

Mongolia - Songs and  
Morin Khuur  
Side 8  
Glitrende!  
Flamenco - MIGUEL  
POVEDA (2CD)  
Side 9



Mountain Rebels -  
Psarantonis & The  
Ensemble Xylouris  
Side 16  
Way Hey - STORM  
WETHER SHANTY CHOIR  
SIDE 16

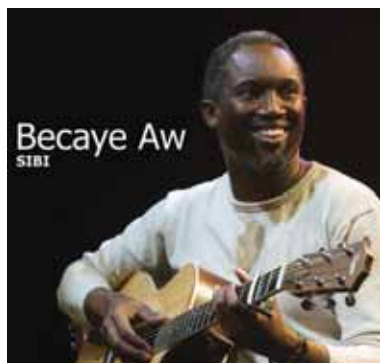
Etnisk Musikkklubb

Katalog nr 76

Juli-August 2009



MÅNEDENS ALBUM I NORDISK PROFIL  
SIDE 4



2-1780 Sibi - BECAYE AW

Gratulerer til Becaye Aw som kom rett inn på 15. plass på World Music Chart Europe (av 187 kandidater)!



Pressebilde til Rammeslag II

**ANNONSE:**  
**Etnisk**  
**Musikkklubb**  
**søker hjelp**  
**til**  
**Festivalsalg**  
**i sommer!**  
**Ta kontakt**  
**32 73 56 60**

omfatter kjøring til og fra festivaler - pakking av varer i bil, opprigging, nedrigging og avløsning og salg under festivalene.

*AVBESTILLINGS  
FRIST!*

**Avbestilling av**  
**Månedens album**  
**må være oss i**  
**hende *senest innen***  
**onsdag**  
**17. juni**

Ans. utgiver  
**Etnisk Musikkklubb AS**  
 Daglig leder: Arne Fredriksen  
 Redaktør: Arne Fredriksen  
 Postadresse: Masovngata 18,  
 N-3616 Kongsberg, Norge/Norway  
 Tel./Faks +47 32 73 56 60/61  
 Telefontid mellom kl. 0900-1600  
 bestilling@etniskmusikkklubb.no  
 info@etniskmusikkklubb.no  
 Bankkontonr.: 7139.05.27440  
 Grafisk utforming:  
 Arne Fredriksen

Arne Fredriksen  
 Folkemusikkstudiet på Rauland  
 Førde Int. Folkemusikkfestival  
 Kongsberg Jazzfestival  
 Landslaget for Spelemenn  
 Landslaget for Folkemusikk i  
 barnehage og skole  
 Senteret for Internasjonal  
 Folkedans  
 Telemarkfestivalen  
 Vossa Jazz

World Voices 300 artistar frå 23 land

2.- 5. juli 2009

# FØRDEFESTIVALEN 20<sup>TH</sup>

FØRDE FOLK MUSIC FESTIVAL NORWAY



Eva Quartet

[www.fordefestival.no](http://www.fordefestival.no)

## Gå på kurs med songarane i Eva Quartet frå Bulgaria!

Som vanleg er det mange av festivalartistane som også held kurs medan dei er på Førdefestivalen.

Her er årets kurskalendar - og det er jo berre å velje og vrake enten du vil danse eller synge.

**Først til mølla! Påmelding på [www.fordefestival.no](http://www.fordefestival.no)**

### Torsdag

Dansar frå Transylvania (1. dag -vk)	Muzsikás/ Mérai Hagymányörző Táncosok	15:00-18:00	Kr 500/250*
Open kunstverkstad	Tashi Lhunpo Monastery	15:00-18:00	Fri entré

### Fredag

Open kunstverkstad	Tashi Lhunpo Monastery	10:00-13:00	Fri entré
Songkurs	Eva Quartet	10:00-13:00	Kr 300/150*
Musikkverkstad barn	Egschiglen	10:00-11.45	Kr 100/50*
Song-/dansekurs	Black Umfolosi	10:00-13:00	Kr 300/150*
Salsa grunnkurs	Waldo Norstad	10:00-13:00	Kr 300/150*

### Laurdag

Halling/break/capoeira	Hallgrim Hansegård mfl.	12:00-14:00	Kr 300/150*
Dansar frå Transylvania (2. dag -vk)	Muzsikás/ Mérai Hagymányörző Táncosok	12:00-14:00	
Open kunstverkstad	Tashi Lhunpo Monastery	12:00-14:00	Fri entré
Salsa- vidarekomne	Waldo Norstad	12:00-14:00	Kr 300/150*

### Søndag

Open kunstverkstad	Tashi Lhunpo Monastery	13:00-14.30	Fri entré
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\*Pris med festivalpass.

 SparebankenVest

FIRDA

 SUNNFJORD  
ENERGI AS

 Rica Sunnfjord Hotel

**ADVARSEL!**

**Velkommen til eit nytt Rammeslag, med meir slåttespel frå Setesdal. Me vil fyrst helse til alle me har møtt i samband med konsertar dei siste par åra!**

Her er noko informasjon om slåtteomtalane i heftet:

- For å hindre unødvendig repetering vert fødsels- og dødsår berre notert fyrste gong ein person er nemnd i heftet.

- Personar som er nemnde utan stadnamn etter fødsels- og evt. dødsårsopplysningar, er frå Hylestad i Valle kommune.

- Tradisjonslina for feleslåttane til Daniel er i nyare tid som fylgjer:



**1-940 Rammeslag II - DANIEL SANDEN-WARG, SIGURD BROKKE**

Knut J. Heddi (1857-1938) - Andres K. Rysstad (1893-1984) - Torleiv H. Bjørgum (1921-1990) - Hallvard T. Bjørgum (f. 1956).

Denne tradisjonslina er òg den gjeldande for dei fire munnharpeslåttane som Sigurd har overført frå fele. Gjeld òg der Sigurd

viser til inspirasjon frå feleversjonar. Dersom andre kjelder eller tradisjonsliner er nytta, er dette presisert i teksten.

- Daniel har lært slåttane direkte av Hallvard T. Bjørgum med unntak av slåttane der annan læremeister eller kjelde

Da jeg ringte lyd-mannen Tom Karlrud og spurte hvordan innspillingen av Rammeslag II hadde gått, så sa han "Jeg synes denne blir flere hakk skarpere enn den første" Når jeg fikk den ferdige masteren så skjønner jeg hva han mente. Her er det verdenspremiere på nylagde munnharpe-slåtter av gamle feleslåtter. Her er det stevleik mellom fele og munnharpe. Stevtoner og salmetoner og Sigurd Brokke er i storform og Daniel Sanden-Warg illuderer rennende vann!

gjennom opptak er nemnt.

- Ordet «fele» tyder i desse slåtteomtalane vanleg fele og/eller hardingfele. Uttrykka «vanleg fele» og «hardingfele» vert bruka der ein finn det nødvendig å presisere.



**1-930 Fele/Hardingfele, Røros/Hallingdal - Olav Luksengård Mjelva**  
Det er langt mellom Røros og Hallingdal, og musikken er ganske så ulik i både melodi og form. Det mest åpenbare er at en bruker fele på Røros og hardingfele i Hallingdal. Likevel har musikken flere fellestrekk. Med mye tostrengs-spill og hyppig bruk av dobbeltgrep, ligger Rørosmusikken nærmere hardingfelestilen enn de fleste andre flatfeletradisjoner.



**1-938 Skolesangboka - Sangene du har glemt at du husker**  
Sangene fra Mads Bergs skolesangbok er noe som veldig mange har et sterkt forhold til. De kan vekke opp følelser fra barneåra og minne om episoder fra skoletida - både på godt og vondt. Vi kan med sikkerhet si at mange av disse sangene inngår i den norske folkesjela, og kan gi en rekke assosiasjoner til en tid som etter hvert føles fjern.



**1-939 Lapsang - BERNT MIKKEL HAGLUND**  
Cd-debut fra Samisk musikkprodusent. Bernt Mikkel Haglund som har produsert samiske artister som Lars Andreassen, Johan Kitti, Annbjørg Hætta og Elin Kåven gir nå ut sin debut cd som artist. Dette er samisk musikk med joik som hovedindigriens. Cd en inneholder 11 spor. Anne Berit Peltopera er gjestartist på albumet.



**1-941 Orvos - JOHAN SARA JR. GROUP**  
For å fremføre joik kreves det et teknisk vokalt fundament for utnytte joikens kraft og dens potensialer. På denne platen beveger joiken seg i grenseland av tradisjonell joik, men ekspanderes ut til et moderne landskap. Disse viktige elementene hører sammen, moderne og urgammel. For å kunne bevege seg inn i fremtiden så må røttene henge med.



**1-920 Hardingfele - GRO MARIE SVIDAL**  
Det er et gnistrende godt spill på hardingfele som møter oss på Gro Marie Svidal sitt debut-album. Dette er en produksjon som trår langt forbi dokumentasjonsfakta. Her eksponeres vi for overbevisende ferdigheter og stilsikkert uttrykk, som også er blandet med detaljrikdom og en avslappet lekenhet. En smakfull rekkefølge skaper variasjon og kontraster.



**1-942 Tårann - GLIMA**  
Glima er ein utradisjonell stryketrio som spelar tradisjonell norsk folkemusikk i eigne arrangement, mest frå Telemark og Nordfjord. Musikanerne har solid forankring i den tradisjonelle norske folkemusikken, men let seg inspirere av andre impulsar: nasjonale og internasjonale. Det eigenarta og utadvendte resultatet på dei nye innspeling, kan gjerne kallast kammer musikalsk folkemusikk i tett samspel og med varierende instrumentering.

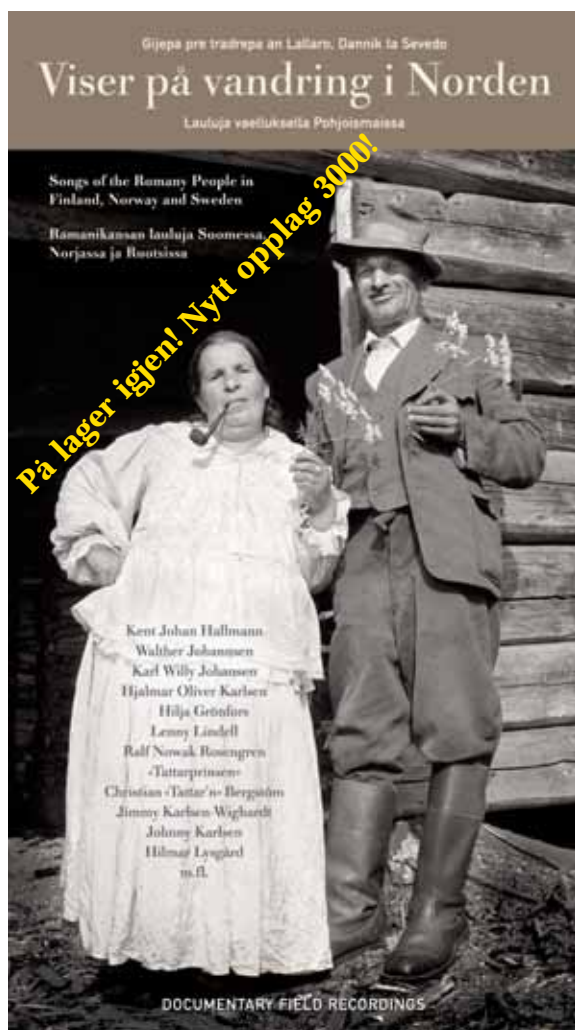


**1-943 ESTONIA - Seto Songs**  
At every village festival, Seto people used to gather and sing. The songs could be about their daily life or unusual events or, as a matter of fact, about any subject imaginable. Everything that needed saying was said in song: peculiar timbre, ornamentation, plentiful repertory evolved over the course of several centuries.



**1-944 Slåttar - SYNNOVE S. BJØRSET**  
Rykande fersk gamal musikk. Rein kraft og suggererande takt får det til å dirre i magen, og slåttane er som hogd ut i stein. Dette er spikarspel, og ikkje frøkenspel. Har du ikkje digga hardingfele før, bør du starte med det no! Plata innheld ei smakfull blanding av ukjende slåttar og nye tolkingar av gamle slagerar.

EMCD



## 1-800 VISER PÅ VANDRING I NORDEN - Gijepa pre tradrepa an Lallaro, Dannik ta Sevedo

For første gang noensinne presenteres Romani-sanger fra Finland, Norge og Sverige på et og samme album. Det blir sunget på vertslanenes språk, men i tillegg er det også med eksempler på romani-sanger fra alle tre land. Det er genrespredning fra gamle tradisjonelle viser med gammel syngestil, til nyere sanger i dansebandstil og moderne "romani-rapp". Alle sangene her går i moll, noe som er et sentralt særtrekk ved romanifolkets viser i Norden. Pris kr 320,-

## KVEDARSEMINARET 2009



### «EN GANG VAR VI SOM VINDEN»

ROMANIFOKETS VOKALMUSIKK I NORDISK PERSPEKTIV

SEMINAR I FREDRIKSHALDS TEATER, HALDEN 4/9 - 6/9 2009

KONSERTER, SANGVERKSTED OG FOREDRAG MED REISENDE OG FASTBOENDE UTØVERE FRA NORGE, SVERIGE OG FINLAND.

Seminaravgift: KR. 900.-/ Kr.700.- for medl. NKF, NFL, TL og LOR, Dagsavgift Kr.500.-/400.-, Enkeltkonserter Kr. 150.-/100.-

**Påmeldingsfrist 1/8.**

Info og program: [www.kvedarforum.no](http://www.kvedarforum.no)  
Arr.: Norsk Kvedarforum i samarbeid med Østfold Musikkråd og Norsk folkemusikklag

**Påmelding:** [eli@storbekken.no](mailto:eli@storbekken.no) tlf. 22153911/93456632 eller elektronisk påmelding til [www.musikk.no/ostfold](http://www.musikk.no/ostfold)

Støttet av: Nordisk Kulturfond, Romani/Taternes Kulturfond, FFLB, FFUK, Kulturminneåret 2009, Sangløftet og Østfold Musikkråd.



OSLO 2009  
17. - 20.  
SEPTEMBER

MUSIKKFESTIVAL  
OG BRANSJETREFF

MØT NORSK OG INTERNASJONAL  
FOLKE- OG VERDENSMUSIKK BRANSJE

OPPLEV KONSERTER MED  
RUNDT 150 ARTISTER FRA HELE NORDEN

DELTA PÅ SEMINARER OG WORKSHOPS



[www.folkelarm.no](http://www.folkelarm.no)





### 2-1800 Mongolia - Songs and Morin Khuur



### 1-940 Rammeslag II - DANIEL SANDEN-WARG, SIGURD BROKKE

**2-1801 MÅNEDENS ALBUM i Åpen profil i #76 består av disse to album til pris kr 300,- (Medlemmer kr 280,-)**

«**Long**» songs (*where the voice covers a very wide register in a single breath*), «**short**» songs (*very lively in expression*), **Khoomii diphonic singing** (*where the performer sings at least two notes at the same time*) and the emblematic morin khuur «horse heads» fiddle: remarkable forms of artistic expression, at times stupefying, from a culture with nomadic roots where references to breathing, nature and the open spaces remain a well-spring at the heart of music.

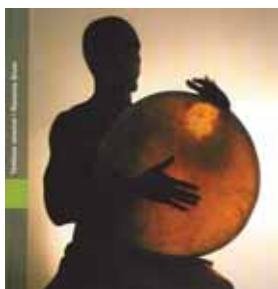
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Beste flamencoalbum



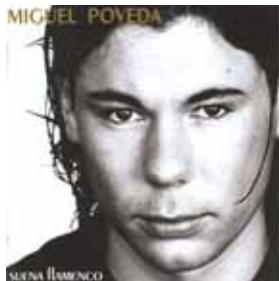
**2-1796 Mauritius - Ravanne Drum**

The ravanne drum is emblematic to the music of Mauritius (séga ravanne). This recording celebrating the cultural heritage of an instrument common to other islands of this region of the Indian ocean, including the Chagos Islands, spans from the traditional playing of Ton Georges to the more contemporary style of Menwar.



**2-1799 Zazal - EG SCHIGLEN**

EGSCHIGLEN are the most important and best known group in Mongolia. The traditional instruments used by EG SCHIGLEN are the main force behind the shaping of the group's sound, beginning with *morin khuur*, featuring the horse-headed violin which is played like a cello. Then there is the *yoochin* (a distant relative of the dulcimer) and the *tobshuur* (two string lute).



**5-1802 Flamenco - MIGUEL POVEDA (2CD)**

Winning four prizes including the «Lámpara Minera» (one of the most prestigious prize in the Flamenco area) in the national contest of sing, he started his professional career. He has also participated in the most important national and international music festival and has sung in prestigious places...

**2-1797 Era una vez um Jardim - MARIA TERESA**

An outstanding Fado singer with multiple facets and influences to her talent. Born in France to Portuguese parents, she sings the popular tradition of the country of her origins as well as that of Brazil, given her dual identity. Maria Teresa's sensual voice brings out the purity and emotion of this genre she learned from her mother.

**2-1798 Syria - The Aleppo Suites - Hassan Haffar (3CD)**

The «suite» consists of various poems in free form that are set to music and sung. The basic musical structure is defined by the melodic mode, which gives it its identity. Each «suite» has its own flavour, who evoke three separate aspects of existence in love poems, bacchic songs and poems about nature. They all express a single emotion: yearning for the beloved.



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**2-1803 Outro sentido - ANTONIO ZAMBUJO**

António Zambujo was born in Beja, Alentejo (South of Portugal) in 1975. He grew up listening to the traditional male chant called 'Cante Alentejano' that became one of his strongest influences. Around the age of 8, he fell in love with Fado when listening to Amália Rodrigues, Alfredo Marceneiro, Maria Teresa de Noronha and João Ferreira Rosa.

**2-1804 Ping Kong - DUOUD**

Smadj & M. Haddab, *electric and acoustic ouds* Guests: Cyril Atef, *drums*; Malouma, *vocal*. The two fellow musicians Smadj and Mehdi Haddab return to their original formula of the duo. Hovering between tradition and futurism, with varying moods ranging from surf kitsch to contemporary groove, they bring the oud right up to date with dance and modernity ...

## Åpen profil



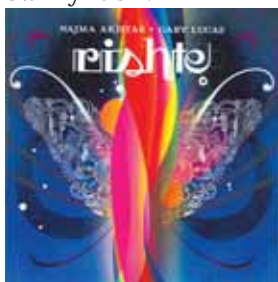
## Åpen profil



**2-1805 North India -  
Raga Bilaskhani Todi,  
Raga Sohini -  
KUSHAL DAS - Sitar**

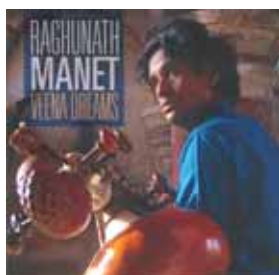
*North India* KUSHAL  
DAS Ragas Bilaskhani  
Todi & Raga Sohini  
Kushal  
Das, *sitar*

Kushal Das, supported by  
Abhijit banerjee's subtle  
accompaniment, creates a  
music where the best  
influences merge into his  
own lyricism.



**2-1809 Rishte - NAJMA  
AKHTAR, GARY  
LUCAS**

**Najma Akhtar** is an  
English singer of South  
Asian ancestry. Her unique  
and distinctive styles range  
from fusions of jazz with  
the Indian ghazal, doing  
updated arrangements of  
these ghazals (love songs  
and spiritual songs), along  
with traditional bhajans,  
Indian Semi Classical  
vocals and the occasional  
Bollywood hit.



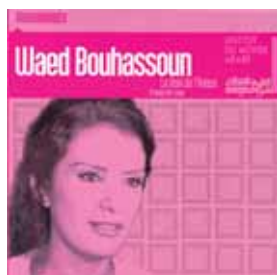
**2-1806 Veena Dreams -  
RAGHUNATH  
MANET**

Raghunath Manet, most  
probably the only Indian  
artist performing both in  
dance (bharata natyam)  
and music (veena player).  
Born in Pondicherry,  
known as a veena player-  
music composer cum  
dancer cum choreo-  
grapher, Raghunath Manet  
has been practising classical  
dance (bharata natyam)  
and classical music (veena)  
from the tender age.



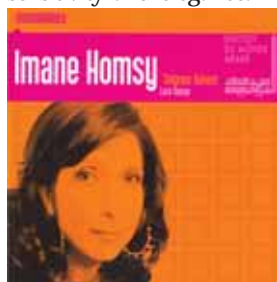
**2-1810 Latebkish -  
TASSILI**

Aissa Tobi er fra Marokko  
og lærte å spille tradisjons  
musikk av bestefar. Instrument som blir brukt  
av gnawamusikere er  
sintir: et tre-strengers  
bass- instrument med  
skinn-membran, gargabb:  
metall- kastanjetter, og  
bendir: en slags kryssning  
mellom tamburin og  
skarptromme. Med seg  
har han Ketil Kielland  
Lund på perkusjon.



**2-1807 A Voice for Love  
- WAED  
BOUHASSOUN**

«A voice for love» is how  
some have described Waed  
Bouhassoun, a talented  
Syrian musician who sings  
to her own accompaniment  
on the lute. The youthful  
Waed is undoubtedly the  
embodiment of love, as is  
borne out by the choice of  
poems. The purity and  
intimacy of this recording  
invite the listener to enter  
into a world alive with  
sensitivity and elegance.



**2-1811 Lord Kanun -  
IMANE HOMSY**

The kanun is traditionally  
used to accompany  
singing. The kanun as a  
«complete» instrument, in  
fact, revealed in all its glory  
by Imane Homsy and the  
ten fingers technique  
developed by her, a  
technique that conjures up  
new ambiances and colours.  
The kanun has at last found  
the place it deserves at the  
heart of the classical Arab  
orchestra.



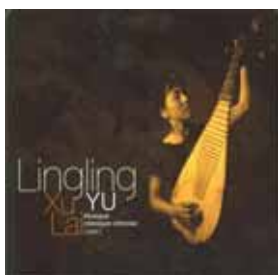
**2-1808 Mama Please -  
CIRRUS**

The guitarists, Alex  
Hetzel and Remy Laurent,  
met each other five years  
ago. From jerky riffs to  
gypsy velocity, via the  
oriental sounds  
melancholic ecstasy, or  
even Indian chants, those  
two musician's ways are  
variable. They follow their  
instrument into each and  
every of its cultures, what  
invites them to explore  
different musical words..



**2-1812 April Blossoms -  
RIM BANNA**

Rim Banna er Palestinas  
barnesangstjerne. Ved  
siden av sin karriere som  
«voksenartist» har hun i de  
siste 20 årene vunnet seg  
et navn i mange barns  
hjerter med barnesangene  
sine. 20 gamle og nye  
sanger har blitt forsynt  
med norsk/tyrkisk/  
amerikansk komp og skal  
deles ut gratis til barn i  
Gaza og i flyktningleirer  
på Vestbredden.



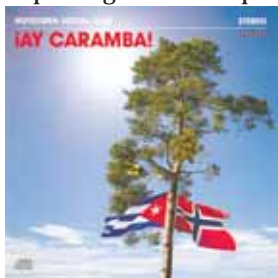
**2-1813 Xu Lai -  
LINGLING YU**

Lingling YU is a virtuoso who gives us a fully possibility to appreciate the beautiful sound of *pipa*. Prizes and victories let her reach the deserved celebrity. However Lingling YU, even when she became a teacher, has continued to study with the best *pipa* teachers of her country, learning from their experiences and improving her technique.



**2-1814 Priia Goaea -  
PILIPPO GAMBETTA**

*Priia Goaea* is at once a reconfirmation of the young Genoese melodeon player's amazing talent and a further demonstration of his capacity for invention enabling him to go much further than simply retreat traditional standards. Most of the tracks on *Priia Goaea* are in fact penned by himself, pieces that freely range across the most disparate styles from ethnic to contemporary classical.



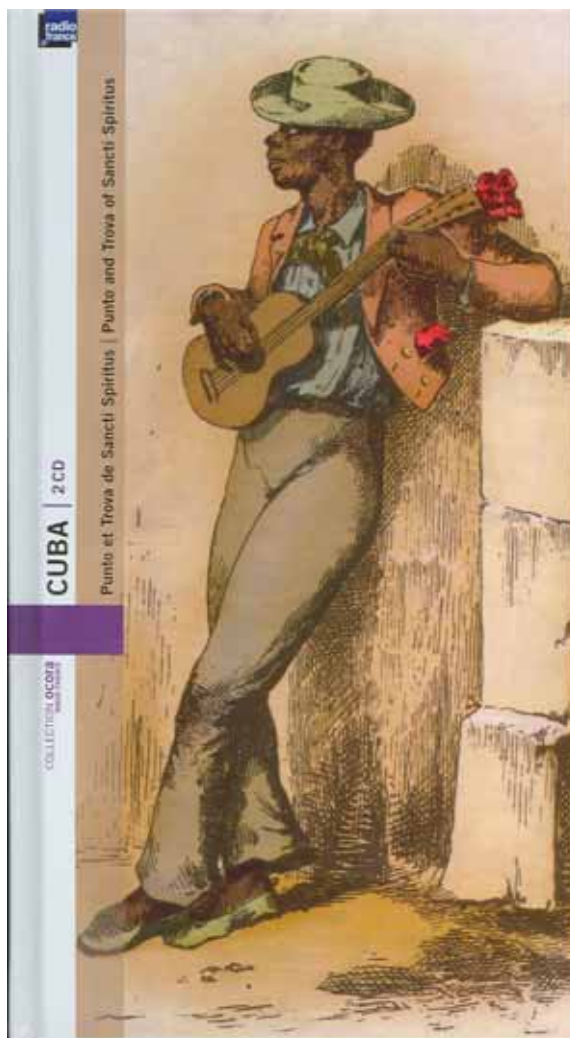
**2-1815 Ay Caramba -  
HOVEDØEN SOCIAL  
CLUB**

Hovedøen Social Club består av nordmannen Sverre Indris Joner, Sergio Gonzales, også kjent fra La Descarga. De to har hånd plukket kubanske jazz-musikanter fra øverste hylle og invitert de til Norge for å se hva som skjer når Marius Muller, Arne Bendiksen, Randi Hansen, Jan Eggum, Arve Opsahl + en rekke norsk stjerner, pakket inn kubansk drakt.



**2-1816 Presente Remoto  
- RICCARDO TESI**

RICCARDO TESI gives a party. The guests are all first class, and each comes from a different world, some from jazz, some from folk, some from rock and some other from the classical music world. They are all artists who had a strong influence on his own musical research, and who have accompanied him during along his path.



**2-1817 CUBA - Punto and Trova of  
Sancti Spiritus - Trio Los Lamas, La  
Parranda Espirituana, Trio D'Gomez,  
Trio Espirituano(2CD Long Box)**

Sancti Spiritus, in the centre of Cuba now appears as the place where the cultures of Spain, Canaries and Africa, all deeply rooted locally, fused into original types of music. The many genres played here, guajira, trova, guaracha, bolero and diverse types of punto like the zesty controversias, are all spiced with popular poetry, subtle rhythms and harmonies, luminous timbres of the tres and the lute.



### 6-404 Phat Jam in Milano - ARCHIE SHEPP

### 6-405 Espaces croisés - ERIC SEVA

### 6-406 MÅNEDENS ALBUM i Jazzprofil i #76 består av disse 2 CD'ene til rabattert pris kr 300,-

Archie Shepp, voice, saxo Napoleon Maddox, rap, beatbox Oliver Lake, saxo Hamid Drake, drums Joe Fonda, double bass Cochemea Gastelum, saxophone

**Archie Shepp** is a living jazz legend. Archie started playing jazz in the early 60's and continues to dazzle audiences around the world playing tenor saxophone and piano, accompanied by his soulful voice. Currently residing in Massachusetts, he teaches music history as a professor at the University of Massachusetts, Amherst. Archie has collaborated with Cecil Taylor, John Coltrane and Yusef Lateef, as well as countless other jazz greats. Mr Shepp received the distinguished New England Foundation for the Arts Achievement in Music Award in 1995.

In 2004, Archie Shepp has created his own label «Archieball» which produced First Take in duet with the pianist Siegfried Kessler and Kindred Spirits getting together the Archie Shepp's Quartet and The Dar Gnawa of Tanger in 2005. In March 2007, he recorded in a French studio with his Quartet, Gemini. Phat Jam in Milano, was recorded live in November 2007.

Espaces croisés or «this unexpected crossroads where different types of music meet and take their place». Rendez-vous of a host of influences mixed with fragments of daily life, these compositions organise themselves whilst the improvisations develop through group interaction, making «Espaces Croisés» the story of an invitation, a moment of real sharing.

Eric Séva's music always tells a story and is always profoundly generous. Its haunting sounds announce a musician out on his own. The depth of his sound, his balanced melodies, the lyricism and groove that bring light and shade to his style, whether he's playing baritone, soprano or sprain saxophone, all place him in the ranks of a musician with his own immediately recognisable sound.

Eric Sava's choice of some exceptional talents for his sidemen in an unusual instrumental combination - William Lacombe, piano, Nor lead; Lionel Suarez, accordion, Bandon eon; Pierre-François «Tate» Dolour, drums, Cajon allow him to rise to the audacious challenge he's set himself here music that's off the beaten track, with pleasure and exchange in every note.



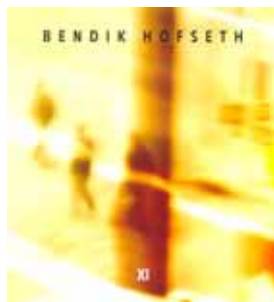
**6-407 Songs for cello - RUFUS CAPPADOCIA**

Rufus has built his career by exploring new territories, where few cellists had dared to venture. It's a lifelong quest that had made him a master of music's universal language, in all astounding diversity. The first six tracks of this CD are the result of a series of solo concerts by Rufus Cappadocia in Canada;



**2-408 A Night in the Show - Il Monstro**

The « Il monstro » quartet accompanies Charlie Chaplin in three short films from the silent era: The Policeman, The Vagabond, A night in the show, in which the fragile, elegant little tramp figure of Chaplin was not yet a cinema emblem. The music unfolds discreetly but with hallucinating effect on the audience for whom images and sounds converge into a single work.



**6-409 XI - BENDIK HOFSETH**

På «XI» er det låter fra alle tidligere prosjekter - en slags samleplate i ny tapning. Bendik Hofseth fikk sitt gjennombrudd som musiker da han tok over for Michael Brecker i Mike Mainieris band Steps Ahead, et band han fortsatt turnerer med. «XI» er et vakkert og personlig album, med et musikerlag i toppform, og inneholder noe av det fineste saksophonspillet fra Bendik til dags dato.



**6-410 Movements in Colour - ANDY SHEPPARD**

Andy Sheppard: sopran og tenorsaksofoner; John Parricellii; akustiske og elektriske gitarer Eivind Aarset: gitar, elektronikk; Arild Andersen: kontrabass, elektronikk; Kuljit Bhamra: tabla, perkusjon. Den profilerte britiske saksophonisten leder en britisk-norsk kvintett gjennom et program av egenkomponerte låter. Utadvendt, melodisk og fengende.



**6-411 My Direction - KÅRE KOLVE QUARTET**

Kåre Kolve har lang fartstid bak seg som musiker og har i årenes løp spilt med blant andre: First Set, Lava, Mambo Companeros og Mezzoforte. Han har spilt på utgivelser med blant annet Sissel Kyrkjebø, Espen Lind, Tre Små Kinesere, Rita Eriksen og turnert med Ole Edvard Antonsen, Trine Rein, Oslo Gospel Choir, Steinar Albrigtsen, Jørn Hoel, Trondheim Jazz-orkester med flere.



**6-412 Some like it odd - Pop Jazz**

These open minded talented artists are embodying the creative bridge between pop and jazz, which appear to be after all artificial boundaries. Although Pop Jazz is Some Like It Odd's first album, the result is fully mature and impressive. Some Like It Odd's music conveys instant emotion while mixing several influences such as pure jazz, soul and pop music.



**6-413 duadueduiduo - LES METRONOMES DETRAQUES**

Going further than the soliloquies of jazz at its most free, the duadueduiduo explores new compositional techniques, beyond aesthetic boundaries. From Steve Reich to Thierry de Mey, from Regis Campo to Fred Frith, Jean Louis Marchand and Christophe Rieger (the members of this duo) experiment brilliantly with every form of dialogue.



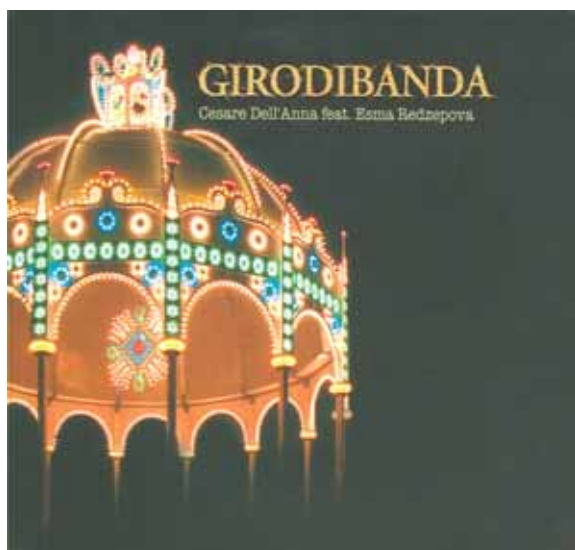
**6-414 Norsk jazz.no - KARL SEGLEM**

Tenorsaksophonisten Karl Seglem seier sjølv at han ville laga «eit vakkert, poetisk og reinskore jazz-album». Norskjazz.no, er ei poetisk, vakker, melodios og melankolsk CDinnspeling med tradisjonell jazz-kvartett. Ei vandring i eit landskap der det er tydeleg at Seglem har arbeida mykje med norsk folkemusikk som utgangspunkt for komposisjon og improvisasjon. Både klangleg og melodisk

## MÅNEDENS ALBUM:



## ROMANI PROFIL



**5-270 Girodibanda - ESMA REDZEPOVA(1CD+1DVD)**



**5-271 Quimeras - JUAN DE LERIDA**

### **5-272 MÅNEDENS ALBUM i Romaniprofil i #76 består av disse to album til pris kr 300,-**

The arrangements of the repertoire, written by Cesare Dell'Anna, bandsman and leader of the group Balkan Jazz Opa Cupa, are performed with the intent to modernize popular music, moving from brass band music to popular folk, with an eye to the Balkans. The live was recorded inside a *Cassa Armonica*, the typical stage where bands from Puglia usually perform. It is a peculiar circular structure, used in Salento, which allows the audience to listen perfectly to the every sound produced by the band in every point of the structure, thanks to a unique acoustic amplification. The ensemble is directed by Cesare Dell'Anna and is formed by a typical group from Puglia and by his band Opa Cupa. Special guests, the queen of Gypsy music: Esma Redzepova. Her *Rakenkar Phirava* is brilliant, mixed with one of the most important songs of the Salento language: *Aspro e to xarti*. Other soloists are: the singer Emanuele Licci and Irene Lungo, singer of Opa Cupa, Enza Pagliara and Claudio Cavallo. The Live features also Enzo Petrachi, son of the famous Bruno Petrachi, who represents the new melodic tradition of Salento. The box set contains a live CD and a DVD with videos of the director Mattia Epifani, concerning the night in Galatina and with extra footage of Opa Cupa, directed by Lorenzo Bassano, with photos and graphics by Marcello Mascara.

**Juan De Lerida comes from the Spanish gypsy diaspora.**

**While staying true to his gypsy soul, Juan De Lerida uses his irresistible guitar playing to provoke and break the usual borders of flamenco.**

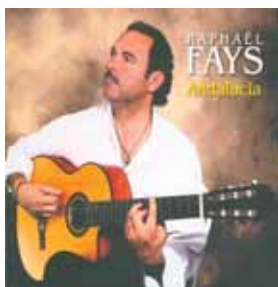
**Exceptional musical visionary, he does not hesitate to bring his roots into contact with jazz influences and contemporary styles, integrating them into his own music, his own style.**

**Music from a great musician & composer of Flamenco Nuevo.**

## Romani profil

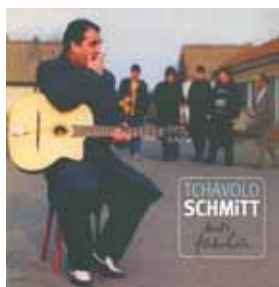


## Romani profil



**5-273 Andaluçia - RAPHAEL FAYS (2CD)**

Listening to this album might, you will find the shadow of Django Reinhardt and his orthodoxy are still lurking there in the way the rhythms and melodies are developed, if only in the adaptation / tribute paid to Django (Sweet mood), even though it's certainly enhanced by element of classical forms of guitar, and Flamenco in particular.



**5-274 Miri familia - TCHAVOLO SCHMITT**

Tchavolo Schmitt was introduced to the guitar at the age of 6 by his mother; his father played the violin. He developed, with time, a virtuosity in the manouche style and his renown rapidly exceeded the limits his ancestral region. In 2000, he released the first album under his own name. This album was followed in 2001 by **Miri Familia**.



**5-275 Trio Tout a Cordes - ANGELO DEBARRE**

The gypsy jazz musical tradition launched by Django Reinhardt is the heart of this culture and Angelo Debarre quickly became one of its jazz masters. «The Angelo Debarre Quintet» are touring the world with gypsy musicians. This is music that he knows inside and out, and at concerts and festivals his enthusiasm and passion prove it.



**5-276 Djangobrasil - LUDOVIC BEIER**

I've been in regular contact with Django's heirs for several years now, in the same way as I've been working with Angelo Debarre over quite some time. I have played with Brazilian musicians and I harboured secretly for several months the timeless melodies of a genius of harmony with the vivid rhythms of the Brazilian repertoire in the bossa nova and maracatu range.



**5-276 Rom Kaffe - gypsy aRoma from Italy - ACQUARAGIA DROM**

Road and travel songs, songs about the village of Sant'Elia in Pianisi and about the whole forgotten Molise, about San Zopito, who forgot to make miracles, and the uncle storyteller, Mister Romanò, with his roots repertoire. And so much more, for this new musical trip. *Rom Kaffe*, a new Italian blend worth of a golden cup!



**5-277 Daredevil fiddles, swirling horns and extreme vocal - BALKAN GYPSIES**

The largest Rom populations, from Belgrade to Bucharest to Skopje the Rom have had a profound impact on Balkan culture and music. Throughout the region, Gypsy music is Balkan music, transcending borders and ethnicities: energetic brass bands, violin and cimbalom virtuosos and captivating voices.



**5-278 Romanian Gypsies**

Romania's 2.5 million Roma population embraces many of the world's top gypsy musicians, including Taraf de Haidouks, Fanfare Ciocarlia, Mahala Rai Banda, Toni Iordachi and Gabi Lunca. From energetic brass bands and mesmerising cimbalom players to legendary haunting fiddlers, and internationally acclaimed performers and local artists undiscovered outside of Eastern Europe.



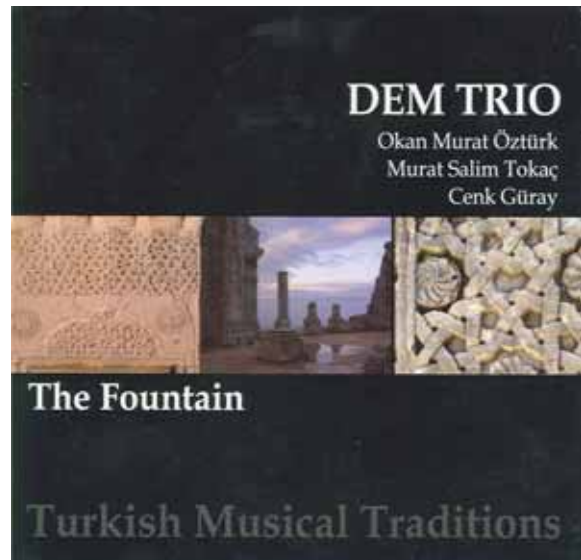
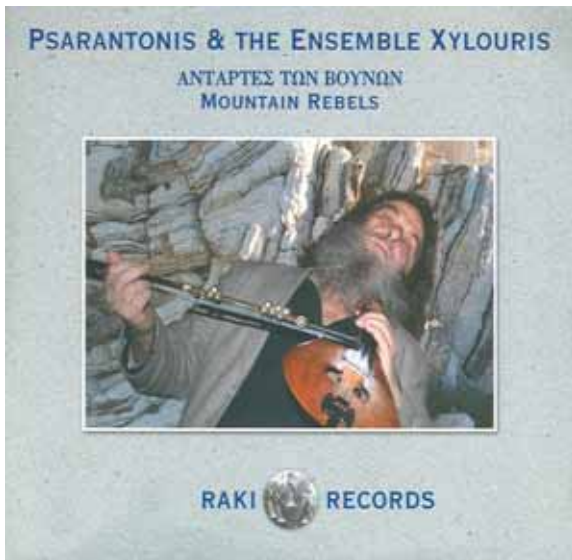
**5-279 Dema Tu - NEGRITA**

A Romany singer with a husky, bewitching voice, has become an incontestable female icon for the entire Gypsy community. The variations in her voice, used like an instrument, pass a message that goes far beyond all communitarian shackles, and perfectly unites the sacred and profane. Her singing style demystifies and electrifies, and is entirely sung in the Romany language.

## MÅNEDENS ALBUM:



## BALKANSK PROFIL



### 3-668 Mountain Rebels - PSARANTONIS & THE ENSEMBLE XYLOURIS

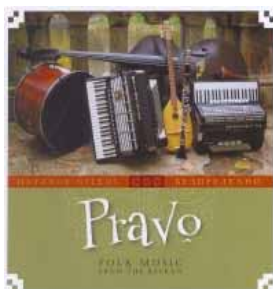
### 3-669 The Fountain - DEM TRIO

### 3-670 MÅNEDENS ALBUM i Balkanprofil i #76 består av disse to album til pris kr 300,-

Psarantonis, brother of the legendary Nikos Xylouris, has meantime become a famous cult figure himself. The eccentric musician packs halls, be it in Heraklion, Athens, New York or Toronto. His most striking feature is his incredible musical dynamism: sometimes gently whispered, like promptings from on high during which white feathery clouds seem to descend from the skies – then suddenly a great storm rises, with boulders rumbling as if driven by Poseidon's steeds, only to quickly abate again and sink into mythic silence. His singing is in keeping with this: often husky, wild, exalted, then unexpectedly soft, gentle, refined. The rhythms are very varied, highly unusual, and rare in Cretan music. In addition to his own compositions, Psarantonis also has recourse to traditional pieces which he interprets in his very independent way and in accordance with the given situation, no one interpretation resembling the other. The musician enters into a strange symbiosis with his three-string lyra, which he supports on his knee, touching the strings at the sides with his finger nails instead of pressing them down. His bow literally dances across the strings, sometimes stroking, sometimes skipping over them. His playing technique exudes an indomitable magic, without him being a classical virtuoso. He aims not to achieve perfection but to express emotions. His daughter Niki, a singer and percussionist is invited, as well as his musician sons Georgios and Lampis, and several guest musicians to join in the studio recordings.

A well documented and deep glance at some pivotal aspects of Turkish music is what the DEM TRIO, formed by the multi instrumentalists Okan Murat Öztürk, Murat Salim Tokaç and Cenk Güray. The structure of every piece is subject to some peculiar compositional rules, which as a whole they are known as *makan* and they provide the basis to create themes and melodies. The creative part of the process are the improvisations (*taksim*), which have a special importance and determine the value of the executed piece. Generally, they provide a sort of prelude to a suite or they «stop» it once in a while. Specifically, we must notice how both the *tanbur* and the *tanbura* are used at the same time, with the intent to find a common origin for the two souls of Turkish music. They are both string instruments, close to the family of the lutes, but which must not be confused with the Arab *oud*, even if they all come from a common Middle-Eastern stock. Other string instruments employed here are the *baglama*, the *lavta* and the *cümbüs* (which has a soundbox covered with skin), while among the reeds we find the *ney*, whose evocative tone recalls that of the Armenian *duduk*. Thanks to the discoveries to which we are introduced by the DEM TRIO, we can get in touch with the ancient Ottoman culture, presented to us in a contemporary interpretation, strongly underlying the relationship between the Turkish musical patrimony and that of the neighbouring regions (Greece, the Balkans, the Middle-East area).





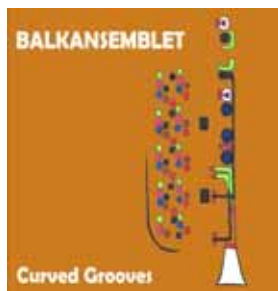
**3-664 Folk Music from The Balkans - PRAVO**

«The Pravo Orchestra has started from Békéscsaba, from Tótiá as the descendants of the forme Slovak wealthy peasant farmers call themselves over there. This is an important information because Tótiá is a very rich province in minorities: Slovaks, Gypsies, Hungarians, Romanians and Jewish lived and has been living there for centuries.



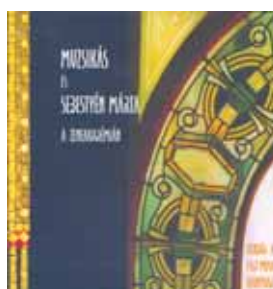
**3-663 TransBalkanExpress - CIMBALIBAND**

«There's still new under the sun! The album title is a warm welcome of its own to this enchanting Wellness Hotel of Balkan Music. The TransBalkan Express coddles, soothes and turns you up, serving the most delicious morsels on a rich table ready for a musical feast. These savoury bites are of no comparison, served with great competence and gentle elegance!



**3-660 Curved Grooves - BALKANSEMBLET**

Balkansemblet fikk Spellemannprisen i 1985 for albumet «Balkan Samlet». Etter to aktive tiår og to album tok bandet en lenger pause fra midt på 90-tallet. I 2005 gjenoppsto gruppa, og i dag består den av to medlemmer fra gamle «Balkansemblet» og tre nye, kreative og talentfulle musikere. Balkansemblet slipper et nytt album på EMCD i februar 2009. Balkansemblets første etappe var en slags oppdagelsesreise til Balkan der musikk og kultur var i fokus. Det musikalske resultatet kan karakteriseres som «balkancoverlåter» og manifesterte seg i to album, «Balkan Samlet» og «Kvikk Sand», begge utgitt på «Hot Club Records». Bandet spilte konserter i Norge og Skandinavia og deltok i en rekke TV- og radio-program. Etter den nye starten i 2005 har Balkansemblet vært på reise igjen - denne gangen hjem. Etter perioden med oppdagelser og læring, har musikken blitt mer fri og åpen, og inneholder mye mer improvisasjon. På det siste albumet er mesteparten av musikken skrevet av bandet selv. Allikevel vil du tydelig gjenkjenne Balkanatmosfæren med typiske rytmer, skalaer og spennende landskap du kan oppleve når du lytter til Balkansemblet på konsert eller på det nye albumet.



**2-1785 Live at Liszt Academy - MUZIKÁS AND MARTA SEBESTYÉN**

Most of us began our music training with the Kodály method. From that time on, music has been a significant part of our lives. It has been our dream to convey what it is, that traditional folk music, Kodály and Bartók's music means to us. So, starting in 1999, we gave a concert each spring at the Academy of Music in Budapest presenting another side of Kodály and Bartók's work. Performing also at these concerts as our guests were violinist Alexander Balanescu, cellist Roel Dieltiens, pianist Jenő Jando, the Keller Quartet and the Pro Musica choir directed by Dénes Szabó. At these concerts, classical music and folk music were heard alternatively, linked to each other, complementing one other and occasionally at the same time. We also invited traditional village musicians to play with us; Árpád Tóni, cimbalom player from the Marosszék area of Transylvania and János Kovács, tambura player from village of Bogyiszló in South-Central Hungary. Most of the selections of this record present the traditional material behind a particular Bartók or Kodály work.



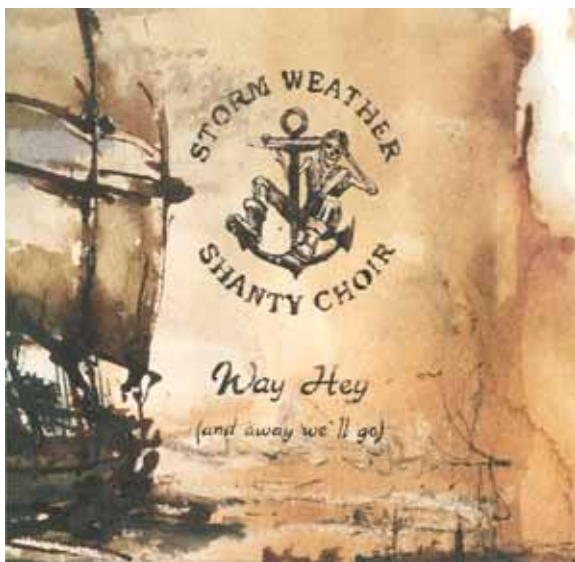
**3-671 Worlds of Love - SEVDA SEVDALI DUNYA**

After the surprise success of her first international CD, the sensual singing marvel from the Caspian Sea astounds us once again with her powerfully expressive repertoire. Within fine, transparent contours she weaves unexpected warm patterns which she lays over the sounds of her childhood.



**3-661 Fake no more - LA CHERGA**

Ripe, bright and tasty as stuffed peppers, LA CHERGA create 21st Century electro-roots music with a pan-Balkan consciousness. Consist of six musicians, all from former Yugoslavia. Other members come from Croatia, Kosovo, Bosnia and Macedonia. They began weaving a sonic collage, inventing a Balkan internationalist music & manifesto.



**4-642 Way Hey (and away we'll go) -  
STORM WETHER SHANTY CHOIR**

**4-643 3(three) - BIRKIN TREE**

**4-644 MÅNEDENS ALBUM i Keltisk profil i #76 består av disse to CD'ene  
til kr 300,-**

Storm Weather Shanty Choir slipper sitt fjerde og beste album til nå. Forsmak på denne platen har kommet i form av to singler i siste halvdel av 2008. Den første singelen «Drunken Sailor» med kultrockeren Dave Cloud fra Nashville, som gjestartist ble hyppig spilt både på riksdekkende og regional radio, og brukt som filmmusikk i offpist skifilmen «ANAGRAM-Kong Vinter V», samt i filmmusikken til dokumentaren om Tall Ships' Races 2008 Bergen. Den andre singelen «BONEY» er også blitt spilt på nasjonale radioer og er en punkinspirert tolkning av en sjanti. Storm Weather Shanty Choir ble, med «Boney» singelen, «featured artist» i Maritime Heritage Network i USA i uke 50. Oppmerksomheten rundt disse to singlene har gitt Storm Weather Shanty Choir troen på at de er på rett vei med sin nye plate.

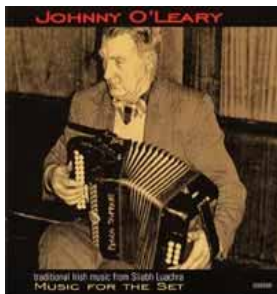
Storm Weather Shanty Choir har tatt et steg videre og har på denne platen jobbet med en ny og ekstern produsent. Foruten korets egen produsent Gisle Østrem, har koret brukt Bjørn Bunes (produsent på blant annet William Hut sin nye plate). Den fjerde platen bærer preg av en større produksjon, med tolkninger av de gamle sjømannsangene med et kraftigere og rocka uttrykk.

Four years on from *A Cheap Present* (Dunya fy 8009) it's therefore a great pleasure to announce the release of this new CD, entitled simply *3 (three)*. The Ligurian outfit have had a bit-of an internal shake up since they last ventured into the studio and now present themselves in a classic four-piece line-up, not forgetting the by now time-worn tradition of an occasional grandstanding appearance from one of the big hitters of Irish music, who on this occasion respond to the names Niamh Parsons, Graham Dunne and Cyril O'Donoghue. *3 (Three)* testifies to the **birkin tree's** excellence as both composers and interpreters, making them not simply the best Italian Irish music group, but one quite capable of holding their own with the «originals». On many occasions in fact **birkin tree** have won the praise of the real Irish McCoys they've met as they wowed the crowds of numerous festivals. While for Lyam O'Flynn the **birkin tree** «play with a vitality that shows they not only love this music, they also have fun with it», for Martin Hayes «their interpretations show the music can survive at the highest levels also outside Ireland [...] and confirms that anyone in the world can take part and enjoy the music whether as a musician or just by listening. Thanks for the great work you're doing for this music».



**4-636 Rossinver Braes - BEN LENNON, TONY O'CONNELL**

In this impressive album from native fiddler Ben Lennon, now in his 80s, finds an inspired partner in Glin, Limerick, concertinist Tony O'Connell, who's nearly half a century younger. Any consideration of age dissolves in the youthful vigor both musicians give to their playing. Lennon draws out the melodic richness of a tune while executing ornaments.



**4-635 Ceol Damhsa / Dance Music - JOHNNY O'LEARY**

Nobody with an interest in Irish traditional music could fail to be impressed by the unique playing of Johnny O'Leary, the accordion master from Maulykeavane, between Gneevgullia and Killarney in Co. Kerry. He was a brilliant exponent of the Sliabh Luachra style of playing, and for years he played music with the wonderful fiddler Denis Murphy. This CD contains music for a complete polka set (1-6).



**4-645 IRISH UNPLUGGED (3 CONCERTS)**

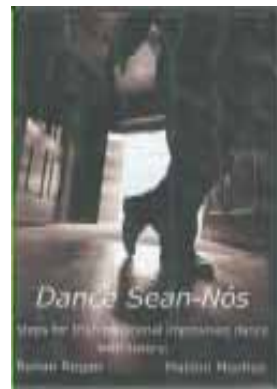
- 1 bonustrack
- biographies, discographies
- slideshows

technical data **dvd-video**

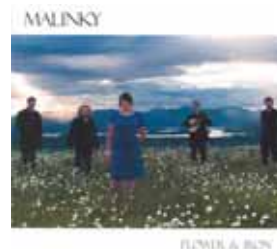
image **NTSC, 16:9**

sound **dolby 2.0, dolby 5.1, dts**  
region codes **all regions**

The dvd *Irish Unplugged* features all three artists with their own sets. The bonustrack is performed by all the artists together. Each individual artist's concert can be played separately and there is a biography and discography added. The direct play system enables the dvd to be played automatically without the use of the menu.



**4-600 Dance Sean-Nos - Steps for Irish Traditional Impvised Dance - RONAN REGAN, MALDON MEEHAN**  
DVD - pris kr 200,-



**4-631 Flower & Iron - MALINKY**

Malinky is one of Scotland's finest folksong quintets and the line-up currently comprises Fiona Hunter (vocals and cello) Steve Byrne (vocals, bouzouki, cittern and guitar); Mark Dunlop (vocals, whistles and bodhran); Mike Vaas (fiddle) and Dave Wood (guitar and bouzouki). «Flower and Iron» is Malinky's fourth album and may well be regarded as the best.

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