

RAMADANIYYAT  
رمضانيات

PRESENTED IN  
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NYUAD رواق الفن  
ARTGALLERY



Ramadaniyyat

World Premiere  
**Faraj Abyad:**  
*Andalusian Love Story*

A photograph of Faraj Abyad, a man with a beard and glasses, wearing a grey turtleneck and suspenders, playing a stringed instrument (likely a qanun or similar) against a dark red curtain background. The instrument is a large, circular, wooden stringed instrument with intricate patterns on its face.

A reinterpretation of  
classical Arabic music in  
the contemporary world.

Spend your Ramadan night listening  
to vocalist, multi-instrumentalist,  
and composer Faraj Abyad's mix of  
contemporary and classical poetry blended  
with classical Egyptian and Syrian sounds.

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**Apr 5, 2023**  
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# Welcome.

I am proud to welcome you to The Arts Center's eighth season, themed "Stories." At the root of the performing arts are stories. The stories told in the performances themselves. The stories each of us in the audience bring to the experience. The stories we leave with, as we create a shared history, are new every time. The stories we'll share as memories in the future.

For the second year, we are thrilled to collaborate with the NYUAD Institute and Art Gallery on Ramidaniyyat, to present a diverse series of public events for the holy month. This year's programs are designed around the theme of Al-Andalus. Nadia El Cheikh, Vice Provost for Cultural and Research Engagement at NYUAD explains: "This year's theme, Al-Andalus, is a term used by historians to refer to the period when Muslim sovereigns ruled over parts of the Iberian Peninsula. The theme aims to share the remarkable story of a unique time in history when Muslims, Christians, and Jews forged a common cultural identity that frequently transcended their religious differences and encapsulates stories of a time when these three groups managed to sustain relationships that enabled them to coexist, collaborate, and flourish."

At a moment when Abu Dhabi is celebrating the recent opening of the Abrahamic Family Houses, tonight's concert by Faraj Abyad, entitled "Andalusian Love Story", is a perfect enactment of the theme, blending contemporary and classical poetry with classical Egyptian and Syrian sounds, based on a series of love letters written between Ibn Zaydun and Wallada Bint Al Mustakfi. Tonight's performance will be followed by an interactive workshop tomorrow, on April 6 on how to set Arabic poetry to music using the Arabic Maqam and rhythm. After tonight's show, in the spirit of community, we invite you to join the artists and your fellow audience members for a casual suhoor.

We are thrilled to welcome back Mubadala as the lead sponsor of The Arts Center's season, and as the presenting sponsor of our *Off the Stage* series of workshops, talks, and audience engagement. Their commitment to the community of Abu Dhabi, and to the arts, is deeply appreciated.

We are grateful for The Arts Center's partnerships with the US Mission to the UAE, who support our youth educational activities. We invite you to join us on a rich artistic journey. The path may be new and unfamiliar. It may be comforting. It may be unexpected or challenging. No matter what path you travel, we hope you will always find that it is dynamic and diverse. The Arts Center is a place for discovery and for new inspiration.

As always, we invite you to approach our season with a sense of openness, curiosity, and adventure. Once the lights go on after the performance...what stories will you take with you?

## Come Curious. Leave Inspired.

**Bill Bragin**

Executive Artistic Director,  
The Arts Center





# Faraj Abyad- Kisses of Poetry

## Andalusian Love Story

### Composer's Remarks

This album is an important milestone for me as an artist and as an individual. I composed the music to poetry that encapsulate my religious, romantic, and philosophical journeys over the years. The music portrays the abstract elements of the poetry not explained by the words. In a sense, the melodies convey the emotions, while the poetry convey the messages. For each of the works below, I have included my thoughts and inspirations behind their compositions.

## فرج ابيض- قُبلة شِعْرٍ قصة حب أندلسية

### ملاحظات الملحن

أُخْتِيرَت القِصَائِدُ الَّتِي لَحْنَتَهَا فِي هَذَا الألبوم بعناية شديدة لتعبر عن رحلتي الشخصية في الحياة. تمثل مواضيع هذه القصائد تجاربي في الدين والحب والتأمل الفلسفي من خلال السفر. استلهمت ألحاني من الجانب الوجداني للشعر التي تعجز الكلمات عن إيصاله كاملاً، لينسجم الشعر واللحن معا في الغناء، فتعبر الأنغام عن المشاعر والكلمات عن الرسالة من خلف كل قصيدة. لكل من القصائد أدناه، قمت بتضمين أفكارتي التي ألهمت تأليف ألحاني لأشرك المستمع بتجربة صياغة هذه المؤلفات. إنه لمن دواعي فخري القول إن هذا الألبوم صُنِعَ بحب من قبل كل العاملين فيه، من الموسيقيين والمغنيين والشعراء وحتى مهندسي الصوت وفناني المرثيات. أأمل أن يلقى الحب الذي غرس في هذا العمل صداه لدى المستمع.







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# Kisses of poetry - Mahdi Mansour

The mountains of Lebanon can be conceptualized as the Andalusia of the East. Their beauty has inspired some of the most iconic poetry, music, and art in the Arab world. Here, we meet the poet of this piece that is the namesake of this album, "Kisses of Poetry." Mahdi Mansour is a Lebanese poet with a mastery of the art of classical Arabic poetry. His published works have earned him recognition in the world of contemporary Arabic literature. Mansour's poems are full of symbolic imagery that match their philosophical dimensions. This particular poem focuses on romance, love, and the beauty of the author's homeland. The speaker addresses his lover in metaphors—lips as almond vines, cheeks as rosewater—bringing to life the aesthetic images that bear the fragrances and senses of the Levant.

## ١. قُبلة شِعْرٍ - مهدي منصور

جبال لبنان تكاد أن تكون أندلس الشرق خضرةً وخصوبةً وشِعراً، حيث فيها التقينا بشاعر القصيدة التي تحمل عنوان هذا العمل، «قُبلة شِعْرٍ». مهدي منصور هو شاعر لبناني ذو تجربة شعيرية ناضجة حظيت باعترافٍ عربي تُرجم إلى حصوله على جوائز عديدة في مجال الشِعْر. تحفل قصائد مهدي بصور رمزية يوظفها فلسفياً لينتج شِعراً تضاهي صورته الجمالية أبعاده الفلسفية. لكن شاعرنا لم يبتعد كثيراً في الصور التي يخلقها في قصيدته الواردة في ديوانه الأول «قُبلة شِعْرٍ» عن جبال لبنان وكرومه حيث ترعرع وأقام. فشفاه محبوبته تشاكل كروم اللوز وخذأها يشبهان ماء الورد وحبه لها فوق ما تستطيع الكتابة، فتحتشد تعابيره بالصور الجمالية التي تحمل عبق بلاد الشام حيث كُتب ولُحن هذا العمل.

شفاهك كرم اللوز، واللوز سكرٌ  
Your lips are almond fields, almonds are sweet.  
وعيناك نهر الخمر، والشعر عنبٌ...  
Your eyes are a wine river, and your hair is the color of amber.  
وخذاك ماء الورد في كأس مغرب  
Your blushing cheeks are a glass of rose water during sunset  
وقبلة شعر عندها اللحن يسكرُ  
a kiss of poetry, where music is intoxicating.  
عشقتُ الى حدّ الجنون... ألم تري  
I loved you to the brink of insanity, can you not see,  
بأن عظامي من غرامك تُحفزُ  
that my bones are punctured by your love?  
أخال بأنني في الغرام مقيم  
I imagine I am dwelling in love,  
وأبدو مُحبباً فوق ما أتصور  
and I appear in love beyond my imagination  
وأني لأبدي بعض حبي... وفي الحشا  
and I show some of my love to you, while the love inside of me  
لأضعاف ما أبدي إليك وأظهر  
is much more than what I show





# Andalusian Love Story Part 1

## The tragic love of story of Poet Ibn Sahl of Seville

### I tried to hide my love inside of me - Ibn Sahl

This piece tells the story of a poet's paradox: the author's concealment behind the aesthetic imagery of their work, and at the same time the poetry's audacity to expose this concealment. Ibn Sahl of Seville was a 17th Century Andalusian poet from a Jewish family, who converted to Islam. In his life he struggled between secrecy and emotional expression. His religious sentiments were often mixed with his feelings of love until they synergized into one passion. When the names Moussa and Muhammad appear in his poems, the audience is confused: are the references sacred or adoring? In both religion and romance, our poet often reveals his true feelings and at other times conceals them. Despite his secrecy, he fails to conceal his love. He famously declares "The guilty person almost yelled, "Take me," in confession." "Kad Al Muribu B'an Yaqula Khuduni." These last words of the mawwal (vocal improvisation) are used until today as an idiom in Arab culture to describe one who cannot hide their feelings. Thus, this struggle that Ibn Sahl has with love and religion intrigues us and draws us to him.

## قصة حب أندلسية الجزء الأول قصة الحب الملحمية لابن سهل الإشبيلي ٢. ولقد كتمتُ الحُبَّ بين جوانحي - ابن سهل

يتلطف الشعر بناظميته، فيهبهم فضاءً حراً للتعبير عمّا قد يستعصب عليهم البوح به خارج حدوده. هذه قصة قديمة لتواري الشعراء خلف الصورة الجمالية للشعر ولجراً الشعر على فضح هذه التواري. تطوف بنا هذه القصة من إشبيلية القرن السابع عشر، حيث عاش شاعرنا ابن سهل الإشبيلي، وتستمر حتى تصل بنا إلى كويت شاعرتنا المعاصرة، ميسون السويديان. كلا الشاعران اختارا هذا التواري، ولكن عبثاً يفلح «الكتمان» أو «الصمت» في مقاومة سكب كل ما احتبس في دواخلهما على هيئة شعر. لشاعرنا الأندلسي اليهودي الذي اعتنق الإسلام أسباباً-- عديدة تدعوه للكتمان، فانفعالاته الدينية كثيراً ما اختلطت بانفعالات الحب حتى امتزجتاً معاً. وحين يرد اسماً «موسى» و«محمد» في قصائده، يحتر سامعوه إن كانت الإشارة هنا قدسية أم عشقية. ففي الدين والحب، كان على شاعرنا أن يوح حينا ويواري أحياناً. وفي كتمانه كثيراً ما يجابه بالفشل ويُقر بأنه «كاد المرير أن يقول خذوني». ولكن هذه الحيرة إزاء حياة هذا الشاعر هي ما تجذبنا إليه بالتحديد.

وَلَقَدْ كَتَمْتُ الحُبَّ بَيْنَ جَوَانِحِي

I have hidden love in my chest,

حَتَّى تَكَلَّمَ فِي دُمُوعِ سُؤُوتِي

until my tears revealed my love.

هَيْهَاتَ لَا تُخْفِي غَلَامَاتُ الهَوَى

The signs of love cannot be hidden for long.

كَادَ الفَرِيرُ بِأَن يَقُولَ خَذُونِي

The guilty almost yelled, take me, in confession.

# Damascus - Nizar Qabbani

Celebrating the Levant's beauty is a central theme of this album. As such, the next piece, "Damascus," represents the region's rich heritage. Nizar Qabbani, one of the most fundamental contemporary poets of the Levant, was born in Damascus in 1923. During his diplomatic service, he often traveled to capitals of the East and West. Despite his admiration for the many cities he visited, Qabbani's homeland remained the cornerstone of his poetry. His true love preceding all others.

## ٣. دِمَشق - نزار قباني

إن حضور الذاكرة المكانية للشام هي ركيزة أساسية لهذا العمل وهي سبب اختيارنا لقصيدة «دمشق» لتمثل التراث الزاخر لأحد أهم شعراء الشام المعاصرين، نزار قباني. ولد قباني في ١٩٢٣ في دمشق لأسرة محبة للشعر والفنون، وانطلق منها إلى عواصم العالم خلال انخراطه بالسلك الدبلوماسي. رغم هذا التردال الذي امتد حتى لحظة وفاته، بقيت دمشق حاضرة في شعره ووجدانه، فهي، كما يؤكد قباني «النساء جميعاً»، وهو وإن كان هارياً من سحرها إلا إنه في «قضاء الحب ما هرباً

مَرَشْتُ مُوقَّ تَرَاكِ الطَّاهِرِ الهُدْبَا

I laid down my eyes above your pure soil.

مَيَّا دِمَشقُ... لِإِذَا تَبَدَّ العُتْبَا؟

Oh Damascus, why are we starting the blame?

حَبِيبَتِي أَنْتِ... فَاسْتَلْقِي كَأَعْيَبِيَّةِ

You are my lover, lie down like a song

عَلَى ذِرَاعِي، وَلَا تَسْأَلِي السَّبَبَا

on my arm and do not ask me to clarify why.

مَيَّا دِمَشقُ... لِإِذَا تَبَدَّ العُتْبَا؟

Oh Damascus, why are we starting the blame?

أَنْتِ النِّسَاءُ جَمِيعاً.. فَا مِنْ أَمْرَأَتِي

You are all women summarized in one;

أَحْبَبْتُ بَعْدَكَ.. إِلَّا ذُنُوبَهَا كُذْبَا

no women I loved after you was real.

يَا شَامُ، إِنْ جَرَّاجِي لَا ضَمَّافَتْ لَهَا

Oh Damascus, my wounds have no borders.

فَامْسَحِي عَنِ حَبِيبَتِي الذُّرْنَ وَاللَّعْبَا

Sweep away the sadness and exhaustion off my forehead.

أَنَا قَبِيلَةٌ عُشَّاقِي بِكَامِلِهَا

I am a whole tribe of lovers.

وَمِنْ ذُمُوعِي سَقَيْتِ البَحْرَ وَالسَّحْبَا

My tears filled the sea and the clouds.

كَمْ مَجْبُرٍ.. وَهُمُومٍ البَرِّ تَسْكُنُهُ

How many stranded sailors are burdened with a yearning for the shore?

وَهَارِبٍ مِنْ قَضَاءِ الحُبِّ مَا هَرَبَا

And how many runaways from the destiny of love could not escape?

No matter how far I am from Damascus, I will never escape her love.

# Andalusian Love Story Part II

## The love story of Poets Wallada Bint Al Mustakfi and Ibn Zaydun

This work is a love saga that takes place in Andalusia between Ibn Zaydun (1003-1071) and Wallada Bint Al-Mustakfi (994-1091). The selection of five poems, each with different musical compositions, and two performances by male and female voices, is an attempt to revive this tumultuous love story. The poems chosen express the spectrum of this story's elements such as love, jealousy, hostility, grievance, and hope. In this poetic drama, while the lovers try to keep their relationship a secret, their love is eventually revealed. In speaking of this, Ibn Zaydun states, "Loving you exposed me to the world." The tables soon turn on the relationship when jealousy takes a hold of Wallada's heart. She says, "I am protective of you, fearful of the world." The two lovers turn into enemies, even while love remains firmly in their hearts, as Ibn Zaydun famously admits, "I will love my enemies." The work concludes with a message of hope, "a hope that my days and my eternity understand its value."

## قصة حب أندلسية الجزء الثاني قصة حب ابن زيدون وولادة بنت المستكفي 5. ساجد أعدائي لأنك منهم - ابن زيدون

تحدث ملحمة العشق الرئيسية في هذا العمل في الأندلس بين ابن زيدون (١٠٠٣-١٠٧١ م) وولادة بنت المستكفي (٩٩٤-١٠٩١م). إن اختيار خمس قصائد، كلًا منها بألحان مختلفة، وبأدائين لصوتين رجالي ونسائي، لهما محاولة لإعادة إحياء هذا الحب الصائب في مساره وتحولاته. لهذا الغرض، جاء اختيار القصائد الخمسة ليعبر عن طيف عناصر هذه القصة من عشق وغيره وعداء وتظلم وأمل. يرمي الصوتان الغنائيين إلى إظهار ارتباطك العاشقين كما تعبر عنهما الكلمات المختارة. فمحاولة إخفاء قصة العشق بمواعيد ابن زيدون وولادة حين يكون «الليل أكنم للسر» تبوء بالفشل، يشكو ابن زيدون في مطلع القصيدة الأخرى «يا من عذوت بها في الناس مُسْتَهْرًا». تأخذ العلاقة بالتحول حين تأخذ الغيرة بالاستفحال في قلب العاشقة التي تعلن «أغار عليك من عيني ومثي»، ويتحول العاشقان إلى عدوين وإن بقي العشق متمكنًا من قلوبهما، فيقر ابن زيدون بأنه «سيحب أعداءه» متمسكا في نهاية العمل بأمل أخير «الدهر يعلم والأيام معنا».

سَأَجِدُّ أَعْدَائِي لِأَنَّكَ مِنْهُمْ

I will love my enemies because you are a part of them

يَا مَنْ يُصِحُّ بِمَقْلَتَيْهِ وَيُسِقِّمُ

Oh the one who's eyes heal me but yet make me ill

أَصْبَحْتُ تُسَخِّطُنِي فَأَمْنُكَ الرِّضَى

You trigger my anger, but yet I reciprocate by satisfying you

مَحْضًا وَتَظْلِمُنِي فَلَا أَتَظَلَّمُ

And you treat me unjustly and I don't complain

-ابن زيدون-

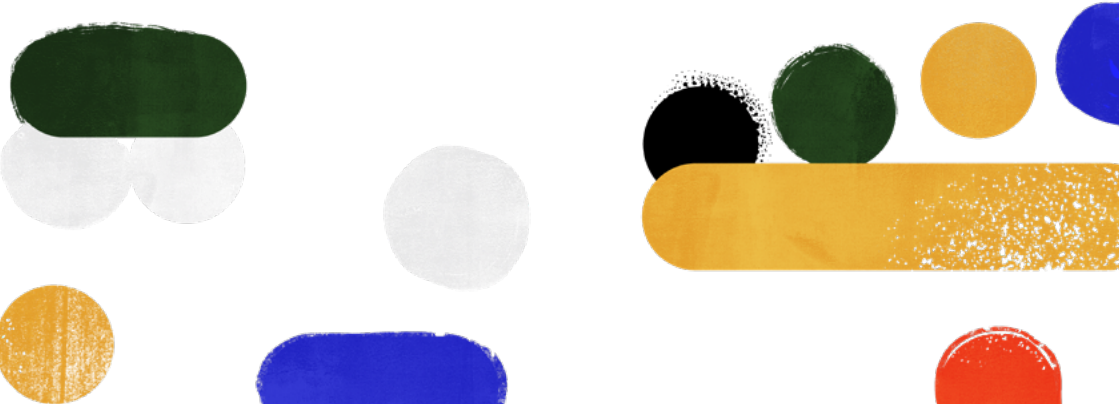


**If only I could hide you in my eyes**  
**- Wallada Bint Al Mustakfi**  
**أغار عليك من عيني ومني**  
**- ولادة بنت المستكفي**

أغار عليك من عيني ومني  
I am protective of you, fearful of the world;  
ومنك ومن زمانك والمكان  
of my eyes, me even you.  
ولو أني خبأتك في عيوني  
If I had you in my eyes  
إلى يوم القيامة ما كفاني  
until; the world ends, it would not be enough.  
-ولادة بنت المستكفي-

**+ Loving you had exposed me to the world**  
**- Ibn Zaydun**  
**يا مَنْ غَدَوْتُ بها في الناس مُشْتَهراً**  
**+ ابن زيدون -**

يا مَنْ غَدَوْتُ بها في الناس مُشْتَهراً  
Loving you had exposed me to the world.  
قلبي عليك يُقاسي الهمَّ والفكر  
My heart is preoccupied, longing for you.  
إن غيبت لم ألقِ إنساناً يُؤنسني  
When you're absent, none can console me.  
وإن حَضرت فكلُّ الناس قد حضر  
When you're present, the whole world seems within my grasp.  
-ابن زيدون-



**When the night falls**  
**- Wallada Bint Al Mustakfi**  
**ترقّب إذا جنّ الظلام زيارتي**  
**- ولادة بنت المستكفي**

ترقّب إذا جنّ الظلام زيارتي  
When night falls, anticipate me visiting you.  
فإني رأيتُ الليلَ أكتُمُ للسرِّ  
For I believe night is the best keeper of secrets.  
ووبي منك ما لو كانَ بالشمسِ لم تلح  
I feel a love for you that if the sun had it, it would not shine,  
وباليدِ لم يطلعَ وبالنجمِ لم يسرِ  
nor the moon rise, nor the stars begin their nightly journey.  
-ولادة بنت المستكفي-

**Oh displaced lover, you live within my heart**  
**- Ibn Zaydun**  
**يا نازحاً وضمير القلب مثواه**  
**- ابن زيدون**

يا نازحاً وضمير القلب مثواه  
أستتكَ ذنباك عبداً أنتَ مولاة  
Oh, lover, far away, and you yet you live in the heart.  
Did your troubles make you forget a servant of yours.  
علّ الليالي تُبقيني إلى أمل  
الدهرُ يعلمُ والأيامُ معناه  
May the nights keep me alive till I reach a hope.  
A hope that my days and my eternity understand its value.  
-ابن زيدون-



# Biographies



## **FARAJ ABYAD**

Faraj Abyad is a Syrian-American composer, singer and a multi-instrumentalist based in New York City, who specializes in performing traditional Arabic music. He performs concerts internationally, in which he gathers distinguished musicians and singers from the West and East, to advocate classical Arabic music in a contemporary world. He has been featured at New York's Carnegie Hall and the Metropolitan Museum of Art representing Classical Arabic language through his compositions. His first album "Kisses of Poetry" released in March 2023 highlights works of the great philosophers and poets of the Arabic world from the Andalusian period (11th century) until the modern day.



## **YARUB SMARAIT: VIOLIN (DIRECTOR)**

Yarub Smarait's career as a violinist has taken him all over the world, putting him at the forefront of a new generation of musicians emerging from the Arab region. Yarub was born in Amman, Jordan, but now lives in Abu Dhabi, United Arab Emirates. Inspired by traditional fusions, Yarub's music radiates with an international appeal that transcends languages, making complex compositions easy on the ear. He doesn't shy away from breaking the rules, resulting in unique sounds and compositions. Yarub is curious and adventurous, absorbing influences from Eastern Europe, Transcaucasia (Georgia, Armenia and Azerbaijan) and the Balkan region. His exploration of Arabic music has also cemented his unique musicality and a distinctive technique in reinterpreting oriental tunes. Yarub's performances have impressed audiences across the Middle East, North Africa, Europe and the United States of America. Yarub is currently and instructor at Berklee Abu Dhabi.

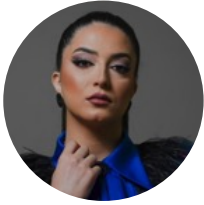


## **ISMAIL LUMANOVSKI: CLARINET (SOLOIST)**

The extraordinary clarinetist Ismail Lumanovski is a musical force of passion and dynamic virtuosity. Already of international distinction, Lumanovski has launched a major career as a soloist, chamber musician in both classical and crossover repertoire. His synergistic blend of natural talent and training combines the spirit of folk music with the discipline of classical music. His performances have been widely reviewed. The New York Times wrote of his work under Pierre Boulez, "the soloist — the brilliant, fearless young clarinetist Ismail Lumanovski — aligned himself with various instrumental contingents of the large ensemble." Lumanovski's playing may be heard on his recordings with the New York Gypsy All-Stars, Secret Trio, Fall of the Moon and Liquid Clarinets.



# Guest Vocalists



## **LUBNA NAFAA**

Lubna Nafaa is a Syrian singer. She graduated from the Higher Institute of Music in Damascus in 2022. She started her journey with music at the age of ten, she was a pioneer of the country level for three consecutive years. She started studying music academically on the violin, after that she graduated from the Arab Institute, then she was accepted into the Higher Institute of Music in 2017. Her journey with art began in a deeper way she was a key member as a solo singer and choir in many bands and orchestras in Syria such as The Syrian National Band for Arabic Music, the Syrian Symphony Orchestra, Marie's Orchestra, Orpheus Orchestra, Damascus Orchestra, Syrian Women's Oriental music. She has presented several theatrical performances (and musical operas): *Victory is an Hour of Patience* by the Syrian composer Taher Mamelli, *Ornina* operetta by the Syrian composer Nazih Asaad, the operetta *Jarih Watan* by the Syrian author Raad Khalaf, the operetta *Syrian Rhapsody* that was held at Expo Dubai 2020 by the Syrian author Iyad Rimawi.



## **ELISSAR ALSAÏD**

Elissar Alsaïd is a Syrian singer and pianist, graduated from the Higher Institute of Music in Damascus with an oriental singing specialty under the supervision of Professor Linda Bitar, participated in more than 10 concerts in the Damascus Opera House as a solo singer. Participated in a ceremony on the occasion of the UAE National Day at the Damascus Opera House with the Syrian National orchestra for Arabic Music and was honored at the UAE Embassy in Damascus at the request of the President of the UAE Sheikh Mohammed bin Zayed Al Nahyan. She worked in teaching singing and playing the piano in Damascus and now works at Melodica music and dance school in Dubai, UAE.



## **SARAH DARWISH**

Sarah Darwish is a Syrian singer based in Dubai. She studied oriental singing in the Higher Institute of Music and Dramatic Arts in Damascus. She started her career at a young age by singing music soundtracks and themes for popular drama series and movies. She produced her own songs while studying and traveled to several countries to perform album releases on many stages such as opera houses and Dubai Millennium Amphitheater and others. She is a vocal and piano coach now based in Dubai, teaching Arabic, pop, rock, classical genres of music.

# Special Thanks

# شكر وعرفان

سعادة هدى إبراهيم الخميس كانو لإيمانها بهذا العمل منذ بدايته وحتى إثماره  
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from its beginnings and bringing it to fruition.

لم يكن لهذا العمل أن يرى النور لولا إيمان وتشجيع  
To everyone who always believed in me from the start,  
this work could not have come to life without you.

Special thanks to Barjeel Art Foundation for artworks by  
Jewad Salim, Safwan Dahoul, and Ezekiel Baroukh.

Compositions commissioned by ADMAF.

## The Ensemble

Faraj Abyad - Vocals and compositions  
Yarub Smairat - Violin 1  
Anas Srayaldin - Violin 2  
Muhammad Kblawi - Violin 3  
Bassem Al Jaber - Bass

Alissar Alsaïd - Vocals  
Loubna Nafaa - Vocals  
Sarah Darwish - Vocals

Ismail Lumanovski - Clarinet  
Ahmad Iskandarani - Nay  
Nareg Abajian - Piano  
Odai Suliman - Qanun  
Khaled Badrieh - Oud  
George Malek - Guitar

Fadi Alkhouri - Percussion 1  
Afif Dahbar - Percussion 2  
Kifah Zeineddine - Percussion 3



# The Arts Center Team.

**Sahwa Abdelmonim**

Events Services Associate

**Reem Allam**

Associate Director  
Of Artistic Planning

**Meera Al Sayegh**

Artistic Associate

**Bill Bragin**

Executive Artistic Director

**Philip Burger**

Technical Theater Specialist

**Liriana Carerra**

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**Leila Debbazi**

Manager Of Administration  
And Artist Management

**Simon Fraulo**

Lighting Manager

**Estelle Galloway**

Assistant Audio Manager

**Lana Goliath**

Senior Associate Producer

**Sabr Hemming**

Assistant Lighting Manager

**Lulwa Hasan**

Audience And Events  
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**Jennifer Hind**

Technical Theater Specialist

**Nico Jahns**

Technical Stage Manager

**Kevin Ke**

Marketing Consultant

**Bea Laszlo**

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Director Of Marketing

**Chris Pye**

Director Of Production

**Jonathan Pettigrew**

Technical Theater Specialist

**Gareth Roberts**

Assistant Technical Stage Manager

**Reem Saleh**

Associate Director Of External  
Relations And Partnerships

**Roger Scheepers**

Audio Manager

**Josie Simm**

Technical Theater Specialist

**Timothy Theunissen**

Technical Theater Specialist

**Subin Thompson**

Technical Theater Specialist



## THE ARTS CENTER CREDITS

**With very special thanks to our Front of House Team!**

### **Interns:**

Michael Leo Kokkat, Nichole Campbell, Teagan Mountcastle, Chico Park, Dori Ilosvai, Alexandra Najm, Ibad Hasan, Hoor Ahli, Yegor Hes, Vanessa Kors

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