

**10. KONYA
ULUSLARARASI
MİSTİK
MÜZİK
FESTİVALİ
22-30 EYLÜL 2013**



**10TH KONYA
INTERNATIONAL
MYSTIC
MUSIC
FESTIVAL
22-30 SEPT 2013**

10th Konya International Mystic Music Festival

Organized by Governorship of Konya Provincial Directorate of Culture and Tourism as part of Mevlana Rumi's birthday celebrations, Konya International Mystic Music Festival is one of the most appreciated festivals of the world in the field of mystic-traditional music. 10th edition of the festival will be September 22nd through September 30th, 2013.

The intention of the festival is to introduce mystical music traditions of the world emphasizing the authenticity and originality as much as possible in presentation. The Festival strives to commemorate Mevlana Rumi in the best possible way, in alignment with his pure, unbounded love for humanity and his trust in every human being, no matter who or what they are, and with no judgments, questions or prejudices.

Intensive preliminary work has been done for the 9th Konya International Mystic Music Festival. In order to encourage diversity, vivacity, and conceptual integrity, a variety of groups from many parts of the world have been considered.

The organization committee of the festival consists of

Dr. Sefa Çetin (*Deputy Governor*)

Dr. Mustafa Çıpan (*Director, Konya Provincial Directorate of Culture and Tourism*)

Mehmet Yünden (*Deputy Director, Konya Provincial Directorate of Culture and Tourism*)

Dr. Timuçin Çevikoğlu (*Ministry of Culture Artist, Festival Artistic Director*)



Intensive preliminary work has been done for the 10th Konya International Mystic Music Festival, organized by Provincial Directorate of Culture and Tourism of Konya. In order to encourage diversity, vivacity, and conceptual integrity, a variety of groups from many parts of the world have been considered.

The Art Director of the festival is Dr. Timuçin Çevikoğlu. Feridun Gündeş, Burak Kaynarca and Emre Soylu are commissioned as Assistant Art Directors. Feridun Gündeş who is also the curator, handles communications with the invited groups.

Burak Kaynarca and Emre Soylu is the director of the technical crew whose focus is audio-visual recording, editing, and montage.

Muammer Eroğlu is the webmaster. Enes Evren and Bahadır Uysal have designed both the logo and visual materials for the festival. İsmet Filizfidanoğlu is the designer of the booklet, invitation, poster, and billboard applications.

Dr. Mustafa Çıpan is the editor-in-chief of visual and textual publications. Dr. Çıpan has also edited texts translated to Turkish by Feridun Gündeş and Gevher E. Çevikoğlu, who prepared the original English texts by using a variety of sources, including the resources sent by the artists.

Amir Kaufmann, Erica Azim of "MBIRA", Pierre-Alain Baud of "Arts Nomades", Rebecca Guillaume and Fairouz Nishanova of the "Agha Khan Music Initiative", Robert van den Bos and Maria Theresa Butarelli of "Anmaro Asia Arts" made valuable contributions for the preparation of the publicity materials and communications with the artists.

Festival Program (22-30 September 2013)

22 Sunday		INDIA <i>Sangat: Rhythms of Indian Classical Music - Zakir Hussain</i>
23 Monday		FRANCE <i>Occitan Chants Lo Còr de la Plana</i>
24 Tuesday		Gurdjieff's Music and Movements Movements Foundation
25 Wednesday		SOUTH KOREA <i>Mystic Music and Dance of Korea - Palsandae</i>
26 Tuesday		ZIMBABWE <i>Mbira Music - Tichakunda Mbira & Caution Shonhai</i>
27 Friday		MOROCCO <i>Hadra Chefchaouen Rhoum - El Bakkali Ensemble</i>
28 Saturday		AZERBAIJAN <i>Mugham Music - Alim Qasimov</i>
29 Sunday		PAKISTAN <i>Shah-jo-Raag - Faqirs of Bhit Shah</i>
30 Monday		TURKEY <i>Sema (Whirling) Ceremony - Konya Turkish Sufi Music Ensemble</i>

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INDIA ZAKIR HUSSAIN

Sangat: Rhythms of Indian Classical Music

Classical music of the Indian subcontinent has a rich history of being one of the most developed expressions of our cultural heritage. Its foundations pre-date 5000 years, going back to the ancient Indus civilization. Many instruments such as harps, flutes and percussion instruments were found during the excavations at Harappa and Mohenjo Daro, the centers of the Indus valley situated in present day Sindh, Pakistan.

The earliest form of Indian music was based on chants or recitation of hymns, found in scriptures or Vedas. The music of the Vedic era was of a simple nature, yet it retained a systematic order, the basis of which is still in existence today. This system depended on a comprehensive rhythmic basis since it was based on exact and correct recitation of sacred texts. An extensively developed rhythmic system based on patterns called 'tala' and the ingenuity of percussion instruments used in Indian music are perhaps its most striking characteristics. Both northern and southern classical music has complex, all-embracing rules for the elaboration of possible patterns and each such pattern has its own name, though in practice a few talas are very common while others are rare. The most common instrument for keeping rhythm in Hindustani (North Indian) music is the tabla, while in Carnatic (South Indian) music it is the mridangam.

Zakir Hussain

Zakir Hussain is today appreciated both in the field of percussion and in the music world at large as an international phenomenon and one of the greatest musicians of our time. A classical tabla virtuoso of the highest order, his consistently brilliant and exciting performances have established him as a national treasure in his own country, India, and as one of India's reigning cultural ambassadors. Along with his legendary father and teacher, Ustad Allarakha, he has elevated the status of his instrument both in India and around the world. His playing is marked by uncanny intuition and masterful improvisational dexterity, founded in formidable knowledge and study.

The recipient of countless awards, titles and honors, including the title of Padma Bhushan (2002), Padma Shri (1988) Sangeet Natak Akademi Award (1991), Grammy in the Best Contemporary World Music category (2009), Order of Arts and Letters by France's Ministry of Culture and Communication. He received the distinct honor of co-composing the opening music for the Summer Olympics in Atlanta, 1996.



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FRANCE LO CÒR DE LA PLANA

Occitan Chants

Known also as Lenga d'òc by its native speakers, Occitan is a Romance language spoken in southern France, Italy's Occitan Valleys, Monaco, and Catalonia's Val d'Aran: the regions sometimes known unofficially as Occitania. It is a descendant of the spoken Latin language of the Roman Empire and its closest relative is Catalan. According to the UNESCO Red Book of Endangered Languages, four of the six major dialects of Occitan are considered severely endangered, while the remaining two are considered definitely endangered. According to the 1999 census, in France, there are 610,000 native speakers (almost all of whom are also native French speakers) and perhaps another million persons with some exposure to the language.

One source of the traditional Occitan repertoire stems from troubadours. Starting in high middle ages in the Occitan area, this tradition spread first into Mediterranean coast then into the central Europe. Minstrels all around the continent, in company of their instruments, sang their lyric poetry. Hand to hand with the troubadour tradition is the folklore, songs of the lovers, heroes and shepherds, some infused with stories from the religious lore like the stories of saints including many references to the pre-Christian pagan past. Sung in popular religious festivals which are a mixture of ancient pagan rites and early christian devotions, these songs betray an attitude of rejection of authority, a recurring theme in the region.

In the Occitan repertoire, religious songs are a reflection of the societies that followed one another and forged its monuments, its heroes and its landscapes, thus defining a variegated geography of the spiritual feeling in the Occitan area. Peopled by ghosts of a barely buried past, this territory still smolders from the battles between the monsters of pagan pantheons and saints of the new monotheistic order. Chants recites these ancient battles and songs of the poor people tells about Christ of the poor, riding a donkey and wretchedly dressed, wandering about the cities. These songs mostly get to be sung in familial or neighbourhood celebrations. Some people believe that the texts in these songs are very closed to the "apocryphal gospels", gospels not recognized by the official church. Belonging to a language which lost lots of its speakers, it is unfortunately not common to hear them at festivals anymore.

Lo Còr de la Plana

Founded by Manu Théron in 2001 and based in the "La Plaine" area of Marseilles, Lo Còr de la Plana has been reinventing meridional vocality of Occitan language, often mixing it with raw and sometimes violent archaic Mediterranean sound. Based on a repertoire of traditional songs, the group bring its music to life with voices and percussions. Dedicated to revive the Occitan heritage, polyphony and whatever can produce the beat, hands, feet, skin makes up the musical alphabet of Lo Còr de la Plana.



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GURDJIEFF MOVEMENTS FOUNDATION

Gurdjieff's Music and Movements

George Ivanovich Gurdjieff was born to Greek and Armenian parents in Gyumri in 1866. A thirst for knowledge drove him to travelling for two decades in Egypt, the Near East and Asia, studying hitherto inaccessible cultural and religious practices. Afterwards, he became active as a spiritual teacher

He left a highly varied legacy: an esoteric teaching, three books, 300 musical compositions and his Movements. In reality, however, all these seemingly different elements form one organic and coherent whole.

Gurdjieff's books are a first voluminous mythological work and two shorter autobiographical books. His musical compositions started as music to accompany his Movements, but were extended with some 250 pieces for piano solo, composed in the short time span of only two years and notated by Thomas de Hartmann. These pieces were partly inspired by the music Gurdjieff had heard during his travels, but also contain many strikingly original works, some of which showing an astonishingly mathematical precision.

His Movements can be divided into two groups: those for demonstrations given in 1923 and 1924 which could be called the 'early' Movements and those created by Gurdjieff between 1937 and his death in 1949, the 'later' Movements. In total approximately 250 Movements have been preserved. Only those of the 'early' period, about thirty, have Gurdjieff's own music.

Movements Foundation

Public demonstrations of Movements are rare and the Movements Foundation will endeavour to present a selection of Movements in a historically relevant format. Directors of the performance are Christiane Macketanz and Wim van Dullemen. All participants have been studying Gurdjieff's teaching and it should be kept in mind that this will not be a spectacle offered by professionals, but an intimate ritual by a group exploring the inner content rather than the outer form of Movements.

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SOUTH KOREA PALSANDAE

Mystic Music and Dance of Korea

The history of Korean Traditional Dance and Music goes back to the earliest times of human habitation in the peninsula and has its roots in the shamanistic and agricultural rituals and worship rites of heaven and earth of the ancient communities. Later, with the introduction of some instruments from Central Asia and the development of indigenous instruments, music gained a more sophisticated character. With the rise of royal authority, the advent of Three Kingdoms brought about the creation of royal music institutions to support the cultural life of the royal and aristocratic families, and of palace musicians and dancers specializing in the songs, dances, and instrumental music supported by those institutions. In addition, Confucian and Buddhist influences were very prominent. Confucian influence was often repressive, while Buddhism allowed a more tolerant attitude as shown in the beautiful court dances and many shaman dances for the dead.

Palsandae

In the period of Joseon Dynasty, sandae referred to the stage held at the palace for the most important figures at the time: the King and foreign ambassadors. Upon their arrival to the palace the kingdom's most talented performers put out a spectacular sandae. Today, Palsandae with 'Pal', meaning 'eight' or 'whole' in Korean added to the name, reproduces the historical sandae stage and displays the essence of traditional Korean music and dance.

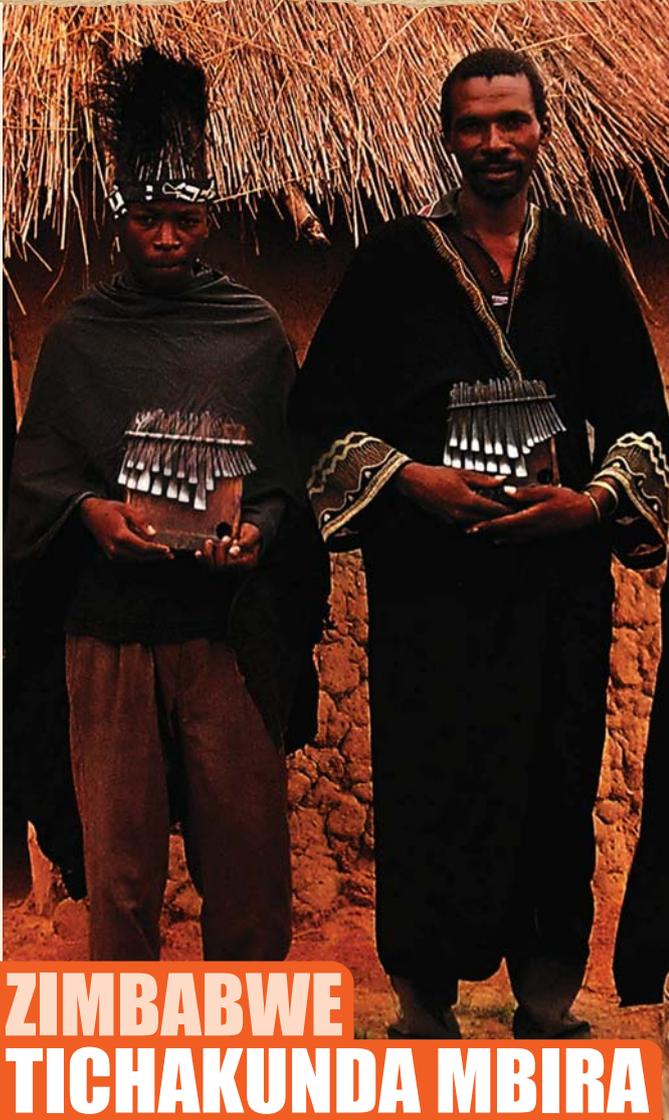
Palsandae has a wide range of repertoire including shamanic prayer songs, pansori (traditional storytelling songs), improvisational shinawi ensemble music, and pangut which is the highlight of its program featuring Master Kim Woon Tae's Chaesang Sogo Dance.

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ZIMBABWE TICHAKUNDA MBIRA

Mbira Music

Zimbabwe's mbira (the name of both the instrument and the music) is the primary traditional instrument of the Shona people, and has been played for over 1,000 years for religious rituals, royal courts, and social occasions. It consists of 22 to 28 metal keys mounted on a hardwood soundboard, and is usually placed inside a large calabash resonator (deze) to amplify it. The keys are played with the two thumbs plucking down and the right forefinger plucking up.

Mbira is mystical music which has been played for over a thousand years by certain tribes of the Shona people, a group which forms the vast majority of the population of Zimbabwe, and extends into Mozambique. Mbira pervades all aspects of Shona culture, both sacred and secular. Its most important function is as a "telephone to the spirits", used to contact both deceased ancestors and tribal guardians. Mbira is required to bring rain during drought, stop rain during floods, and bring clouds when crops are burned by the sun. It is used to chase away harmful spirits, and to cure illnesses, it is included in celebrations of all kinds like weddings. Mbira is also required at death ceremonies. At the guva ceremony, approximately one year after a person's physical death, mbira is used to welcome that individual's spirit back to the community.

An mbira piece consists of a basic cyclical pattern which includes numerous intertwined melodies, often with contrasting rhythms. The extensive possibilities for rhythmic and melodic variation render each performance unique. When two mbiras are played together, the interlocking parts result in rich polyphony and poly-rhythm. A traditional repertoire of hundreds of pieces is transmitted from generation to generation, and pieces popular today are known to have been played over 700 years ago. At traditional ceremonies (mapira), ancestors are called by performing their favorite songs all night long; thus, the same pieces are retained in the repertoire over the centuries. An mbira ensemble typically includes a minimum of two mbiras and one hosho (pair of gourd rattles) player.

Tichakunda Mbira & Caution Shonhai

Master musician Caution Shonhai lives in the rural Nyamweda area of Zimbabwe. He is a n'anga, a Shona traditional healer and herbalist, as well as a spirit medium thrust by the deaths of his father and older brothers into the onerous role of head of a large extended family. He has played the mbira since the age of 11, learning from elder musicians in nearby villages and his father's intricate singing of mbira melodies. He also sang to mbira for years before learning to play the instrument. Playing mbira in traditional Shona spiritual ceremonies with his (now late) older brother as a teenager, Shonhai became deeply immersed in ancient traditions. Then, as the medium of the spirit of his great-great-great-great-grandfather (also a virtuoso mbira player), he began to play that ancestor's unusual variant of the over 1,000-year old Shona mbira style.

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MOROCCO RHOUM EL BAKKALI ENSEMBLE

Hadra Chefchaouen

Located in northern Morocco, in the foothills of the Rif Mountains, the small town of Chefchaouen is the center of a rich and diverse musical and poetic tradition. One of its most remarkable expressions is crystallized in a particular form called Hadra. The Hadra (literally "presence") is a ritual that is practiced in the meetings of sufi brotherhoods. It includes invocations, praise and prayers sung, whose purpose is to achieve a state of ecstasy (wajd), considered as the result of a union with the divine presence. Today this art is particularly practiced during religious celebrations, especially those of Mouloud, the anniversary of the birth of the Prophet Mohammed.

Dating back to the sixteenth century, the Hadra of Chefchaouen is the prerogative of the prestigious lineage of Sufi order of Bakkaliya. Under the spiritual guidance of a family of preeminent masters, the Brotherhood has left an important legacy of teachings, religious poems, invocations and popular songs. One of the leading figures of this line of spiritual masters is the holy Cherif Lalla Hiba Bakkaliya. It was she who happens to be at the origin of the Hadra Chefchaouen, the women's ritual which has continued uninterrupted to the present day.

During the Hadra, the singers are dressed in the traditional costume of Rif women. Some of them sits on the floor in a semicircle and play some different drums (bendir, darbuka, tabl, tar, ta'rija), others stand and sing and clap, sometimes

swaying repetitively left to right, sometimes back and forth, to bring forth the state of ecstasy. The soloist (munshida) with a beautiful voice carves perfectly the ornamentation of melodies whose content is provided by a very homogeneous female choir. Beginning with a slow and stately tempo, Hadra gradually incorporates rhythmic movements, becoming more lively with drumming and ululating women, reaching its peak with this kind of ecstasy, which is the essence of Hadra. The words of the songs are poems in Arabic from either Bakkali family tradition or directory of Sufi songs of sama 'composed by masters of classical Arab-Andalusian tradition, such as Ali al-Halabi, Abu Mohammed al- Harraqi or al-Shushatri.

With poetic lyrics, melodies and the beauty of its visual and choreographic form, the Hadra Chefchaouen becomes a fascinating performance.

Rhoum El Bakkali Ensemble

This beautiful tradition is now booming as a stage performance thanks to the determination of a young mother, the charismatic Rahoum Bakkali, current custodian of this family legacy. Daughter of a sheik, she is also a graduate of Arab-Andalusian music (singing and oud), which is why she particularly cares for the aesthetic dimension of this spiritual art. It is in this perspective that regularly transmits its heritage to a group of girls in the region of Chefchaouen. The ensemble strives to preserve this ancient heritage of Sufism and popular traditions, adding to it a degree of creativity and originality.

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AZERBAIJAN ALIM QASIMOV

Mugham Music

Music in Azerbaijan reflects the long history of contact between peoples of Central Asia and Iran in Transcaucasia, the region lying south of the Caucasus Mountains between the Black Sea and the Caspian Sea. In antiquity, the territory of present-day Azerbaijan was part of a succession of Iranian empires and was eventually infiltrated and inhabited by a succession of Turkish speaking peoples from the east. Mugham, the indigenous classical music of Azerbaijan is in this regard a fusion between Iranian music at one hand and Azeri music and poetry at the other.

Mugham and its cognate repertoires are all regionally specific but represent what is at root a common musical language. Azerbaijani mugham shares broad features of musical form and structure with the Central Asian art song suites known as shash maqâm (six maqâms) but is closest in performance style, instrumentation, and modal organization to the Persian classical repertory, dastgâh. Lyrics are often from classical poets such as Fuzuli, Khaqani or Nizami and includes references to the great sufi traditions of the region.

Alim Qasimov

Born in 1957 to a peasant family, with his deep devotion to music, Alim Qasimov became the prominent singer of Mugham tradition and he was named a "Living Treasure" of Azerbaijan. He has been passionate about mugham since his early childhood, but initially Qasimov sang mugham solely for his own enjoyment. Only at the age of nineteen, after having held various jobs as an agricultural worker and driver, did he decide to pursue a career in music. Qasimov studied at the Asaf Zeynalli Music College (1978-1982) and the Azerbaijan University of Arts (1982-1989). His teacher was well-known mugham singer Aghakhan Abdullayev.

Qasimov's first remarkable international success occurred in 1988 when he won first prize at the International Festival and Symposium on Traditional Music in Samarkand, Uzbekistan. Since then, he has been traveling worldwide to spread the art of Azerbaijani mugham. Along with most important stages of his own country, Qasimov has performed at most prestigious festivals and venues in many countries. In 1999, in recognition for his musical contributions to world peace, Qasimov was awarded the coveted International IMC-UNESCO Music Prize.

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PAKISTAN FAQIRS OF BHIT SHAH

Shah-jo-Raag: Shah Latif and Faqirs of Bhit Shah

Most of what we know about the saint Shah Latif Bhittai has come down to us through oral tradition, which at times leaves room for multiple interpretation. However, it is generally accepted that he was born in 1102 after Hegira (1690 in the western calendar) in the village of Hala Haveli near Hyderabad and died at the age of 63.

Though Shah Latif does not seem to have received any formal education beyond what his village could provide, his poetry points to a profound mastery of Arabic and Persian. The Koran, the Hadiths, The Masnawi of Mevlana Rumi and the poetic anthologies of his ancestor Shah Karim seem to have been his constant companions. Shah Latif apparently manifested at an early age a natural inclination for contemplation, meditation and nomadic wandering. Legend often depicts him working with villagers in the fields or crossing mountains and valleys in the company of ascetics or preaching to the erudite in some religious congregation.

A sufi saint, he left his mark on a host of fervent disciples. At barely twenty years old his piety and asceticism had already attracted a great many to his side. Together, clearing a mound of sand close to a water source in the desert, they formed a community to be called Bhit Shah. There, amid an ever-growing brotherhood of faithful, he was to compose the essential body of his poetic and musical work.

Shah Latif prolonged the musical narrative Sindhi tradition associated with specific rags finally creating Sur musical style, a blending of classical and folk traditions. Finding his inspiration within the minstrels legends and ballads rooted for centuries in the Sindhi villages, he developed thirty or so melodies for his poetry, selecting as many from the field of classical music as from the world of Sindhi popular music. He also developed an instrument to accompany the singing of his faqirs, five-stringed damboor, an originally four stringed lute introduced to subcontinent from Persia to which Shah Latif added a new string tuned to 'pancham', a note of the median octave. This string is called 'zuban', meaning the instrument's 'tongue' since used to expound the melody. Moreover, Shah Latif had the wisdom to also conceive the damboor as a percussion instrument marking the rhythm like the daff or the dholak.

Favoring communal singing over single voice, Shah Latif created for his damboor a unique vocal and musical form, the 'Shah-jo-Raag' blending low voice and high voice and resulting in a simultaneity of singing at different octaves. Voices superimposed at different octaves, the sound of the damboors and the ardent rhythm coming from their bellies join to create a unique experience.



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TURKIYE KONYA TURKISH SUFI MUSIC ENSEMBLE

Sema (Whirling) Ceremony

The literal meaning of the word "Semâ" is "to hear". For Mevlevi dervishes it carries the added meaning of being enraptured while listening to music, being in motion and whirling. It symbolically refers to the creation of the universe and humankind's coming into being. It also refers to one's acting on both her love for the Grand Creator and on the perception of her station as servant of that creator while maturing into the "Perfect Man".

Semâ is a zikir said silently while whirling on foot. The whirling dervishes silently call "Allah" inwardly on every whirl.

Konya Turkish Sufi Music Ensemble

The Sema (Whirling) Ceremony will performed by Konya Türk Tasavvuf Müziği Topluluğu. The Ensemble specialized on Mevlevi Music and the Sema (Whirling) Ceremony was established in 1991. The Ensemble has continued to perform Sema Ceremony on Shab-i Arus and other periodic performances every year since its establishment.

Yusuf Kayya

He was born in Kütahya in 1963. He graduated from Ankara University, Faculty of Language History and Geography, department of Arabic Philology in 1985. He started his career in music in Kutahya; learning how to play ney from ney player-painter Ahmet Yakuboğlu. He benefited from the ney player Uğur Onuk. He was assigned to Ankara Radio passing the qualified instrument player test prepared by the Turkish Radio and Television Association (TRT). He worked as an expert in TRT Music Department.

He joined The Turkish Republic Ministry of Culture and Tourism's Konya Turkish Sufi Music Ensemble that was established in 1990. He gave lectures in Selçuk University Faculty of Education and State Conservatory.

In 1997, he was appointed as Konya Turkish Sufi Music Ensemble Assistant Art Director. He is serving as Ensemble's Art Director dated from 2004.

Dr. Timuçin Çevikoğlu

Art Director

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