



WOMADelaide – Celebrating 15 Years of Music Arts & Dance in Adelaide in 2007
Preview Line-Up Announced
WOMADelaide 2006, March 9-11, Botanic Park, Adelaide

Since 1992, **WOMADelaide** has brought to Australia some of the most sought-after stars of world music. The tradition continues in 2007 when over 330 celebrated artists from more than 20 countries, many in Australia for the first time, many exclusive to the festival; will unite for one truly remarkable weekend of music, arts and dance in Botanic Park, Adelaide, March 9-11. **WINNER OF THE 2005 SA TOURISM AWARDS**, WOMADelaide attracted 75,000 attendances in 2006.

A WOMAD festival looks like no other, and its setting is as important to the atmosphere as the music and dance. The festival regularly features both innovative and colourful visual arts elements such as fire installations and the beautiful banners and flags of British artist **Angus Watt**. The WOMADelaide Foundation will present workshops and exhibitions by the astonishing Indigenous fibre artists, **Tjanpi Desert Weavers** from the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Lands. This project would not have been possible without the generous donation of Maureen Ritchie.

The 40 hectare Botanic Park is an attraction in itself and the festival recognises the protection and rehabilitation of the Park as vital concerns. It implements a **Zero Waste** initiative that sees the use of recycled/recyclable products, with all food vendors contracted to provide only biodegradable crockery, cutlery and clear cornstarch glasses.

How to Book

Book at Venue* Tix Tel: 1300 30 40 72

9-11 March, Botanic Park

Festival Pass (One Pass – One Person)

Friday, Saturday & Sunday

Adults \$182, Groups (10 or more) \$154, Concession (student/pensioner/unemployed) \$135

3 Day Transferable Pass (Separate Fri, Sat & Sun passes)

Buy 3 separate passes for three days and save \$50 – can be used by up to 3 people

1 x Friday night, 1 x Saturday day+night, 1 x Sunday day+night

Adults \$231, Groups (10 or more) \$197, Concession (Student/Pensioner /Unemployed) \$175

Note: 3 Day Transferable Pass not available at the gate.

Children under 12 admitted free when accompanied by an adult. Please note that single session tickets will be available when the full line-up is released in January. Prices include booking fees and GST.

Getting to Adelaide

For general accommodation and South Australian travel options needs contact your nearest **South Australian Travel Centre on 1300 366 770** or www.southaustralia.com and www.womadelaide.com.au

The full line-up for the festival will be released in late January. The compilation CD, featuring around 14 groups performing at the festival, will be available nationally through Filter Music/Shock Records from February 2007.

Produced and presented by the WOMADelaide Foundation and managed by Arts Projects Australia and WOMAD Ltd. Presented in association with the Government of South Australia. The event is proudly supported by Australian Major Events and United Water.

WOMADelaide also gratefully acknowledges the ongoing support of the Adelaide City Council, Coopers, Channel 9, QANTAS, The Botanic Gardens of Adelaide, and Fox Creek Wines.

All details correct at the time of printing. WOMADelaide reserves the right to change the program without notice.

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More information available online at www.womadelaide.com.au

9-11 MARCH 2007 • 7-9 MARCH 2008 • 6-8 MARCH 2009

PRODUCED BY WOMADELAIDE FOUNDATION LTD ABN 55 106 584 230 & MANAGED BY ARTS PROJECTS AUSTRALIA & WOMAD LTD
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Artist Information

Asha Bhosle (India) with the Kronos Quartet (USA) & special guest Wu Man (China)

India Calling: songs from R. D. Burman's Bollywood.

From the fantastical land of Bollywood, the world's largest film industry, comes the music of Kronos Quartet's Grammy Nominated latest CD, *You've Stolen My Heart*. It is a vibrant homage to the pre-eminent composer of classic Bollywood Raul Dev Burman. In more than 300 film scores, he entranced audiences with melodies steeped in intrigue, festooned in jewels and stained with tears and henna, an eclecticism mirrored in ever-surprising combinations of Indian classical and folk music, swing jazz, psychedelic rock, circus music, can-can, mariachi and more. In the company of legendary Bollywood playback singer Asha Bhosle, the most recorded artist in the world and Burman's wife, who contributes all new vocals to a number of the songs; Kronos ventures into novel instrument territory augmenting the sound with keyboard, gongs, cymbals, mouth percussion and more. Kronos is also joined by long time collaborator and internationally renowned pipa virtuoso, Wu Man, for one concert only at WOMADelaide 2007. Presented by the Sydney Opera House.

Asha Bhosle (India)

Born in Sangli, Maharashtra, the state in which Mumbai is located, Asha Bhosle, like her two siblings, inherited an innate sense of music from her father, the legendary classical singer Dinanath Mangeshkar. Early in her career Bhosle trained in classical singing, but soon she followed the footsteps of her elder sister Lata Mangeshkar, working as a playback singer (a singer whose songs are pre-recorded and later lip-synced by film actresses onscreen) for the growing Indian film industry. At the age of 15, she sang her first professional playback song for the film *Chunari*.

The late 1940s and the early '50s were teeming with composers and singers, but within a decade Asha Bhosle and her sister were the two leading vocalists whose voices graced the lips of every actress who sang in films. Bhosle carved a niche for herself as the most versatile singer in the business, the common voice for both virginal saints and provocative sinners alike. In addition to classical ragas, ghazals, geet, bhajans, and quarwalis, Bhosle's silken voice embraced with ease the then-new rock and pop influences entering mainstream cinema music.

Indefatigable and energetic, Bhosle has set records that boggle the mind. She remains the most-recorded artist in the world with more than 12,500 titles. She has also sung the largest number of duets with both the leading male singers of the industry, Mohd. Rafi (880) and Kishore Kumar (656). She has performed live concerts throughout the world, singing songs in 18 languages. Winner of seven Filmfare awards in India, she has also received the National Award twice for her memorable ghazals in *Umrao Jaan* and *Ijaazat* (which featured a soulful score by R.D. Burman). The ultimate accolade from the Indian film industry came with the Dadasaheb Phalke Award, the most coveted honor for milestone contributions in cinema.

Despite the longevity of her career, Bhosle's artistic outlook is forward-thinking. Not content with her fame as a playback singer, over the past decade Bhosle has reinvented herself as a pop star. In 1996 she released her first pop album, *Rahul and I*, which remixed her older, classic songs for a new dance audience and stayed on the Top of the Pops list for months. The follow-up album, *Janam Samjha Karo*, won an MTV Award in 1997. In 2001, she pushed the envelope further with *Aap Ki Asha*, the first album to feature her own compositions. The album represented a startling departure that was stylistically removed from even contemporary music directors, but the singer embraced the change.

Whatever her current project, Bhosle maintains that she works with the future in mind, 'In music, new trends, other influences, orchestration, lyric patterns change. You just must have an open, objective mind.'

(Biography adapted from notes by Gautam Rajadhyaksha)

<http://asha-bhosle.tripod.com>

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Kronos Quartet (USA)

For more than 30 years, David Harrington and John Sherba (violins), Hank Dutt (viola) and Jeffrey Zeigler (cello) have pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos Quartet has become one of the most celebrated and influential ensembles of our time, performing thousands of concerts worldwide, releasing more than 40 recordings of extraordinary breadth and creativity, collaborating with many of the world's most eclectic composers and performers, and commissioning hundreds of works and arrangements for string quartet. Kronos' work has also garnered numerous awards, including a Grammy for Best Chamber Music Performance in 2004 and Musicians of the Year in 2003 from Musical America.

Kronos' adventurous approach dates back to the ensemble's origins. In 1973, David Harrington was inspired to form Kronos after hearing George Crumb's *Black Angels*, a highly unorthodox, Vietnam War-inspired work featuring bowed water glasses, spoken word passages, and electronic effects. Kronos then went on to start to build a compellingly eclectic repertoire for string quartet, performing and recording works by 20th-century masters, contemporary composers, jazz legends and artists from even farther afield such as rock guitar legend Jimi Hendrix.

Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers. Most frequently, Terry Riley, whose work with Kronos includes 2002's *Sun Rings*, a multimedia, NASA-commissioned ode to the earth and its people, featuring celestial sounds and images gathered by the space agency. Kronos has also collaborated extensively with composers such as Philip Glass, recording his complete string quartets and scores to films like *Mishima* and *Dracula*; Steve Reich, whose Kronos-recorded *Different Trains* earned a Grammy; Argentina's Osvaldo Golijov, a MacArthur Fellow and many more.

In addition to composers, Kronos counts many artists from around the world among its regular collaborators, including the renowned American soprano Dawn Upshaw, Mexican pop-rockers Cafe Tacuba, the Romanian gypsy band Taraf de Haidouks, and the unbridled British cabaret trio, the Tiger Lillies. Kronos has performed live with the likes of icons Allen Ginsberg, Modern Jazz Quartet, Tom Waits, Betty Carter, and David Bowie, and has appeared on recordings by such diverse talents as singer-songwriters Dave Matthews, Nelly Furtado, Rokia Traore, Joan Armatrading, and Texas yodeler Don Walser.

www.kronosquartet.com

Wu Man (China)

Wu Man is an internationally renowned pipa virtuoso, the first artist at Beijing's Central Conservatory to earn a master's degree on the pipa, a plucked instrument in the lute family. Since her arrival in the U.S. in 1990, she has become a leading exponent of both traditional and contemporary pipa repertoire. In 1999 she was named winner of the City of Toronto/Glenn Gould Protégé Prize by Yo-Yo Ma. She has also collaborated with distinguished musicians such as Kronos Quartet, Ensemble Modern, and the Los Angeles Philharmonic New Music Group, to name a few. Wu Man has recorded for Nimbus, Nonesuch, Point Music, and Sony. Her first recording of original compositions, *From A Distance*, is available from the Naxos World label.

www.wumanpipa.org

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Blue King Brown (Australia)

Blue King Brown is a band for your hips, heart and head. The Australian collective melds a deeply percussive sense of rhythm with sweet melodicism and politically astute lyrics. You can hear the afro-beat, reggae slink and Latin influence but the band has created a distinctly original sound and they've hit the sweetspot. A refreshing modern take on roots music, uniquely Australian with an unquestionable international feel. In a little under two years of gigging, Blue King Brown have established themselves as a revered name in the Australian indie scene and have amassed a solid national following, as well as sparking international interest. Having already toured in support of John Butler Trio, Michael Franti and Spearhead, Damian 'Jr Gong' Marley and Cody Chestnut, they are fast becoming renowned as a brilliant and original live act.

The marriage of percussion and melody reflects the shifting interests of Carlo Santone and Natalie Pa'apa'a, the two founding and songwriting members of the band. After years of playing and song writing on guitar, the two independently formed a love of percussion and rhythm. Jamming with residents and itinerants alike in their original base of Byron Bay, Natalie and Carlo then began to work as a percussion duo and also with 'SKIN' which became the beginnings of their journey towards Blue King Brown. This beats driven collaboration formed many connections within the strong Australian roots scene, invited to sit in as percussionists with The John Butler Trio at many of their shows, along with countless other guest performances with a number of local and international touring artists over the years.

After moving to Melbourne in 2004 to concentrate on the new collective of Blue King Brown, they recruited a hip, city tinged band and discovered Salvador Persico, now the band's percussionist, whose Latin flavours were the perfect addition to the Blue King Brown sound. Success came quickly for the newly formed Blue King Brown, their first commercial single *Water*, released on their debut self-titled EP, was quickly added to high rotation on JJJ. As well as earning them an APRA Songwriters Award for 2005. The debut, independently released LP, *Stand-Up*, (October 2006), sees the band simultaneously becoming more rhythmically and melodically complex.

'We've always been into the 70s big band thing,' Carlo says. 'We're inspired by people like Fela Kuti and Santana, known for having sizeable bands who aren't afraid to jam it out and improvise live. We're always trying to create as big a sound as possible out of our five piece. We're used to doing that, Natalie and I worked on the streets as a busking duo for so long and we learnt the art of making something big out of two people. In the recording process we can approach it differently. We got a lot of guests in on the record to really fill it out and expand on the band. Who knows, one day we'll probably have a 20 piece band,' he speculates.

Still evident are the band's grassroots politics. Placing the potentially alienating Indigenous land rights message front-and-centre in *Water* seems to have only won them more fans, the band sees no reason to hold back. But it's never just platitudes. The band is ethically engaged in every aspect of their art: from their independent releases through to recycled CD packaging and Australian made non-sweatshop labour t-shirts.

They have toured up and down the east coast consistently as both a headline act and in support slots. As an incendiary live band, they're a favourite on the festival circuit. Notching up invitations to perform at The Falls, East Coast Blues & Roots Festival, Woodford Folk Festival, Great Escape, The Dreaming Festival and Southbound to name a few. Early 2006 also saw them invited to play festivals in Japan and Fiji. WOMADELAIDE will be Blue King Brown's only Adelaide performance.

www.bluekingbrown.com

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Celenod (New Caledonia)

Traditionally, the music of the Kanak people of New Caledonia is based on the rhythms of their dance. For the past 20 years, the modern form of this music has been known as 'kaneka'. It's a mix of dance percussion (bamboo, leaves and wood percussion), acoustic guitars arpeggios, polyphonic vocals inherited from religious choirs and recent instruments such as drums, bass and keyboards.

Created in 2002 by Wayo Wagada and Sinod Wadra, Celenod belong to the new generation of Kanak musicians. They live in Maré (Nengone, in Kanak) which is one of the three Loyalties Islands. Celenod is a six piece band comprising two singers who play acoustic guitars, one lead acoustic guitar, a percussionist and a rhythm section (drums and bass). The sole electric instrument, the bass, is quite discreet and retains the acoustic mood of the music.

Celenod released their first album *Coweli* in 2005, which immediately won them many fans in New Caledonia and, later in the year, the tiny island's prestigious Trophées de la Musique Award. Celenod have performed numerous times so far in 2006. They have also won a major prize at the local 9 semaines et 1 jour (nine weeks and a day) event, created by RFO, the French TV station for its overseas territories of Tahiti, French Guyana etc. They were subsequently invited to play at the Festival des Francophonies de La Rochelle in France.

They are currently writing and recording new songs and developing a brand new show that will include dance and ancient chants for their exclusive WOMADELAIDE performance.

Supported by l'Agence pour le Développement de la Culture Kanak, la Mission aux Affaires Culturelles and le Gouvernement de la Nouvelle-Calédonie.

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Emma Donovan (Australia)

Originally hailing from Northern NSW, Emma Donovan grew up in a musical family, which inevitably led to her following the family tradition of singing, song writing and performance. Drawing her influences from many genres such as country, soul, gospel and reggae, Emma has set about developing her sound and songs. She was an original member of the all-girl Indigenous vocal trio, Stiff Gins, and played a part in writing and recording their 12 track album *Origins*, where the award winning single *Morning Star* came from.

Some of Emma's collaborations appear on Australia's Indigenous compilations. Most recently, *Koori Time*, being a part of the *Sending a Message* album put out by the ABC, and the *Fresh Salt* compilation which features *Gumbayngirr Lady*.

Gumbayngirr Lady was also the title of a documentary on Emma, filmed and aired by SBS in 2004 as part of their BLAKTRAX Series. The hour long documentary follows Emma back to her home region of Macksville, NSW, where her musical and cultural history is firmly planted.

2004 also saw Emma travel internationally. First, to Greece to perform for the opening of the *Indigenous Australia Now* exhibition prior to the Olympics, and then to Palau for the 10th Festival Of Pacific Arts. Having performed both nationally and internationally, the next thing for Emma was to record her debut solo album *Changes*, which was launched in Sydney to a sell out audience. The album is already making radio play lists around the country, including the Qantas Inflight Music Station which has added the title track *Changes* for regular rotation.

2005 saw Emma promoting her album across the country as she continues to establish herself as one of Australia's finest contemporary performers. Emma appeared this year in the ABC series *Dynasties*, filmed on location in Woodford, QLD, where she was performing at the inaugural Dreaming Festival.

2006 has been eventful so far, with performances at the Perth Festival of the Arts, the Australian Performing Arts market in Adelaide, Waitangi Day Ceremony in New Zealand, The Dreaming Festival in QLD, as well as a short tour to Paris.

Emma has sung with and alongside many of the most well respected indigenous performers Australia has to offer, such as: Frank Yamma, Archie Roach and Ruby Hunter, Kerriane Cox, Christine Anu, Stiff Gins, Tiddas, Yothu Yindi, and Jimmy Little. With her fusion of urban soul styles, she is successfully crossing over into the mainstream music industry. WOMADELAIDE will be Emma's only performance in Adelaide.

www.emmadonovan.com

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Femi Kuti (Nigeria)

Femi Kuti is the eldest son of legendary Afrobeat pioneer Fela Kuti. Born in London in 1962, he quit school in 1978 to play saxophone in his father's band Egypt 80. Like his father, Femi Kuti has shown a strong commitment to social and political causes throughout his career. He first rose to fame in 1985 when he appeared in place of his father at the Hollywood Bowl (after Fela was arrested at Lagos Airport on a dubious fraud charge). Femi delighted the audience with the same strident saxophone style and self-assured stage presence of his father.

By 1987, he had formed his own band, the Positive Force, and their debut album *No Cause for Alarm*, a blend of soul and jazz with driving percussion and sociopolitical lyrics, was released on Polygram Nigeria. He achieved full recognition in his own right in 1994 when he signed with the legendary Motown label. His *eponymous* album, which came out in 1995, established Femi Kuti to a wider audience on the international scene with a more accessible but equally demanding conception of afrobeat.

1997 was a tragic year for him, as despite his first professional breakthrough in which he achieved international recognition, it was also the year in which Femi Kuti suffered the loss of his father, and within only months, the death of his sister Sola. Tragedies that would inspire one of his most moving songs, *the Tiger: 97*.

In 1999 Femi Kuti released a new album on a new label. *Shoki-Shoki* is driven by a relatively traditional afrobeat and received public recognition as well as the critical acclaim of his early works.

In 2001 *Fight to Win* continued to evolve this development of a democratization and an openness in afrobeat instigated by Femi Kuti since his first album. Containing Nigerian jazz-funk rhythms with a touch of hip-hop, Femi collaborated with American rappers such as Mos Def and Common, and soul singer Jaguar Wright, creating an album of universal critical acclaim.

After three years spent between studio work and touring, Femi Kuti returned to the roots of a musical and political movement of which he is, as of now, the unique symbol and only representative. He decided to invest his success in the reconstruction of a new Shrine, a musical temple, erected, displaced and rebuilt by Fela following repeated attacks against the old ones by a corrupt military power. Just as his father before him, Femi Kuti and his *Positive Force* continue to make of this place a space in which music is the weapon of the future.

For this heir to afrobeat it's a turning point. Having achieved recognition on the international scene since the 1990s, Femi Kuti could have chosen to live in a western city such as Paris, London or New York, all cities which have taken him to their hearts. But it's in Femi Kuti's hometown of Lagos, one of the most explosive cities in the world, he has decided to pursue the fight. To many, Femi Kuti makes an indelible mark; he is the hope Africa needs. WOMADELAIDE will be Femi Kuti's only performance in Australia.

www.femikutimusic.com

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Gotan Project (France/Argentina)

In November 2005, just minutes before the Gotan Project were due onstage at the Gran Rex theatre in central Buenos Aires, Argentina, band guitarist and native Argentine, Eduardo Makaroff, summed it all up in one key quote, 'The lyrics of many of the famous tango songwriters would always talk about going back to this city, and so we're returning to the South and to the place that's in our hearts.'

Seven months before, Eduardo and fellow Gotan producers Parisian Philippe Cohen Solal and Swiss-born Christoph H. Müller, had flown from their homes in Paris to record the new album, *Lunático*, in Buenos Aires' prestigious Studio ION, the famed venue where tango greats like Astor Piazzolla had once laid down their aural magic to vast reel-to-reel tape machines. Sat in on the sessions with them were a host of local session musicians, a complete string section, two emcees, one trombonist and Argentine piano legend and long-time Gotan collaborator, Gustavo Beytelmann, conducting much of the musical goings on.

Five years on from breaking new ground in tango and electronica with their debut, *La Revancha Del Tango*, now having sold in excess of a million copies worldwide, and shows anywhere from Tel Aviv to Tokyo in between, the band now had the small matter of developing the longstanding love affair that the public had now embarked upon with tango to concentrate on. 'We really wanted to explore both tango and folkloric music from Argentina a lot further than we had before,' says Philippe. 'That's why many of the tracks are really classically tango-orientated, very traditional patterns that people like (Anibal) Troilo would use.'

The resulting material from those sessions was and is quite possibly their most accomplished work yet. Not wanting to replicate any of what *La Revancha...* had originally achieved musically (the song *Santa Maria (del Buen Ayre)* from the *La Revancha...* album was featured as the music for the main dance sequence in the 2004 movie *Shall We Dance*); Philippe, Christoph and Eduardo subsequently flew back to Paris two weeks later to begin the second leg of work on *Lunático* named, quite appropriately, after tango hero Carlos Gardel's champion racehorse of the 1930's.

Fellow collaborators Argentine Bandoneonist, Nini Flores, and Barcelona-based vocalist, Cristina Vilallonga, joined up with them at their Substudioz back in the French capital and thus began the completion of *Lunático*. With a decidedly stronger emphasis on the more organic roots of tango, almost to a classical level, *Lunático* has taken one step backwards in order to move two steps forward in what not only the Gotan Project, but also many of Argentina's top tango musicians see as the progression of their beloved music's ever-evolving lifespan.

Lunático, just after release in April this year, was # 5 in Italy, # 7 in France, # 7 in Switzerland, # 11 in Norway, # 15 in Poland and Austria, # 18 in Belgium, # 28 in Finland, # 30 in Belgium, # 45 in Holland, # 57 in Spain # 66 in the UK and # 74 in Denmark.

The name of the trio comes from a form of wordplay that involves the reversal of syllables. Thus the word Tango becomes Gotan, the name the trio have chosen for their project. Their music has been featured in American television shows *Nip/Tuck* and *Sex and the City*, as well as the 2003 Swedish documentary on consumerism, *Surplus*. In 2004, they recorded an unknown Piazzolla's piece with Brigitte Fontaine: *Rue Saint-louis-en-l'île*.

The trio performed a DJ set in late 2002 in Sydney and Melbourne. 2007 will be the first time that the full Gotan ensemble has performed in Australia. They will also perform at the Perth International Arts Festival, the Sydney Opera House and the Victorian Arts Centre.

Supported by the Ambassade de France en Australia and CulturesFrance.

www.gotanproject.com

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Kev Carmody (Australia)

The WOMADelaide Foundation is presenting a special project with the **Nganampa Band**, four of the best contemporary musicians from the Anangu Pitjantjatjara Yankunytjatjara Lands in a remarkable collaboration with **Kev Carmody**, who is recognised as one of the country's most respected Aboriginal musicians. This project would not be possible without the generous donation of Maureen Ritchie.

Since the release of his first album, *Pillars Of Society*, described in Australian Rolling Stone as the best album ever released by an Aboriginal musician and arguably the best protest album ever made in Australia, Kev Carmody has established himself as one of the most respected singer/songwriters in the country.

Using a combination of folk and country music, his hard-hitting lyrics deal with such potent issues as black deaths in custody, land rights and Aboriginal pride and dignity. Carmody is deeply committed, powerfully intelligent and persuasively provocative. He uses images of revolutionaries and challenges white Australia to stare unrelentingly at the despair which under pins Aboriginal society.

When he performed with the other Aboriginal musicians in *Corroboree* at the Queen Elizabeth Hall (part of London's South Bank complex) the prestigious British music magazine Folk Roots described his performance, 'Carmody isn't just a protest singer (as Tiddas got him to prove with his albatross song), but it's certainly his forte.'

In 1993, Street Beat released *Freedom* and the folk/protest tag fell away. Written with Mixed Relations' Bart Willoughby, it was a wonderful hybrid with a reggae rhythm, West African guitar licks and Tiddas on backing vocals. In one stroke Carmody had decided that all music could be used to express his ideas. As he said at the time, 'To me, sound and feel come first and the lyrics after. So you could say my influences range from the bowels of the dingo to Arrested Development.'

From there it was only a short step to the full-on hard rock of *Living South of the Freeway* on the Street Beat CD single which was included on Kev's third album *Bloodlines*. On his latest release, *Images and Illusions*, the music ranges from hauntingly beautiful to rockabilly and funky pop.

One of his great admirers, the British singer/songwriter Billy Bragg, describes Carmody's work, 'For us in England the voice of Aboriginal Australia has come to us either through the white editorial system, the media, or in the traditional Dreamtime form. But there hasn't been anything about contemporary Aboriginal issues. So Kevin, writing about the subjects he writes about from the angle he writes them, is quite a refreshing thing to come into contact with.'

He was the subject of the outstanding SBS documentary, *From Little Things, Big Things Grow*, which took its title from the composition with Paul Kelly about the Wave Hill strike, a major turning point for the Aboriginal Land Rights movement in Australia.

Although Australia is his first love, Kev is a tireless traveller and performer. Earlier this year he undertook a tour of Europe and Canada where he played at festival and concert venues in Canada, France, Germany, Italy, The Netherlands, Spain and Switzerland. He is now one of Aboriginal Australia's most visible ambassadors and the message that he brings, although rooted in the experience of Australia's Aboriginal community, has universal resonances which reach and touch audiences around the world.

Presented by the WOMADelaide Foundation in association with Ku Arts and with the support of Health Promotions SA (logo?).

www.kevcarmody.com.au
www.ananguku.com.au

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Lila Downs (Mexico)

Exploring and expressing Mexico's rich culture has been a lifelong passion for Lila Downs. Living in such varied environments (she grew up in the Sierra Madre mountains of southern Mexico, in the state of Oaxaca and also in Minnesota in the U.S.A), Downs took after her mother's stage career by singing mariachi tunes at age eight. Her career continued to evolve, studying voice as a teenager in Los Angeles and then in Oaxaca City at Bellas Artes, before graduating with a double degree in voice and anthropology from the University of Minnesota.

But it was only through music that Downs reconciled her heritage. 'It took a long time to decide that I wanted to sing,' she says, 'Something needed to motivate me.' That motivation was the songs and stories of the Oaxacan people. Her Mixtec (Meesh-tek) mother spurred Downs to sing songs with *sentimiento*, a deep almost empathic emotion which has left audiences of all cultures and countries spellbound.

Lila began singing in the club scenes of Oaxaca and Philadelphia along with Paul Cohen, an expatriate saxophonist who would also become her husband and Artistic Director. Composing became a powerful artistic and cultural outlet for Downs and in 1997 she released her extraordinary debut album, *La Sandunga*, featuring interpretations of Oaxacan traditional songs, boleros, and rancheras as well as her own compositions. For *Tree Of Life* (2000), Downs further bridged past and present by drawing inspiration from the mythological account in the 16th century Codex Vindobonensis telling of the first Mixtec people being born from trees.

The idea of life on the border provided the central theme to her follow-up album, *Border/La Linea*. Dedicated to the Mexican migrants and accompanied by pre-Colombian and Mexican folk instruments, Downs infused jazz, gospel, and hip-hop influences into traditional cumbias for a powerful musical, cultural, and political statement. In 2004 Downs won a Latin Grammy for Best Folk Album for *One Blood* which was lauded by press worldwide and catapulted Downs among the finest interpreters of folkloric music.

On stage, whether in Europe, the U.S. or Mexico, Downs cuts a striking figure. Donning vibrant, traditionally-inspired clothing, jewelry, and thick braids, she embodies the spirit of her music with an emotion-drenched physicality. Her resemblance to Mexican artist Frida Kahlo has long-been noted and, in addition to playing a role, she sang the Oscar-nominated song to the major motion picture, *Frida*. She also became the first Latina to perform at the Academy Awards telecast.

Her latest CD *La Cantina* marks a unique turn in her career path as she focuses intently on the rich and familiar repertoire of Mexico's beloved 'cancion ranchera' tradition, typically a ballad about heartache, solitude, love and longing; a song such as one would typically hear in a local cantina. Special guest Flaco Jimenez, the legendary Tejano accordionist, brings his rootsy 'norteño' sound to the mix and in the hands of Lila and her band, this historic repertoire is handled with a hip, contemporary edge that surely draws from her residency in the great melting pot of New York City in recent years.

Her innate emotional vibrancy and extraordinary voice is as varied in color and range as the musicians with whom she performs, a harpist from Paraguay/Mexico, a guitarist from Brazil, an accordionist and bass player from New York, a drummer from Chile, and a pianist/saxophonist/musical director from New Jersey, each bringing his particular musical slant to Downs' highly distinctive sound.

Lila Downs will also perform in Sydney and Melbourne.

By arrangement with Maggie Gerrand Presents.

www.liladowns.com

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Lior (Australia)

Some people go to extremes of volume, vision and hype to attract attention to themselves while others are happy to simply do what they do and rely on building a reputation by the responses of those around them. Such is the case with Sydney singer songwriter Lior.

Lior's sound is a rootsy mix of styles that always harks back to the lyric and melody. With Middle Eastern heritage, Lior also keeps the music of his bloodline close to the surface. It is Lior's voice that has drawn most attention, capable of both power and tenderness, always delivered with soul in its truest sense.

In early 2005, Lior released his critically acclaimed debut album *Autumn Flow*. The album was featured as album of the week on Triple J and went on to be nominated for Australian Album of the Year, *Autumn Flow* went on to be nominated for 3 ARIA Awards including Lior being nominated for Best Male Artist. The album was one of the year's most successful independent releases, and Lior has since become one of the few Australian independent artists to have a debut GOLD Album.

Due to the overwhelming response to *Autumn Flow* as well as to his dynamic live show, Lior released a live album in 2006, *Doorways Of My Mind*, and is currently writing and pre-producing tracks for his second album which he plans to start recording towards the end of the year following his overseas tour.

Lior released *Autumn Flow* in the UK last month. Having reached success independent of a label in Australia, labels all over the world started paying serious attention and whilst remaining independent in Australia, Lior decided to release the album through boutique label Red Ink, home of Oasis and Fat Boy Slim.

Before heading to the UK, Lior played a few shows in the US at LA's prestigious *Hotel Café* and *The Living Room* in New York to captivated audiences.

WOMADELAIDE will be Lior's only performance in Adelaide.

www.lior.com

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Lúnasa (Ireland)

In October 1997, Ireland's all-star quintet Lúnasa released their debut CD *Lúnasa*, it was immediately hailed as one of the freshest recordings of Irish music in years. From the start, Lúnasa met with instant acclaim. Their first album became an immediate best-seller in Ireland, topping Hot Press' folk charts and nominated one of the year's top ten by the Irish Echo in the USA.

Since that auspicious beginning, Lúnasa has become one of the most sought-after bands on the international Irish music scene. The band's inventive arrangements and bass-driven grooves are steering Irish acoustic music into surprising new territory. Like the younger generation of Nashville musicians pushing the boundaries of bluegrass into jazz and beyond, Lúnasa are redefining Irish music by going right to the heart of its rhythms. With its distinctive use of the upright acoustic bass, brought front and center by Trevor Hutchinson's remarkable playing, teamed with percussive guitar, the group seeks out the essential heartbeat of a tune.

'We try to relate the swing or energy out of the music, using new rhythms, letting each instrument add its own unique layer. We'll play the same tune over and over searching for the groove, exploring it. We let the music find its pulse.' says founding member Sean Smyth. The result is a sound that, though distinctly Irish in flavour, touches on jazz and other improvisational music forms.

Named for an ancient Celtic harvest festival in honour of the Irish god Lugh, patron of the arts, Lúnasa is indeed a gathering of some of the top musical talents in Ireland. Its members have helped formed the backbone of some of the greatest Irish groups of the decade, Bassist Trevor Hutchinson was a key member of The Waterboys, and later he, with guitarist Donogh Hennessy, would form the dynamic rhythm section of The Sharon Shannon Band. Fiddler Sean Smyth is an All-Ireland champion who has played with Donal Lunny's Coolfin; Kevin Crawford, considered to be among the finest flautists in Ireland played with the acclaimed traditional group Moving Cloud, and, piper Cillian Vallely (of the same talented musical family as brother Niall Vallely of Nomos). Now Lúnasa are adding some of the hottest next-generation talent in Ireland, working with guitarists, Tim Edey and Paul Meehan, two of the most dazzling young guitar/multi-instrument talents in the Celtic genre today.

As confirmation of their excellence live, Lúnasa won the Coup de Coeur Mirror prize for their performances at the Quebec City Summer Festival July 2003. In 2004, seven years and three albums on from that acclaimed debut, the band revisited the immediate, live-in-the-studio recording style on the riveting new album *The Kinnitty Sessions*. The album received a nomination for Folk Album Of The Year in the BBC Radio 2 Awards. It was also voted Best Traditional Album of 2005 by the readers of Irish Music Magazine.

Between their stunning debut and the heights scaled on *The Kinnitty Sessions*, Lúnasa released three superb albums for the US Green Linnet label. *Otherworld* (1999), *The Merry Sisters of Fate* (2001), and *Redwood* (2003) were each met with wide critical accolades and were supported by tours through Ireland, the US, the UK, Canada, Japan, Australia, Italy, Holland, and Spain.

Lúnasa's ninth birthday is celebrated with the release of their sixth album *Sé* (pronounced shay, Irish for six). *Sé* is receiving even greater critical acclaim than the usual high praise which has greeted each album release. Possibly the hardest touring band in Irish music, they are keeping up the intensity through 2006 with a schedule of 140 shows.

By arrangement with Gaynor Crawford.

www.lunasa.ie

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Mahotella Queens (South Africa)

The Mahotella Queens, Hilda Tloubatla, Mildred Mangxola and Nobesuthu Mbadu, belong to the legend of urban South-African music. In the early 60s, together with Mahlathini 'The Lion of Soweto' and the musicians of the Makgona Tsothle Band, they invented the Mbaqanga, an explosive style blending traditional music forms (Zulu, Sotho, Xhosa, Shangaan etc) and Marabi (South-African jazz in Apartheid times) with American Rhythm'n'Blues, Soul and Gospel, then heard throughout the townships. The Queens were far more than just a female chorus. Their velvety voices, charisma and sense of show and stage were an essential element in the band.

Indeed, behind this amazing vocal trio are inspired soloists, composers, lyricists and arrangers who have greatly contributed to the group's rich recording work and concert tours. Mahlathini and the Mahotella Queens sold millions of albums all over Southern Africa before the government of Pretoria broke up this impulse with a discrimination policy that doomed all forms of cultural activity.

The hassles and problems confronting all artists, along with marriages and pregnancies, made them take a break in the '70's, but they rejoined Mahlathini and the band in the early '80's. Since then, they have not stopped recording and touring all over the world. The end of apartheid has allowed a whole new generation to discover the glories of their musical heritage.

Since the death of Mahlathini and the main members of the Makgona Tsothle Band, the three queens have taken up the torch of the Mbaqanga. Their talent and vocal colour have been called upon by many artists, such as Paul Simon, Harry Belafonte, Ray Lema, Manu Dibango, Johnny Clegg and Baaba Maal. Boosted by all these experiences, they have enriched their musical range. These young, engaging, exceptional sexagenarians have gone through one of South Africa's most sombre periods without anger or resentment, managing to retain the energy and humour of their twenties.

Their new CD after four years testifies to this vitality. Recorded in Johannesburg and in Angoulême, where they had a resounding success at the 30th edition of the festival Musiques Métisses, *Kazet* is a jubilant opus that displays their subtle vocal harmonies, their sensitivity and their jive.

The lyrics of their songs bear witness to the daily reality in the new South Africa, hopes of changes, liberty gained at great cost, yet also concern about the ravages of AIDS and the increase in crime and violence. The Mahotella Queens denounce selfishness and assaults against women and children, yet they do so tactfully, with class and feeling. Women of the people, long oppressed, they never seek popularity or the easy way out.

In turn soloists and back up singers, either a cappella or accompanied by exceptional musicians (Malagasy accordionist Régis Gizavo, South-African guitarist Louis Mhlanga and the likes) they have come up with one of their best records to date. Fourteen songs, most of them new, including breathtaking versions of two of their greatest hits, *Kazet* and *Mbube*.

The Mahotella Queens last appeared at WOMADelaide in 1993. They will also perform in Melbourne.

www.ritmoartists.com/Mahotella/mahotella.htm

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Mariza (Portugal)

The Fado is for the Portuguese what the Blues are for African Americans, as the Tango is for the Argentineans and the Flamenco for the Spanish. This is the kind of music that one does not just play, or just sing, but more than anything else, one feels.

When she started, Mariza was immediately compared to the biggest icon of Fado of all times, Amália Rodrigues. These are the words of Nuno Nazareth Fernandes, one of the greatest Portuguese composers who also stated 'Mariza is an adorable extra-terrestrial being, someone sent by the Great Creator to reinvent the Fado'.

Actually, Mariza is a daughter of Mother-Earth born 26 years ago in Mozambique who spent her childhood in one of the most typical quarters of Lisbon, Mouraria. Mariza made contact with Fado directly in the Fado Houses where singing is somewhat spontaneous, and part of everyday life. At six she had already joined the Fado evenings in special occasions. And though she was attired for Soul, Gospel and Jazz in her teens, her twenties brought back old feelings for Fado.

In 1999 Mariza had her first great exposure as one of the guests in the homage to Amália Rodrigues in the Coliseums of Lisbon and Oporto, both broadcasted live by one of the national TV channels. She immediately gained major interest from public and media and has performed numerous concerts in Portugal, and abroad. Often featuring in prime-time programs, she accepted a special invitation to introduce Fado to Sting on the national top audience show *Hermansic*.

Her debut CD, *Fado em Mim* by World Connection, The Netherlands, is to be distributed in Portugal by EMI-Music Portugal and is already released in the UK, Japan, France, Benelux and Germany.

Amsterdam, Antwerp, Bahia, Brussels, Geneve, Milan, Nogara, Paris, Rabath among others have already met Mariza and her special articulation of originality and tradition. The Netherlands are now getting more than a sample, she will tour from most of October to Eindhoven, Amsterdam, Groningen, Leiden, Drachten, Zoetermeer, Almere. The tour also includes two show-cases in Antwerpen and Brussel and several TV appearances and Radio interviews in both countries.

Fado em Mim includes six originals: *Poetas* and *Ó Gente da Minha Terra* featuring young composer Tiago Machado, with lyrics of poet Florbela Espanca and Amália Rodrigues, respectively. *Chuva*, *Terra d'Água*, and *Oxalá*, by Jorge Fernando, also producer. *Por Ti!*, with lyrics of J.Luís Gordo on a traditional Fado structure named Fado Tango. *Loucura*, *Maria Lisboa*, *Que Deus Me Perdoe*, *Há Festa na Mouraria*, *Oiça Lá ó Senhor Vinho* and *Barco Negro* are classics of Fado Mariza impressed of her own style and originality.

Mariza will also perform at the Sydney Opera House.

www.mariza.com

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Salif Keita (Mali)

Born in 1949 in Djoliba, Salif Keita is sometimes called the *Golden Voice of Africa*. He is a direct descendent of Sundiata Keita, the Mandinka warrior king who founded the Malian empire in the 13th century. Born an albino, a sign of bad luck, Keita was shunned and ostracized by his family and community alike. What reply could he give to face the hostility of his own caste when he, a Keita, chose to become a musician? The domain he was entering was strictly forbidden to the Mandingo nobles to whom he belonged.

In the Sixties, when he made his debuts in the Rail Band and the Ambassadeurs, African music was undergoing the greatest transformation in its entire history. Carried by the inspiration of cultural emancipation, and submitting to the outside attractions of modern trends from America and Europe, the music was changing all the more quickly due to the importing of new instruments, especially amplified guitars, and the new technology capable of recording them. Salif took to this unstable, breathtaking climate like a fish to water.

In 1972, it was under Kanté Manfila's wing, he was leading the Ambassadeurs du Motel band at the time, that Salif took refuge after leaving the Rail Band. Unlike the Rail Band, whose repertoire was made up mostly of traditional Mandingo songs, the Ambassadeurs flattered all kinds of genres, with a predilection for Cuban music even though they also favoured French and English pop, American soul, Argentinean tango or accordion-waltzes.

In 1979, still with Manfila, he went into exile in Abidjan and recorded *Mandjou*, the first Mandingo hit of the modern era. He then went to Washington where, with Manfila, he produced *Primpin*, a song whose words were as scandalous ('alcohol' and 'drugs' were in the lyrics) as the sound was revolutionary. It was an absolute smash hit. The renegade became a star, and in 1987 his album *Soro* established the Afro Pop concept. Four years later, *Amen*, showed how perfectly Salif had become acclimatised in the land of contemporary music's greatest musicians.

'My approach to rock, jazz or soul was a necessity. For someone self-taught like me, playing with Carlos Santana or Joe Zawinul meant rapid progress. Today, that's what allows me to play the music of my country with more control, more assurance and depth,' says Salif.

His 2002 CD *Moffou*, certified gold in France, sketched a return to Salif's roots, and this return is only now put into full effect with *M'Bemba*, the first of all his albums to be recorded in Mali, in the very studio that Salif had built for himself at home in Bamako. *M'Bemba* is the work of an artist who has been singularly mistreated by life without ever falling into resignation, for thirty-five years he has been striving to make peace with himself, and create unity, to solve his paradoxes; an artist declaring, with the immense sincerity that has always been with him, that this has finally been achieved.

Salif Keita will also perform at the Sydney Opera House.

www.saleifkeita.artistes.universalmusic.fr

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SambaSunda (Indonesia)

Indonesia hasn't been the happiest of places in recent years as it struggles to keep its vast multi-ethnic territory unified and looking something like a nation whilst grappling with the often painful clashes between traditional values and modern life that are part and parcel of any rapidly developing society.

Samba Sunda are a group from Bandung, the capital of Western Java, who face the challenges of modernity with relish, imagination and more than a splash of courage. The aim of this 17-piece outfit is to update the venerable sound of a fully featured gamelan orchestra, that revered and mesmerising showpiece of Indonesia's rich musical traditions, by adding flavours from other parts of the Indonesian archipelago and from as far a field as Brazil too, hence the 'Samba' in the name.

The classic sounds of the traditional instruments evoke not only the past but also the urban energy of Bandung today, featuring a full sound palette from the deep resonance of the mighty gongs to the silvery eloquence of the bamboo flute. The result is a mesmerizing mix that manages, strangely, to be both relentlessly exciting and passively tranquil. A sound which is unique, modern and imaginatively faithful in its portrayal of the hustle and bustle of a 21st century Indonesian metropolis.

Samba Sunda are led by composer and multi-instrumentalist Ismet Ruchimat, who started his career in 1989 in Gugum Gumbira's famous Jugala Orchestra and has appeared on a number of international recording projects, with Spanish percussionist Vidal Paz (*Sunda-Africa*, Globestyle), Indian flautist Hariprasad Chaurasia (*Moon Magic*, BMG India), the Madagascan group Tarika (*Soul Makassar*, Sakay), and on the Kartini label with Sabah Habas Mustapha & the Jugala Allstars (*Jalan Kopo* and *So La Li*).

Every country and every traditional style of music needs musical pioneers to alleviate those unavoidable growing pains and blaze a path to modernity. Fortunately for Indonesia, Samba Sunda have taken up the challenge with style and gusto. With mesmerising melodies, palpitating percussion and the hypnotic, heavy bass of the big gongs, Samba Sunda are an intoxicating infusion of deep roots with fresh spices.

Samba Sunda will also perform in Brisbane, Sydney and Melbourne.

By arrangement with the Australia Indonesia AAS Alliance.

www.sambasunda.com

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Shivkumar Sharma & Rahul Sharma (India)

To state that Pandit Shivkumar Sharma has created history in the world of music, is an understatement, an inadequate attempt to capture the maestro's achievements and contributions. After all how many musicians can boast of single handedly bringing forth an obscure, almost unknown instrument to the level of being indispensable on the concert platform. Santoor, the folk instrument from the valley of Kashmir, owes its classical status to Pandit Shivkumar Sharma.

In the early decades of the twentieth century, Santoor (or Shata-Tantri Veena as it was called in the ancient times), was used as an accompaniment to a specific type of singing called Sufiana Mausiqi. When Pandit Uma Dutt Sharma, a renowned vocalist from Jammu, spotted it, he was convinced of the potentialities of the instrument. After extensive research on the instrument he bestowed the responsibility of establishing it on the concert platform on his only son Shivkumar. The rest, as they say, is history.

After several radio broadcasts and performances Pt. Sharma appeared for his national level concert in Mumbai in 1955, where he received mixed reactions. Santoor, according to some, was not a complete instrument on which one could play classical music. Pt. Sharma took these criticisms as a challenge and made some important modifications on this hundred stringed instrument, like a new chromatic arrangement of notes and increased the range to cover full three octaves. He also created a new technique of playing with which he could sustain notes and maintain sound continuity. Today Santoor is at par with any classical instrument, well established not just all over India, but across the globe.

Through his performance career of over a half century, Pt. Sharma has created millions of new listeners and ardent fans of Indian classical music. His performances are such a brilliant combination of rich knowledge, perfect skill and abundant spontaneous creativity, that all his listeners feel enriched. Pt. Sharma believes in the immortality of this great heritage of Indian classical music and wishes to leave no stone unturned to make it so. With this aim in mind, he has been imparting his knowledge to the next generation of musicians. So deep is his conviction that despite no institutional or government support, he has been teaching in the Guru Shishya tradition, without charging a fee from his students, who come to him from all the corners of India as well as different parts of the world like Japan, Germany, Australia and America.

He is among those rare musicians who have been able to create successfully in the world of film music as well. Now for over forty years Santoor is an indispensable part of Indian film music. His compositions for blockbusters like *Silsila*, *Lamhe*, *Chandni*, *Darr* and more, are all time favourites across the country. Various recording companies from India and overseas have tried to capture Pt. Sharma's genius for the last forty years. Today he has over 100 recordings to his credit in LPs, CDs, audio cassettes and even DVDs.

Naturally, a musician with such a vast spectrum of achievements has a long list of National and International awards conferred upon him like the Honorary Citizen for the City of Baltimore, USA (1985), Sangeet Natak Academy Award (1986), Honorary Doctorate from the University of Jammu (1991) Padmashree (1991), Ustad Hafiz Ali Khan Award (1998), and Padma Vibhushan (2001), to name a few.

'According to me music is not for entertainment. It was my life-long dream to play such kind of music which will make the listeners forget to clap, which will make them silent. My dream came true, once. I played one raga, while the listeners immersed deep into meditation and I experienced a state of thoughtlessness. This silence was so nourishing, so fulfilling, there was no need to play anything else.' Shivkumar and Rahu I (his son, who will also be his accompanist) will play 'jugalbandhi style' complementing and competing with each other. By arrangement with the Nataraj Cultural Centre and with support from the Indian Council for Cultural Relations.

They will also perform in Brisbane, Sydney and Melbourne.

www.santoor.com

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Special Projects

Nganampa Band Project (Australia)

In October, four of the best contemporary musicians and songwriters from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands near the north west border of South Australia participated in a series of music development workshops in the Lands, led by the renowned Aboriginal musician Kev Carmody and assisted by Adelaide musician Dylan Woolcock.

The nine days of workshops 'drew out' the local stories of the musicians, honed their singer/songwriting skills, and gave them access to instruments, a recording studio and a performance at the festival commemorating 25 years of freehold title in the APY Lands.

The group will also perform at WOMADelaide and in July 2007 at WOMAD in the UK. Presented by the WOMADelaide Foundation in association with Ku Arts and with the support of Health Promotions SA. (logo?)

www.kevcarmody.com.au

www.ananguku.com.au

Visual Arts

The festival's visual arts program is still taking shape but here's one outstanding project that is already under way ...

Tjanpi Desert Weavers (Australia)

In October, Sandy Elverd, a respected Adelaide-based visual artist, visited the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Lands near the borders of South Australia, the Northern Territory and Western Australia, to begin an exchange of skills with Aboriginal fibre artists from a range of communities in the NPY Lands.

In February-March 2007, six NPY artists – some of whom were awarded the prestigious Telstra National Aboriginal and Torres Strait Islander Award in 2005 for a lifesize replica of a Toyota Troop Carrier made from grass - will visit Adelaide to present a series of weaving workshops over seven days, for up to 15 selected local artists, at the Parks Arts & Functions Complex.

The artists will create a number of large-scale woven forms – for example, camp dogs, or people - to be exhibited at WOMADelaide 2007. They will also host basket weaving demonstrations, workshops and displays during the three days of the festival. Presented by the WOMADelaide Foundation in association with Parks Arts & Functions Complex and the City of Port Adelaide Enfield. (logos?)

www.tjanpiaboriginalbaskets.com

www.sandyelverd.com.au

www.portenf.sa.gov.au/site/page.cfm?u=313

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