada

guitar, kwitra, vocal

www.salimdada.com



Andrea Piccioni

frame drum, tamburello,
zilli deff, percussions

www.andreapiccioni.net



Karima Skalli

vocal

www.karimaskalli.com

The Dream of Ibn Hamdis is a testimony. It is, above all, the evidence of a "sea between the lands", the Mediterranean Sea, cultural variation of a melted land, fluid sequence of cultures, real utopia of historical opportunities, geographical balance of the difference, metaphor for communication.

Nowadays, it is conversely, a monologue of silence, an evidence of pain; it is the image of a silent and desperate hand lying at the bottom of a sea; it's a field of waves in which the unnatural violence on freedom, the segmentation of a cultural uniformity forged by nature and centuries of history, has broken out.

The Dream of Ibn Hamdis, in the dark identity speculations, wants to become, conversely, a metaphor for memory, loud cartography of inclusion, moving space of images which run one after the other in a unique body of values, by imposing itself as that Mediterranean voice which daily pays the expensive price for an anti-historical hecatomb.

In the tradition introduced by Ibn Hamdis, Arab - Sicilian poet whose elegiac poem, after the Norman invasion, elevated himself to al-Andalus, namely to the extreme western borders around the XII century, **The Dream of Ibn Hamdis** is, in the same way, the synthesis of a mystical experience thundering into the

post global village travellers' mind and soul, overlooking, after walking down timeless medinas, from any window of **Mare Nostrum** on an unspeakable pluriverso of universes: from *Noto to Tunis*, from *Bejaia to Majorque*.

The magnificent trio, Shuluq Ensemble, with the winds of **Calogero Giallanza**, strings of **Salim Dada** and percussions of **Andrea Piccioni**, with the exceptional participation of the voice of **Karima Skalli** in **The Dream of Ibn Hamdis**, brings out, by closing our eyes, Punic fishermen's joyful melodies, scientific rhythms, *Ipazia's* stars reading, the rumbling sound of amphoras, the saline breeze carried by the desert wind, it is attractive magic, it is oasis' suggestion into the idyllic Arabic and purple sunsets. It is the divine combination of *assâtir* (legends) and people, of stars and sailors, or art and peace, of algebraic and musical codes. And it is the symbol of a noble demand: hands off the unique Mediterranean. Therefore, the musical project of **The Dream of Ibn Hamdis** poses itself as a miracle zamzam in time of advancing spiritual desertification, freezing into the power of detail the resounding micro-perceptions of an endless breath, the one coming from a boundless space, in which the absolute fusion of voice, musical instrument and epiphany, becomes, even today, the last gift of the unique Mediterranean culture.

Luciano Armeli Iapichino

1. Mnajdra	09'33
2. Behind the Sea	04'44
3. Histoire de la montagne d'olivier	04'18
4. Maremosso	04'17
5. Ritu Riyadh	03'54
6. Siciliana	05'46
7. Istikhbar	02'26
8. La ballade méditerranéenne	06'20
9. Nwiba Skallia	07'14

Total duration: 48'36

1. Mnajdra

Music Calogero Giallanza (2014)

Giallanza (bass flute), Dada (kwitra),
Piccioni (frame drum, zilli deff, spring drum, wind tube)

The temple of Mnajdra is a prehistoric archaeological site located near the temple of Hagar-Qim on the island of Malta. It was built around the 3rd millennium BC, prior to Stonehenge and to the pyramids. Sitting on the cliff overlooking the sea, we watch the horizon and listen to the wind and the sounds; the echoes of this most ancient history, of the Mediterranean, of its people.

2. Behind the Sea

Poem Ibn Hamdis (XIIth C.)

Music Salim Dada (2019)

Skalli (vocal), Dada (guitars), Giallanza (wood flute),
Piccioni (frame drum, triangle)

In the pain of separation and longing the Island, Ibn Hamdis remembers his homeland of Sicily, like every immigrant, forced or obedient to leave, carrying his homeland wherever he left and travelled.

Lyrics:

*O sea, beyond you lies a paradise,
In which I was dressed in delight, not in misery
While I was looking for him in the morning,
You stood between us in the evening
If I were allowed what I want,
While by the sea our reunion was prevented
I would climb the crescent, like a boat,
Until I embrace the shimmering sun*

وَرَأَيْتُكَ يَا بَحْرُ لِي جَنَّةٌ
لَيْسَتْ النِّعِيمُ بِهَا لَا الشُّقَاءُ
إِذَا أَنَا حَافِلْتُ مِنْهَا صَبَاحاً
تَعَرَّضْتُ مِنْ دُونِهَا لِي مَسَاءُ
فَلَوْ أَنَّي كُنْتُ أُعْطِيَ الْمُنَى
إِذَا مَنَعَ النَّجْرُ مِنْهَا اللَّقَاءُ
رَكِبْتُ الْهَلَالَ بِه زَوْراً
إِلَى أَنْ أُعَاتِقَ فِيهَا ذُكَاءُ

3. Histoire de la montagne d'olivier

Music Salim Dada (2004)

Dada (guitar), Piccioni (tamburello)

Olive branch, symbol of peace, green earth, depth of origins and rooting in the land. Between the Amazigh groans and the Celtic dance, the story of the Mount of Olives tells the history of the Mediterranean Sea; the history of human civilizations.

4. Maremosso

Music Andrea Piccioni (2017)

Piccioni (tamburello), Dada (guitar),
Giallanza (bass flute)

Maremosso (*rough sea*) is the title of this composition for frame drum. The title represents the wave of negative emotions that sometimes risks overwhelming and suffocating our ego, and how art can transform those emotions into a creative impulse.

The piece begins with the sound of rain that slowly becomes a storm until it becomes the main rhythm of the piece, which changes from a cycle of 4 to 5 within modules stacked like Chinese boxes, as a transformative step for emotions to be conveyed in a creative process through "*doing*", and not through "*thinking*". I find this image very representative of the practice on frame drums in the specific, and in general in every artistic form; everything your mind can visualize, your body is able to realize it.

If you believe that the realization of any work is too difficult or complicated, you are creating a block inside you that you will not be able to overcome. Do not think about it, do it! Don't try it, do it!

5. Ritu Riyadh

Poem & melody Algerian traditional
Music Salim Dada (2001)

Giallanza (bass flute), Dada (kwitra),
Piccioni (frame drum, zilli deff, spring drum, wind tube)

Lyrics:

And if the flowers cover the vales and hills

Oh my soul, oh my Lord,

You will see the beauty of daffodils

Around them violets, myrtles and pomegranates

with basils ... Oh my soul, oh my Lord,

You will see the beauty of daffodils

The musk will smell with the blowing breeze

Oh my soul, oh my Lord,

You will see the beauty of daffodils

ريت الرياض قد ليس ثوبًا جديد من نوار

يا روحي .. أه يا مولاي

تري البهاء والنرجس

حوله بنفسج وإيباس وحيق مع الجُلتانار

يا روحي .. أه يا مولاي

تري البهاء والنرجس

إذا يهبُ النسيم نشمُ مسك الزُهر

يا روحي .. أه يا مولاي

تري البهاء والنرجس

6. Siciliana

Music Calogero Giallanza (1999)

Giallanza (wood flute), Dada (guitar),
Piccioni (tamburello, sansula), Skalli (vocal)

The Siciliana, revisited as a musical form, clearly represents Sicily with its sunshine and melancholy, but by extension Italy, Europe, and the West as well. The legitimate dream of so many men, women and children, is to hope for a better life, far from hunger and war: a dream which for so many turns into tragedy. This piece is dedicated to those too many children drowned in the Mediterranean following that dream: a final lullaby, rocked by the sea and the waves, trying to give peace and rest to these little Angels.

7. Istikhbar

Music Salim Dada (2011)

Dada (guitar)

Celebrating the spring is a principal theme in Maghreb singing of Andalusian origin. Retrieving an old melody with a new garment for the "Ritu Riyadh" Algerian's inqilab from the Raml Maya tune.

8. La ballade méditerranéenne

Music Salim Dada (1999)

Dada (guitar, vocal), Giallanza (golden flute),
Piccioni (tamburello)

Refined Mediterranean sounds and rhythms... enriched by the beauty of the sea, the fragrance of nature and the optimism of the future. The feeling of freedom and youthful joy of one of the oldest compositions of the author.

9. Nwiba Skallia

Poem Ibn Hamdis (XII° C.)

Music Salim Dada (2019)

Skalli (vocal), Dada (kwitra, guitar), Giallanza
(wood flute), Piccioni (frame drum, zelli deff)

In the Maghreb, the Nawba has its origins in Andalusian music that is similar to both East and West. It's a succession of songs and music of unchanged structure according to the country and composed around a single tab' (Maghrebian musical mode) with the use of several rhythms as well as several types of poetry.

By its structure and aesthetics, the antic Nawba has also inspired many composers and various kinds of creations in the fields of literature, cinema and performing arts. In his music composition, Salim Dada composes and dedicates this little Nawba to Karima Skalli and Ibn Hamdis in tribute to their Sicilian affliction, hence the title: "Nwiba Skallia".

Lyrics:

Passion scattered my tears' sealing in turn
I wanted to stifle the embers, but they still burn
I didn't know that tears had inside,
What helps fire light flames, once cried!

You tortured my tender heart
Unfairly, with a cruel heart
My body 's no longer pure,
When my heart is set apart

I angered every enemy
That you elated for your admirer
Whom will give me patience
Against this pain's desirer

How eager is my farness?
To breath your nearness
Imagining so closer to you, how will I feel?
When I attempt to embrace your heel

I, for my peace and love, am drifted
You, for your war, are pretty gifted
Your pride will increase and will always raise
As your arrogance and ego will rise

Release my heart so softly sealed,
Your love 's the one and only shield
Your blames are so gratifying wield
They turned my life to flourishing fields

وَجَذُّ عَنِ الدَّمْعِ فَضْنُ الْخْتَمِ فَانْسَكِبَا
بِهِ أَرْدَتْ خُمُودَ الْجَمْرِ فَالْتَهَبَا
وَمَا تَبَقُّتُ أَنْ الْمَاءَ قَبْلَهُمَا
يَكُونُ لِلنَّارِ مَا بَيْنَ الْخَشَا حَطَبَا

عَذَّبْتَ رِفَّةَ قَلْبِي
ظُلُمًا بَقِشُوا قَلْبَكَ
وَبَسَمْتَ جِسْمِي سَقَمًا
وَمَا شَفِيتُ بَطْنَكَ

اسْخَطْتُ كُلَّ عَدُوٍّ
رَضِيَّتِهِ لِمُحِبِّكَ
مَنْ لِي بِصِنْرِ جَمِيلٍ
عَلَى رِيَاضَةٍ صَعْبِكَ

فِيَا تَشْوَقَ بُعْدِي
إِلَى تَنْسَمَ قُرْبِكَ
أَمَّا وَمُرْسَلٌ وَخَفٍ
يُغْرِي بِتَقْبِيلِ كَعْبِكَ

لَقَدْ جَنَحْتُ لِسُلْمِي
كَمَا جَنَحْتُ لِحَرْبِكَ
فِيَالْذَّلَالِ الَّذِي زَا
دَ فِي مَلَاخَةِ عَجَبِكَ

فُكِّي مِنَ الْأَسْرِ قَلْبًا
عَلَيْهِ طَائِعُ حَبْلِكَ
وَنَعْمِينِي بِعَتَبِي
فَقَدْ شَقِيتُ بِعَتَبِكَ



Shuluq Ensemble

The Dream of Ibn Hamdis

Poems

Ibn Hamdis (2,9), Algerian traditional (5)

Musics

Salim Dada (2, 3, 5, 7, 8, 9), Calogero Giallanza (1, 6)
Andrea Piccioni (4)

Artistic Direction

Calogero Giallanza

Musical Direction & Arrangement

Salim Dada

Recording

Karima Skalli by Nadjib Gamoura at "Aminoss Studio"
Algiers (Algeria), February 18, 2019

Shulùq Ensemble by Stefano Bechini & Gabriele Ballabio
at "Entropy Studio", Perugia (Italy), March 1-3, 2019

Mixing

Dario Arcidiacono at "ArciStudio HD Recording"
Roma (Italy), March 4-9, 2019

Mastering

Stefano Bechini at "Green Brain Studio"
Tuscany (Italy), April 2019

Calligraphy logo

Ahmed Bouhafs

Arabic poem translation

Abderrahman Akrouf, Zahra Nesrine Zenina

Cover art & Graphic design

Pelin İğdebeli

Production

Shuluq Ensemble © 2019 www.shuluq.net

Musical Editor

Visage Music © s.a.s. 2022 N° Catalogo VM3040
www.visagemusic.it

Realized with the contribution
of the **PSMSAD Fund** (Italy)

