פסטיבל הולגאיב
HULLEGB FESTIVAL
הולגאיב 7
ליצירת ישראלית-אתיופית
ISRAELI-ETHIOPIAN ARTS
טריו-כ"א בכסלו תשע"ז
2016 בדצמבר
מנחת אמנות: אפי בניה
Welcome to the Hullegeb Israeli-Ethiopian Arts Festival

The festival’s name emphasizes it being an Israeli Ethiopian event that proudly presents the culture of immigrants from Ethiopia, emphasizing its centrality in Israel’s cultural and artistic life. The festival fulfills my vision concerning cultural pluralism in Israeli society and the unique contributions made by Ethiopian immigrants to the Israeli cultural mosaic. Clearly, Israeli culture is not monolithic. Rather, it comprises a variety of styles, genres and traditions. Together, these constitute a refreshing cultural phenomenon producing a fascinating multi-colored array.

At every event in the festival viewers will be able to observe the interactions and artistic collaboration between Ethiopian immigrants and members of other communities. I believe that a multifaceted culture can only be thus created, enriching us with a wide range of voices, expressions and sounds.

To my mind culture and the arts serve as a bridge among peoples, communities and nations. The festival not only strengthens the network of interactions between members of different communities in Israel, but also nurtures and develops the link between arts and artists from Israel and their colleagues in Ethiopia.

Alongside artists from Israel, the festival will be hosting contemporary Ethiopian artists, thereby providing a rare opportunity to become familiar with current artistic activity in Ethiopia. The festival moves between the past and fascinating current activity.

I salute all those who work to make this project possible, and in particular Effie Benaya, Confederation House director and the festival’s artistic director. I believe that this festival, with its varied performances, will succeed, as in the past, in keeping us spellbound.

Sincerely,

MK (Reserve Brigadier General) Miri Regev

Minister of Culture and Sport
Welcome to the 7th Hullegeb Festival,

The Hullegeb Israeli-Ethiopian Arts Festival opens a vibrant window to the voices and sounds that hold a place of pride in world music. The festival opens with “the Ethiopian Aretha Franklin”, Aster Aweke, many of whose songs have become unofficial anthems for members of the community. Another rare Ethiopian artist is 93-year-old Emahoy Tsegu-Maryam Guèbro who lives in the Ethiopian church in Jerusalem. Guèbro is the focus of a performance devoted entirely to her marvelous melodies, performed by Maya Dunietz.

Two events with multiple participants will take part in the festival: a performance devoted to the golden age of Ethiopian music, Tespa (“hope”); and Alemayetu: A World of Its Own—a celebration of ensembles, bands and artists who present the many faces of authentic Ethiopian culture.

Along with these, the festival is filled with other marvelous events: the Ad-Yavo ensemble will connect with traditional Ethiopian music, the AvevA group will amaze us with an Afro-soul performance, the Tezeta ensemble will host Shlomo Gronich, the Beta Dance Troupe will perform a work inspired by the traditions of the Tigray tribe, dance artist Chulot/Iskias Tzvika will perform a humorous dance-theater work and our house theater ensemble Hullegeb will continue to boldly touch the burning heart of the Ethiopian community in Israel.

I wish all of you an unforgettable experience.

Effie Benaya
Artistic director

Dear Guests,

Ethiopian arts, in all their variety, are an important and meaningful part of the multi-cultural fabric of Israeli society. Ethiopian culture presents a special and significant aspect of Israeli society. It merits exposure to a wide audience and deserves our attention and a place in our mainstream culture.

A healthy society is one that encourages hearing the full range of its voices, facilitating a varied and profound exchange. In this connection, the Hullegeb Festival and the activities that run through the entire year at Confederation House in Jerusalem to promote multi-cultural arts, constitute a focal point of forces seeking to enrich, expose and provide expression for the multiple voices in Israeli society.

The Beracha Foundation has been supporting the Hullegeb Festival for a number of years and we are proud of the festival’s development, of the works and collaborations created over the years, and of the interest that the performances and ensembles have generated. The large audiences attending the festival are exposed to the marvelous abilities of the artists in expressing voices from the past and the sources of the Ethiopian community in Israel, together with ones symbolizing the present and the will for a future in which every voice can be heard.

I would like to thank all of the artists and the producers and designers of the festival and wish you all a fascinating and enriching experience.

Sincerely,

Dr. Tali Yariv-Mashal
Beracha Foundation Director
Aster Aweke is the greatest Ethiopian vocalist today and is often referred to as the "Ethiopian Aretha Franklin." Born in Gondar, Aweke began her career as a young girl at the end of the 70s as vocalist in various bands, including the well-known Ruha. She appeared in the main clubs and hotels in Addis Ababa and later began a successful solo career that brought her vocal style, reminiscent of other great Ethiopian female vocalists, such as Bizunesh Bekele, to prominence.

In 1981, despairing of the oppressive political atmosphere of the ruling military junta, Aweke left Ethiopia and emigrated to the US where she enjoyed great success among members of the Ethiopian community. Aweke now resides in Los Angeles and has released 24 albums. Many of her songs have become unofficial anthems in Ethiopia, where she enjoys great popularity to this day. When she returned to Addis Ababa for the first time after a series of performances in 1997, hundreds of fans awaited her arrival at the airport and tens of thousands attended the performances. Since then, she has performed regularly in her homeland.
A one-time festival with multiple participants that presents the richness and the many shades of authentic Ethiopian music and culture, with the finest Israeli artists. Participants in this celebration include members of the Hudna Orchestra, who play original music influenced by African rhythms, along with the Adyabo ensemble, which plays traditional Ethiopian music, and selected guests including Tespiya Ngetu, a rising star on the Israeli-Ethiopian music scene, and dancer Aviv Abeba Yosef.
The 60s and early 70s in Ethiopia are known as the golden age of Ethiopian music, up to the military junta’s rise to power. During those years, Ethiopian music absorbed varied influences of pop, rock and jazz and local superstars like Mahmoud Ahmed, Alemayehu Eshete, and Aster Aweke created, incorporating these influences in their songs, which to this day remain popular in Ethiopia. Saxophonist and vocalist Abate Berihun, one of the outstanding musicians to emigrate to Israel from Ethiopia, leads an ensemble of young performers, including the promising vocalist Kenobesh Abeba, in a tribute to this important period in the history of Ethiopian music.
Maya Dunietz returns to piano compositions by Sister Emahoy Tsegue-Maryam Guèbrou, a Jerusalem legend who lives in the Ethiopian church in Jerusalem. Dunietz, one of the most original and brilliant composers, pianists and sound artists on the local scene has, in recent years, given piano recitals of the marvelous music by Emahoy Tsegue, works that move on an axis between Western classical, traditional Ethiopian and church music. Dunietz will host accordionist Asaf Talmudi and vocalist Hiwot Mekonnen.
Aveva Dese vocals
Elisee Akowendo drums, vocals
Omer Lutzky bass vocals
Asaf Lavie keyboard vocals
Tamir Hillel guitar vocals
Solomon Kehati masenqo

Aveva and her ensemble present a sensuous Afro-soul performance filled with love. They focus upon a rebellious and liberating beat, where African groove mixes with the urban beats of Tel Aviv, leaving no choice but to get up and dance. Soloist Aveva Dese’s rare voice and powerful songs, performed in English and Amharic, deal mainly with the theme of freedom. The ensemble has been performing for three years and is currently working on its first soon-to-be-released album, produced by Yossi Fein.
This unique musical ensemble is dedicated to Ethiopian ethnic and traditional music. The ensemble offers traditional arrangements alongside modern ones and specializes in musical styles from different regions of Ethiopia: Adyabo (like the ensemble's name), Tigray, Amhara, Gurage, Wolaita, Oromia and others. Its performances combine dance and song, while its members play ancient Ethiopian musical instruments: masenqo, a harp-like stringed instrument; krar, a 5-stringed harp-like instrument known since the time of King David; and washint, an Ethiopian reed flute.
This is a fantasy about a heartbroken bachelor and four refugees from Eritrea being pursued by security forces. The exhausted and hungry refugees find safe haven in the home of Avi, a romantic bachelor. There, wounds sustained during the journey, power struggles and suspicions emerge, as well as a love affair between the romantic Avi and a beautiful refugee, Tuti. This is a relevant and very real urban legend on a meeting between worlds and fantasies that collapse over the course of a single night in Tel Aviv. The play is presented in three languages: Tigrinya, English and Hebrew.
The work Armija ("steps" in Amharic) presents a modern composition that draws upon the language of movement from elements of traditional dance of the Tigray tribe of Ethiopia.

The work centers upon a figure that is perhaps a mother, perhaps the leader of a flock of birds-dancers soaring after it in space along an unseen migratory route. The figure of the mother, protective and noble, plots courses within chaotic space in which a group of figures coalesces and disperses, like the movements of inhaling and exhaling. The dance moves between poles of fear and helplessness that burst forth when the flock loses its center, and moments of security in the bosom of the mother, who is alternately represented physically by various female dancers.

Dege Feder, also a vocal artist and painter, begins from the Ethiopian lexicon of dance movement, relying upon figures from Ethiopian culture, while creating contemporary variations of surprising freshness. The Beta Dance Troupe was founded in 2005 by Ruth Eshel and a group of dancers from the University of Haifa as a home for creativity and dance inspired by Ethiopian dance.
Entertaining and moving stories about social outsiders as seen through the eyes of Chulot/Tzvika Iskias. Iskias is an outstanding dancer, formerly with the Batsheva Ensemble, with an unusual personal story. Through his story we experience the story of present-day Israel and the way in which the individual and society deal with the complex reality here. Black Label is a work that combines theater, dance and humor and invites the viewer to partake in an uncommon experience, to observe his or her own life through another person’s body.
The Israeli-Ethiopian musical ensemble Tezeta ("longings" in Amharic) was founded two years ago by Confederation House with the aim of serving as a stage for the renewal of Israeli-Ethiopian musical culture. The ensemble’s musical director is saxophonist and vocalist Abate Berihun, whose work emanates from the heart of Ethiopian traditional music. Members in the ensemble play ancient and unique Ethiopian instruments, including the krar, an Ethiopian harp that legend has it was played in the time of King David, the one-stringed masenqo and the kebero drum array. The ensemble hosts vocalist and composer Shlomo Gronich, one of the most original artists active in Israel in recent decades.
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