

BIOGRAPHY



FRANÇOISE ATLAN

[Chants & Judeo-Spanish ancient music]

Born in a Sephardic Jewish family, endowed with a natural voice that was developed in her early years, Françoise Atlan started to study piano with her mother at the age of six. At the end of her musical studies at the conservatoires of Saint-Etienne and Aix-en-Provence, she was honoured with a piano and chamber music award. As a musicology student at the Université d'Aix-Marseille, she worked both her vocal technique and the lyric repertoire with Andréa Guiot at the Opéra de Paris.

As a member of the Choeur contemporain conducted by Roland Hayrabedian, Françoise Atlan distinguished herself in the vocal music of the composer Maurice Ohana, who entrusted her with the soloist part of his Cantigas, the recording of which obtained the Grand Prix de l'Académie du Disque (1987).

From 1987 to 1989, she was featured as first soloist in the vocal ensemble Musicatreize, which specialised in contemporary music (Ohana, Ligeti, Nono).

Her Judeo-Berber roots led Atlan to develop a passion for traditional music, and particularly music from the Mediterranean Basin. Her debut album "Romances Sefardies" recorded in 1992 was met with great critical acclaim, whereas her second CD entitled "Entre la Rose et le Jasmin" received the Diapason d'Or in 1994. Welcomed with equal enthusiasm in Morocco (Fez, Rabat, Casablanca in 1994), in Switzerland (Montreux, Yverdon in 1993) and in France (Abbaye du Thoronet in 1993 for the Chants Sacrés de la Méditerranée, and in Arsenal de Metz for the Festival Transméditerranéen in 1994), and receiving warm applauses in Belgrade, Tokyo and Kyoto, she took part in the recording of the album "Borboréo" by the guitarist Juan Carmona.

In 1998, she was the winner of the Prix Villa Médicis Hors les Murs, which enabled her to work for three years on the Arab-Andalusian repertoire of the Fez tradition, alongside Mohammed Briouel. Together, they recorded "Nawba M'Cherqi", which includes a selection of Arab-Andalusian music.

In 2001, Françoise Atlan was involved in the creation of the work of the composer Florence Bachet, "Femmes", a commission from Radio-France, with the participation of the Ensemble

Fa under the direction of Dominique My. That same year, accompanied by the Armenian Ensemble Goussan, she offered a program of classical and traditional Armenian Music (5th to 19th century) at the Festival d'Ambronay.

Françoise Atlan notably performed on the best stages in the world : France (salle Pleyel), Belgium (Théâtre de La Monnaie), USA (Carnegie Hall), Japan, Canada, Holland, Norway, Italy, Spain, Greece, Poland, Tunisia, Morocco, Switzerland, Great-Britain, Germany... She gave master classes in France (Centre de Musique Médiévale de Paris), in Switzerland (Geneva and Bale) and in Morocco (Académie de Rabat) on a regular basis.

Since five years, she is the artistic director of the Essaouira Festival in Morocco.

Her new album « Aman de Sefarad » with the Greek Ensemble Enchordais was released in september 2015.

She performed top in Paris in the prestigious Theatre de la Ville with the Fes Orchestra from Morocco, in the Festival d'Art Lyrique d'Aix-en-Provence, in the Festival Radio-France of Montpellier, and in the Festival des Musiques sacrées de Fes (Morocco).

In 2015, she sang with Montreal Symphonic Orchestra, directed by Kent Nagano.

She performed in 2015 in Rajasthan, at the World Sacred Music Festival off Jodhpur and Nagaur.

She performed several Times with the Ashdod Andalous Orchestra, with Benjamin Bouzagloo, Lior El Maleh and Emile Zrihen.

Recently, she sang in front of the King Of Morocco, for the visite of the pope in Morocco. The king Of Morocco gave her Moroccan nationality on exceptionnaly basis.

PRESS REVIEW

LE MONDE DE LA MUSIQUE, Laurent Aubert «...ces mélodies au contour à la fois extatique et sensuel sont ici rendues avec chaleur et pureté grâce au talent lumineux dont, à l'évidence, la nature a doté Françoise Atlan...»

DIAPASON, François Picard, "Un son d'une évidence saisissante, frais et brûlant, touchant au but, touchant au cœur. A l'héritage reçu, Françoise Atlan associe une sensibilité et une voix hors du commun."

NEW-YORK TIMES (John Pareles) "Ms. Atlan's songs -in Arabic, Hebrew, Spanish and the Sephardic language Ladino - followed the diaspora of Jews expelled from Andalusia in the 15th century. They were about earthly and divine love, alluding to the mystical Jewish Kabbalah tradition.

Ms. Atlan sang them with refined passion connecting the limpid elegance of Renaissance song with the elaborate ornaments of Middle Eastern music.”

NEW-YORK TIMES (Allan Kozzin) “ Ms. Atlan’s vocal style was a matter of combinations. Instead of following current theories that medieval vocal production may have been earthier than modern singing, and perhaps a bit reedy, Ms. Atlan produced the lustrous, velvety soprano tone that today’s audiences admire.

In a way, she offered the best of both worlds: complete fluidity in the music’s exotically winding, intricately melismatic lines, along with an entirely contemporary suppleness in both phrasing and dynamics.”

MONDOMIX, Ludovic Tomas «Sa voix cristalline et son travail sur le patrimoine musical judéo-espagnol sont reconnus par tous. Françoise Atlan est au Maroc chez elle et sa présence au Festival des Musiques Sacrées pour y présenter Andalussyat était une évidence. Accompagnée par l’Orchestre de Fès, la soprano a fait une nouvelle fois la démonstration de sa facilité à réunir chant lyrique et traditionnel. Son répertoire est comme une synthèse de la cohabitation culturelle et religieuse d’Al-Andalus. Françoise Atlan a choisi de se plonger pour le festival de Fès dans le dédale de la poésie, sacrée comme profane, du matrouz, là où se rejoignent les subtilités de l’arabe et de l’hébreu. Délaissant quelque peu le ladino, cette langue mêlant l’espagnol et l’hébreu des séfarades et classée par l’Unesco parmi les plus menaces”.