

# THE CORNSTALK GAZETTE

Dates For Your Diary

Folk News

Dance News

CD Reviews

Folk Federation of New South Wales Inc

Issue No 399

SEPTEMBER 2008 \$3.00

## JUDY SMALL

*"Live At The Artery"*  
(Part 2 of a 4 part series)



♪ Folk music ♪ dance ♪ festivals ♪ reviews ♪ profiles ♪ diary dates  
♪ sessions ♪ teachers ♪ opportunities

Folk Federation of New South Wales Inc  
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Cornstalk is the official publication of the Folk Federation of NSW.

Contributions, news, reviews, poems, photographs most welcome. All copy can be received by post, email, disc

## Photographs and Artwork

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300 dpi images cropped at correct size.

We use Adobe In-Design, Photoshop 6, Microsoft Word. **PLEASE** do not send photographs as part of a Word Document.

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If your important item misses Cornstalk, please remember there are also: **folkmail** (members' email list) contact Julie Bishop (02 9524 0247) [folkmail@folkfednsw.org.au](mailto:folkmail@folkfednsw.org.au) **jam.org.au** - Folk Fed website, here members can post info, articles, etc.

Advertising Rates			
Size mm		Members	Non-mem
Full page	180x250	\$80	\$120
1/2 page	180x125	\$40	\$70
1/4 page	90x60	\$25	\$50
1/8 page	45 x 30	\$15	\$35
Back cover	180x250	\$100	\$150
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## Inserts for Cornstalk

**[baxjam@folkfednsw.org.au](mailto:baxjam@folkfednsw.org.au)**

### Insert Rates:

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A4, folded to DL size or A5. Members \$90 Non-Members \$160

A4 should be folded. The number of inserts per issue is limited.

Please contact Dallas and Jim Baxter, 9810 4131.

Offers of help for the wrap are appreciated.

**All cheques for advertisements and inserts to be made payable to the Folk Federation of NSW Inc**

# SEPTEMBER 2008

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*Front cover photograph Judy Small courtesy Sue Barrett*

DEADLINE OCTOBER Adverts - 5th September Copy - 10th September

## NEW COMMITTEE 2008

**President, Anthony Woolcott**

Email: [president@folkfednsw.org.au](mailto:president@folkfednsw.org.au)

**Vice President: Kate Delaney**

**Secretary:** Pam Davis 02 9955 3677

Email: [secretary@folkfednsw.org.au](mailto:secretary@folkfednsw.org.au)

**Treasurer:** Bruce Cameron 02 6331 1129

Email: [treasurer@folkfednsw.org.au](mailto:treasurer@folkfednsw.org.au)




**Committee:** Dallas Baxter, James Baxter, Terry Clinton, Mary-Jane Field, Wayne Richmond, Peter Miller Robinson, Terry Clinton, Sandra Nixon

**Membership Secretary** Wayne Richmond  
Listserv/Jam/Membership 9939 8802 (not after 8.00pm please.)

## Welcome to New Member

Emily-Rose Blanchard - Cremorne

# The Folk Federation of NSW - Membership Application Form

Name/s:	Eve ph:	Day ph:
Address:	Mob:	
	Email:	<input type="checkbox"/> Send 'Folkmails'
<b>Membership Type (Tick one)</b> <input type="checkbox"/> Individual - \$25 <input type="checkbox"/> Family (more than one in same household) - \$30 Other name/s: _____ <input type="checkbox"/> Affiliate (organisation) - \$35 Contact Name: _____		
Please find enclosed \$ _____ being my subscription for _____ year/s. <input type="checkbox"/> I enclose my cheque/money order payable to: <b>Folk Federation of NSW</b> ; or <input type="checkbox"/> Please charge my credit card: <input type="checkbox"/>  <input type="checkbox"/>  <input type="checkbox"/>  (Tick one)		
Card number: _____ / _____ / _____ / _____ Expiry Date: ____ / ____ Name on card: _____ Signature: _____		
<i>The membership year runs from 1st May to 30th April or from 1st November to 31st October. Allowances are made in your favour for people joining at other times. Send to Folk Fed (address &amp; contact details for Membership Secretary on inside cover).</i>		

## REPORTS FROM THE AGM '08

Fifteen Folk Fed members and a very small future member met at the Bush Music Hut on Saturday 2<sup>nd</sup> August for the Folk Federation's AGM. The minutes of the meeting will shortly be available on JAM; suffice it to say that it's been a very busy year under the capable leadership of Christina Mimmocchi, who sadly found it necessary to resign part way through the year due to other commitments (most particularly, a certain "very small future member").

Highlights of the year included the NSW Featured State stage at the Flute and Fiddle at this year's National Folk Festival, the "State of Play" CD, the revision and reprint of Chris Kempster's Henry Lawson songbook and our very enjoyable folk picnic. And of course the flagships of the Folk Federation of NSW F- *Cornstalk* and our website [www.jam.org.au](http://www.jam.org.au).  
Pam Davis  
Secretary

## Outgoing President's Report

(July 07 to Easter 08)

On my way to the 2007 AGM I stopped at the Sydney Film Festival to see the creepy film "*Wise Blood*", based on the creepier book by Flannery O'Connor. The central character wants the life of a fanatical Christian evangelist but doesn't believe in Christ. He comes to a bad end.

What does this have to do with being President of the Folk Federation? Nothing! (It's a great book though).

Seriously – the concept of the Folk Federation is that people will come together to work to keep the folk flame burning bright, for the folk community and also for the world at large. There is an overwhelming amount of work to be done – and with very few (read "no") resources except people power.

In 2007-08 we didn't change the world, nor did we manage to even change our logo. However, plenty of people-power we did have, and it was determined, enthusiastic and willing to get involved.

Every month, a *Cornstalk Gazette* is edited, distributed and made available electronically. No mean feat. Thank you! Coral. Thank you, thank you. And thank you Wayne, who not only works behind the *Cornstalk* scenes but is also responsible

for the excellent and as yet under-exploited [jam.org.au](http://jam.org.au). Thank you to Dallas and Jim Baxter who wrap the *Cornstalk* so you can receive it. We need more – people who will contribute articles, letters to the editor, reviews, photos: come forward, immediately!

This year was a special year as NSW was the featured state at the National Folk Festival. Thanks to Danny Watson for planting the seed of an idea and thanks to the National for running with it. The Folk Federation presented the featured state stage every night of the festival at the new Flute and Fiddle venue. Despite the program being omitted from the festival program (that's right – no one knew what was on and when ... not a good thing for a venue).

I consider the project a great success. The performances were eclectic, engaging and generous. But more than that – committee members really rose to the occasion and did what needed to be done with little fuss.

To coincide with the featured state venue, we produced "*State of Play*", an impressive snapshot of the folk scene. We got it mostly right (apologies to Selalu). Andy Busuttill did a sterling mastering job (how lucky we were to have a mastering guru on the committee). Claire Morgan donated her time and wonderful design skills. Of course it was not a complete snapshot of the NSW scene: some people were off-camera, some arrived late, some brought too-big families and some just wouldn't fit! Apologies to those who didn't make it. There will be future compilations (and perhaps future snapshots will show a more culturally and musically diverse family. Who can tell.)

The other significant project we adopted was the update and reprint of Chris Kempster's Henry Lawson songbook, a huge undertaking by a small group which included Wayne Richmond, ex-President Christine Wheeler and Alison Jones. The book is magnificent and the Folk Federation is proud to be associated with it as publisher of the book. The paragraph that follows is not intended in any way to detract from the cultural and musical significance of the project.

Since my resignation as President, I have learnt that a decision to extend the print run and engage a distributor has left the Folk Federation in an extremely tight financial position. Hopefully this will be relieved when the book starts selling like hot cakes. Until then, the new committee will face great challenges to keep that folk flame burning with a serious lack of fuel.

I thank Treasurer Bruce Cameron for all his work during the year (I mean this most sincerely!) and wish him and the new team good leadership and wisdom to manage the Federation well through lean times.

Other thanks you's to Pam Davis who keeps insisting she is of no use to the committee but has provided priceless wise counsel and great humour throughout the year. To Peter Miller Robinson who has turned out to be a closet stuff-doer and has run with a number of projects since my departure including the folk day at Lane Cove and the Sydney launch of "*State of Play*".

To Julie Bishop who spends so much time finding out what's on in order to let us know what's on. To committee members Kate Delaney (the uncrowned queen of the folk picnic who will go to great lengths to make it happen), Terry Clinton (finger on the publicity machine button) and Mary-Jane Field (tim tams); thank you for your time and dedication to the Federation.

To Margaret Walters: a big thank you for supporting the CD launch so well and for your drive, enthusiasm and huge generosity to the folk movement.

I regret my early departure from the committee. My short time working with you all was joyful and inspiring and my only reason for leaving was to do with overwhelming family commitments (called Tomas).

Wishing you joy and wisdom  
Christina Mimmocchi  
(*"'Twas like where you're from weren't never there. Where you're going doesn't matter. And where you are ain't no good*

**focus on folk**  
2MBS-FM 102.5MHz 6PM Saturday  
 In co-operation with 2MBS-FM, Sydney's first FM community radio station

operating on 102.5 MHz, Folk Federation brings you an hour of folk music at 6PM on 2nd and 4th Saturdays of each month.

In September, local performers can be heard presenting selections from their and the Folk Federations CD's.

Saturday 13 Carole Garland

Saturday 27 Kate Delaney

Anyone with a CD that you would like to add to the library collection for consideration for airway please forward to  
*Focus on Folk*, Post Office Box A182, Sydney South 1235.

**ANTHONY WOOLCOTT**  
**Incoming President 2008-2009**



Anthony Woolcott comes to you courtesy of his parents, Warwick and Penelope.

For the last 13 years I have had the honour and the privilege to be one third of Triantan, with Judy Pinder and Miguel Heatwhole.

We met through the Sessions at the Carlisle Castle in Newtown. I was then introduced to the "once in a lifetime" experience of the Singing Session on Friday Nights at The Glengarry Castle. It's a sad loss that this part of the Sydney Folk Scene has faded, although I still like to think only temporarily. As someone who was new to folk and folk singing I found "the Glen" an inspiration and a little like a porthole into a past reality, filled with larger than life characters and a fellowship that was truly amazing to one so new to Folk Music. Over the recent years I have had the pleasure to meet a wide and varied range of extraordinarily talented and "life" rich people through many festivals and events throughout Australia.

I'd like to thank and acknowledge our out-going President, Christina. She and the other committee members have done an exceptional job over the last twelve months. They have had a wonderfully productive year with the publishing of the Songs Of Henry Lawson Songbook and State of Play CD. Most of last years' Committee remain this year and we hope to do some exciting things in the coming twelve months. Thankyou also to Andy Busutti and Carol Hirt, for all you have done whilst on Committee.....we already miss you. A warm welcome back to Sandra Nixon.

I'd like to think we can build on past successes and I look forward to much input from all members that care to share any ideas as regards to the coming year and beyond.

We are all part of something very special in a time in our history when we seem to be faced with many challenges on a global scale. I think that our Folk community can help many through these difficult times- there's nothing like a song, a tune, a warm hug and a smile to help us to remember what life is truly about.

Here's to us and the year ahead.

Anthony Woolcott

*(he's an excellent session singer too, ed.)*

***Bright Star Singers,***

10th Birthday Celebration.

6th September 3 - 6pm

Guest performer **Charlie McMahon**, didgeridoo.

Food and entertainment provided; drinks by donation, or BYO. Bastable St Community Hall, Bastable St, Croydon (off Elizabeth St near Ashfield swimming pool).

RSVP by 3 September, 9798 219



***Wagga Wagga Folk Society Inc***  
***Affiliated with the Folk Federation of NSW***

**it's the spring time that brings on the folkin'.**

**38<sup>th</sup> Annual Uranquinty Folk Festival**

**3<sup>rd</sup> – 6<sup>th</sup> October 2008 Labour Day Weekend**

**At Quinty you can enjoy concerts, workshops, pub and campfire sessions, dances and workshops.**

**Kids Festival with workshops, activities, performances, poetry competition and Youth Concert.**

**Performers include Danny Spooner, Campbells Bakehouse, Milk, Jim Stubbs Backing Band, Eva Popov, Peter Hicks, The Ellis Collective, Craig & Simone, Buck & Deanne and many more.**

**Tickets Weekend \$45 Cons \$40 Day \$30 Concerts & Dances \$12 Kids & Camping Free**

**[www.uranquintyfolk.com](http://www.uranquintyfolk.com)**

**Folk Federation of NSW Inc.**

**Income and Expenditure Statement for year ended 30 April 2008**

	2008	2007
	\$	\$
<b>INCOME</b>		
Cornstalk Advertisements	1,105	1,170
Donations Received	35	111
Interest Received	810	548
Membership Fees	6865	8,615
	8,815	10,444
<b>GROSS INCOME</b>	8,815	10,444
<b>EXPENDITURE</b>		
Accountancy Fees	385	385
Advertising & Promotion	-	300
Bank Fees & Charges	174	11
Cornstalk Printing	5,372	4,897
Insurance	450	430
Permits, Licences & Fees	43	43
Postage	2,444	2,770
PO Box Rental	190	-
Printing & Stationery	322	130
Telephone	100	290
Travelling Expenses	100	100
Venue Hire	149	-
	9,729	9,356
<b>TOTAL EXPENSES</b>	(914)	1,088
<b>OPERATING SURPLUS/(DEFICIT)</b>		

**Folk Federation of NSW Inc.**

**Balance Sheet as at 30 April 2008**

	2008	2007
	\$	\$
<b>MEMBERS FUNDS</b>		
Accumulated Funds Brought Forward	8,131	7,043
Surplus/(Deficit) This Year	(914)	1,088
<b>TOTAL MEMBERS FUNDS</b>	7,217	8,131
Represented By:		
<b>CURRENT ASSETS</b>		
Cash at Bank – Operating Account	18,277	17,274
	18,277	17,274
<b>Total Current Assets</b>	18,277	17,274
<b>TOTAL ASSETS</b>	18,277	17,274
<b>CURRENT LIABILITIES</b>		
Funds Held – Kempster Project (CD)	7,518	6,976
Funds Held – Affley Project	938	900
Funds Held – Alexander Project	1,267	1,267
Funds Held – Lawson Book Project	2,191	-
Funds Held – State of Play CD	(854)	-
Project	11,060	9,143
<b>Total Current Liabilities</b>	11,060	9,143
<b>TOTAL LIABILITIES</b>	11,060	9,143
<b>NET ASSETS</b>	7,217	8,131



Charlie McMahon



Beeswing



Danny Spooner



Marcia Howard

# dates for your diary - September

## Metropolitan

### Friday 5th

#### ► Beer and Cheese Night.

'Migrated Songs.' Bring the songs that lie behind many of the songs we think of as Australian. And food and drink. Bush Music Club, Hut 44, Addison Rd Community Centre, 142 Addison Rd, Marrickville. 8-10pm. \$4, \$5. 9569 7244, bobbolton@netspace.net.au

#### ► Illawarra Folk Club Concert.

**Frencham Smith, Ellis Collective, Jamie-Leigh Basic.** City Diggers Wollongong, cnr Church and Burelli Sts. 7.30pm. \$12, \$8. Theresa, 4285 7417, 0413 219 112, illawarrafolkclub.org.au/

### Saturday 6th

► **Di Khupe Heybners** at Glebe Markets. 12-3pm.

► **Beecroft Bush Dance. Paddy's River.** All dances taught. Beecroft Community Centre, Beecroft Rd. 8pm-12. \$17, \$14, \$12. Helen 9626 7816, [www.bushmusic.org.au](http://www.bushmusic.org.au)

### Saturday 6th

► **Loosely Woven** 'Beauty of the world' - acoustic concert with (23 singers and instrumentalists) for the Wilderness Society and New Theatre. 2pm, New Theatre, Newtown (542 King St -between Newtown and St Peters stations). Tickets. \$16 (9519 3403 or at the door) Web: [looselywoven.org](http://looselywoven.org)

► **Bright Star Singers**, 10th Birthday Celebration. Guest performer **Charlie McMahon**, didgeridoo. Food and entertainment provided; drinks by donation, or BYO. Bastable St Community Hall, Bastable St, Croydon (off Elizabeth St near Ashfield swimming pool). 3-6pm. RSVP by 3 September, 9798 2191

#### ► The Shack

**New York Public Library** - John Flannigan ('Flano'), Warren Boyd and Isabelle Fogarty are New York Public Library, a lively, popular, and thoroughly entertaining trio who have been an icon of the Sydney folk scene for years, having begun their career at the original Shack. Originals, Celtic, comedic and 'adapted bluegrass'. Plus **Sarah and Margie** - Wonderful

singers, Sarah Fogarty and Margaret Salem, with songs and music sung straight from the heart, and lush harmonies to die for... Plus **Brian and Uncle Jed**. Tramshed Community Arts Centre, 1395a Pittwater Rd, Narrabeen (betw. car park and Ambulance). Free tea, coffee. BYO drinks, nibbles. 7.30-11pm. \$15. 0413 635 856, [info@shackfolk.com](mailto:info@shackfolk.com)

### Sunday 7th

**Loosely Woven** 'Beauty of the world' - free acoustic concert (23 singers & instrumentalists) for Amnesty International. 4pm, Avalon Baptist Peace Church, 2 George Street, Avalon. Enq. Kath Moody (9918 2502) Web: [looselywoven.org](http://looselywoven.org)

### Thursday 11th

#### Sutherland Acoustic Night.

New York Public Library. Sydney based band that has been delighting audiences for over three decades with their unique mix of blue grass, folk, country and jazz. Also **Chris Cady** who has been playing the blues for over 30 years If you like the blues played at an extremely high level played by musicians with experience to burn you mustn't miss this special night. Sutherland District Trade Union Club (Tradies), Kingsway, Gympie (short walk from the station) from 7.30pm. Cost \$15, Pensioners \$10. Kids free. Floor spots welcome. Enquiries Maeve 9520 5628

### Saturday 13th

#### Central Coast Bush Dance.

Guest Callers' Night (see website), with **Sydney Coves**. All dances taught. East Gosford Progress Hall, Wells St and Henry Parry Drive. 7.30-11.30pm. \$15, \$12, 12-18 \$8, under 12 \$5. Barry or Janice 4388 2253, Mark 4342 5333, [ccbdma.org/dance/schedule.htm](http://ccbdma.org/dance/schedule.htm)

### Friday 19th

#### Hornsby Ku-ring-gai Folk Club.

Guest Artists **Beeswing** will present "Coal mining Folk - a history in song" A historical perspective stories, songs, slides of coal mining folk.

Hornsby Ku-ring-gai Folk Club, Beatrice Taylor Hall, Rear Willow Park Community Centre Edgeworth David Ave Hornsby, Contact Barry Parks 9807 9497

*Saturday 20th*

► **Balmain Bush Dance.**

**Southern Cross** (tbc). All dances taught. Rozelle Campus, Sydney College, 25 Terry St. 8pm-12. \$17, \$14, \$12. Don 9642 7950, [www.bushmusic.org.au](http://www.bushmusic.org.au)

► **Illawarra Folk Club Concert.**

**Danny Spooner, Nick and Leisl, Beeswing.** City Diggers Wollongong, cnr Church and Burelli Sts. 7.30pm. \$12, \$8. Theresa, 4285 7417, 0413 219 112, [illawarrafolkclub.org.au/](http://illawarrafolkclub.org.au/)

*Saturday 27th*

► **Danny Spooner**, with his deep multi-disciplinary understanding of social history, personal warmth, and immense repertoire covering emotions, endeavours and experiences, sings about working people - for 30 years, in Europe, UK, Canada, USA, and here. His CDs range from love songs, to shanties, and traditional Australian songs of toil. Plus **Goodly Sport**, a small a capella group whose members (Jennifer Brian, Sasha Curthoys, Nicholas Gilbert, Annabel Stender) produce an excellent sound together, singing songs they love in unaccompanied harmony, from Medieval and Renaissance periods. Loaded Dog, upstairs Annandale Neighbourhood Centre, 79 Johnston St. 8pm. \$14, \$12, BYO, supper available. Sandra 9358 4886, [theloadeddog.org.au](http://theloadeddog.org.au)

► **The Troubadour.**

**Earthbound.** Floor spots. Light supper. CWA Hall (opp. Fisherman's Wharf), Woy Woy. 7pm. \$10, \$8, \$7. 4341 4060 (AH), 0417 456 929, 4322 1518. [www.troubadour.org.au](http://www.troubadour.org.au)

*Sunday 28th*

**House concert, Engadine.** Spellbinding storyteller/singer, **Danny Spooner.** A social historian, Danny's passion is the expression of British and Australian culture through folk music. He accompanies some songs with concertina or guitar. Plus **Margaret Walters and John Warner**, a combination of strong vocal harmonies. Margaret's richly expressive voice tells wonderful stories in songs and John's brilliant song writing is world renowned. 2pm. \$20, \$15 (incl. home-cooked afternoon tea). Bookings essential: Margaret 9520 6180, 0403 936 785,



## Regional and ACT

*Friday 5th*

**Dubba Rukki** – Reggae Party time.8pm  
The Folkus Room. ACT

*Friday 12th*

► **The Wizard and Oz** from 8.00pm to whenever Please Note: Doors open from 6.00pm with Bistro and Greg Carlin Admission \$25/\$20 The Folkus Room ACT

► **Simone Penkethman,**

The Merry Muse ACT

*Saturday 13*

**Frencham Smith, Gerry Doyle** Admission \$20/\$15 The Folkus Room, ACT

*Friday 19*

**Marcia Howard, Damian Howard** and The Ploughboys/Gentle Souls. The Folkus Room ACT

*Saturday 20*

Saturday Arvo Jazz 2pm - 5pm with As Famous As The Moon, The Folkus Room, ACT

*Sunday 21<sup>st</sup>*

► **Jenny Thomas and Rebecca Moore,**  
The Folkus Room, ACT

► **Loosely Woven** 'Beauty of the world' - free acoustic concert (23 singers & instrumentalists). 1pm, Bandon Grove Hall, Chichester Dam Road, Dungog. Tickets: 4995 3349 Web: [looselywoven.org](http://looselywoven.org)

*Saturday 26<sup>th</sup>*

**Duke Baritone and the Swamp Dogs/**  
Doctor Stovepipe, The Merry Muse, ACT

*Saturday 27<sup>th</sup>,*

**Mick Thomas;** Sarah Carroll; Van Walker. Admission \$20/\$15 The Folkus Room, ACT



Rebecca Moore

The Folk Federation ONLINE - [jam.org.au](http://jam.org.au)

## folk news

### New WEA Course

A Social History of Traditional and Popular Entertainment in Australia with Warren Fahey AM

This series will look at Australia's social history and changes in entertainment patterns, especially in the 19th and early 20th centuries. It will identify historical signposts in history through traditional and popular song, poetry, dance and yarn-telling in order to track our understanding of the Australian identity.

This course will commence on 22<sup>nd</sup> October (10.30am and 12.30am) every Wednesday for six weeks.

Warren Fahey presented his first 'Folklore Today' series at the WEA in the early 1970s and has since become recognised as one of Australia's leading folklore collectors and cultural observers.

He established the Australian Folklore Unit in 1969 and, in 1973, the Larrikin Record label and Folkways Music. **Bookings & Information:** <http://www.weasydney.com.au>

## dance news

### IFF Family Charity Dances

Illawarra Folk Festival Family Charity Bush Dances are starting up again. The two dances last year and events at the festival raised over \$2500 for the local Leukaemia Foundation, Bulli Uniting Church East Timor Fund, Oxfam Australia and South Coast School for Children with Autism. This latest dance gave 70% to Oxfam Australia, with the rest going to the running of the folk festival.

The Bulli Festival Bush Dance Orchestra provides the music, and anyone willing to play traditional folk dance music is welcome. There is a rehearsal beforehand, with sheet music available. The dance program includes some multicultural dances among the Australian traditional: with callers from the Wongawilli Colonial Dance Club. [illawarrafolkclub.org.au/bushdance.php](http://illawarrafolkclub.org.au/bushdance.php)

### 2008 RFDS Contra

Once again, this annual contra has been a great fundraiser for the RFDS. Organisers Leila and John say, 'The final calculation (including donations) resulted in a cheque for \$1653.20 being sent to the Royal Flying Doctor Service, a great result.'. They thank the band, Pastrami on Ryebuck, and – not least – the 90 dancers! There were quite a few who were new to contra, who managed to stay for a good part of the night. Some young fans of Di Khupe Heybners even came on from that gig and gave contra a try.

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# Bulgarian Singing

At that stage we were playing mostly Anglo-Celtic music and some Western European early music in the band (then Tansey's Fancy), but no Eastern European music. Linsey had just returned from Macedonia, where he had been on a couple of trips to study gaida (bagpipes). He joined the band, learned all our repertoire, and eventually asked if I would like to learn a Macedonian song. I'd had a lot of experience singing in foreign languages through previous classical singing studies and my work in early music, so the prospect of tackling Macedonian didn't faze me. Linsey taught me a song called 'Šar Planina', a very beautiful ballad in 7/8

but it's a never-ending quest I think.

I got together with my sister, Jarnie and several friends who were also interested in Balkan singing to form a small vocal ensemble 'Mesana Salata' (Mixed Salad). Of the founding members Jenny Dornan, Linda Dawson, Vicky Loomans went on to become key members of the Martenitsa Choir.

After several years of trying to unravel the mystery through listening to recordings, I decided to go to Bulgaria to see and hear these singers in person. Through the Bulgarian Committee for Culture, I was offered a place in the only available short Folk Music course at the Plovdiv School for Directors of Folk Ensembles (under the umbrella of the Plovdiv Higher Institute of Music). The trip had to be fitted into my European touring schedule with the Mara! band and early music ensemble Sinfonye, with which I was working at the time. It was a six-month course for Bulgarians who wanted to direct folk ensembles in their hometown or village, with separate streams for folk dance and folk music, as you were expected to specialise in one or the other.

I took the course for folk choir directors. Despite the promise of singing tuition, on arrival I learned that the course did not include individual singing lessons. It was assumed that you knew how to sing, and the course focused on developing the skills needed by an ensemble director such as music theory, conducting, solfège, rehearsal practice and history of music. I had already studied many of these subjects in Australia, but it was useful to revisit them in Bulgarian language.

The next hurdle was to find singing teachers who would give private lessons. The Committee for Culture's efforts to arrange private lessons for me ended in a 'Catch 22' situation. In, then Communist, Bulgaria all citizens were paid a stipend by the government and private enterprise was illegal. The principal singing teacher at the Institute refused to take me as her student because there was no system in place for the Institute to pay her to teach a foreign student and, by law, I was not allowed to pay for my own lessons at the Institute or anywhere else. After several months of fighting my way through a tangled web of bureaucracy and red tape, I eventually managed to locate three retired choristers who were willing to give me private lessons for an 'honorarium', but that was only the first hurdle cleared...

The task of unearthing the 'Holy Grail'

about three shepherds caught in a landslide. His first comment was: 'You're not really singing it with the right type of voice' and I said, 'What do you mean? What's wrong with my voice?' He explained, 'When a Macedonian sings, it sounds more nasal. Can you sing it with a more nasal quality?' I thought, 'Hang on...sing through my nose...I can't imagine singing through my nose.' I couldn't picture what the sound might be, so I asked if he had a recording of somebody singing in that way. I needed to know what I was trying to copy. He played me a recording of the song sung by a man accompanying himself on the gaida. Even though it was a man singing, as soon as I heard it I could detect a quality, not nasal but with an 'edge' to the sound that wasn't present in my voice.

Linsey gave me some recordings of Bulgarian singers, because he thought that the Bulgarian style would be more appropriate for my voice than Macedonian. It just intrigued me and I wanted to know how they were producing such a sound, what was different about it. So I guess I set out on a quest to discover the mystery of the Bulgarian voice. That was 25 years ago, and I'm still looking.

I've got a little bit more of an idea now, mpd printing the news everyday Ph 02 8898 1200 Fax 02 8898 1220

**Transcription of interview with Mara Kiek by Robyn Ravlich. The interview was broadcast in the feature Balkan Harmonies on Into the Music on ABC Radio National, 24th May 2008. Into the music is a weekly program of music features and documentaries broadcast at 5.05pm on Saturdays and 2.05pm Fridays. [www.abc.net.au/rn/intothemusic/](http://www.abc.net.au/rn/intothemusic/)**

When I was introduced to Bulgarian singing, my ears heard a sound that was very striking, very powerful. It seemed to be connected to those inner parts of the being, the solar plexus or the emotional core. The very essence of the person seemed to be coming out in the voice, and touching the listener in a very physical way. That's really what struck me. It was a joyful and a powerful sound.

As a singer, I love trying different things with my voice, and while it's good to be able to access the light, gentle, vulnerable part of your voice, you also want to feel its power. Bulgarian singing seemed to access sensations that I couldn't find by myself, and I really wanted to know how it worked, and to be able to produce that exciting and arresting sound myself.

My first encounter with Bulgarian music was through a musician called Linsey Pollak, in the early 1980s.

of Bulgarian singing proved much more challenging than I expected. Although these women were famous folk singers with a wealth of experience and extensive repertoires of songs from their respective regions, they were unable to explain to me exactly *how* they produced their sound. They could teach me *songs*, but not *singing*. Each teacher would demonstrate a song segment and I would copy to the best of my ability. They could not explain why my voice sounded different to theirs, or what they were doing, physiologically, to produce their vocal quality.

I came back to Australia armed with a lot of valuable information, but dogged by a plethora of unanswered questions.

On my return, I started the Martenitsa choir, to pass on what I'd learnt in Bulgaria to my friends in Mesana Salata and to interested parties in the wider singing community of Sydney. That was part of the deal. If you're awarded an Australia Council Study Grant, you're expected to pass on that information to your community when you come back, usually through teaching. I'm not fond of 'one-to-one' teaching, so I decided that forming a choir was the best way. And after all, that's what the Bulgarian course was designed to promote: the development of Bulgarian traditional folk ensembles...this one was just a bit further away!

Martenitsa started in 1990. We did a six-week development, put together a program and performed it in two concerts in March 1990; hence the name Martenitsa (a Bulgarian good luck charm given to friends and loved ones in March each year). I thought the project would satisfactorily acquit me of my teaching responsibility, and that was supposed to be the end of it. Well, that was 18 years ago and Martenitsa is still going, so I didn't get away that lightly.

I had my ideas about what I thought was happening, physiologically, in Bulgarian singing. After many years of listening and experimentation, then six months of observing the experts in action, I'd worked out some ground rules based on the principle of: 'if you do this it seems to work, if you do that it doesn't seem to work', but there were times when nothing seemed to work –the voice became tired or strained, and the sound was simply not right. Trying to build that voice from scratch when it simply refused to cooperate was a huge challenge. Sometimes you assume that one structure is moving whereas it might actually be five. The major problem in understanding voice is the fact that most of its moving parts lie

within the body, so you can't see them.

Being able to isolate muscles and develop a sense of proprioception, of knowing what's moving and where, is easy to do with a large limb like an arm or a leg, but to sense or even imagine very small muscles within your vocal tract moving requires skill and, above all, patience. If Bulgaria itself could not provide the answers, perhaps science could. In 1990, I was introduced to the work of American voice scientist, Jo Estill, and later attended her workshops in Australia (hosted by the National Voice Centre, Sydney University)

In 1998, I embarked upon a Master of Applied Science by research (into Bulgarian singing) at the National Voice Centre, which marked the real beginning of a complex and 'all too consuming' journey into the science of voice.

Over the past 50 years there has been a considerable volume of scientific research into the workings of the voice generally, but very little has been done on alternative styles of music such as Bulgarian folk singing. Most singing research has centred on the western Classical music tradition because, historically, it was considered to be the 'proper' way to sing. It's only in recent years that scientists have started to look at other styles of singing, only to discover that they too can provide valuable information about how the voice works.

Although there are many mysteries surrounding the Bulgarian voice, a key seems to be the fact that it is very closely related to Bulgarian speech. There are two important aspects to this relationship. Firstly, the Bulgarian singing voice is an extension of the speaking voice (as is the case in most traditional singing around the world), which means that the singer is using what is sometimes called the 'chest' or 'modal' voice, rather than a 'head' voice used by female western Classical singers. Secondly, the way the singer produces the speech sounds of their native language impacts on both the accent and timbre of their voice, and is integral to the production of the correct sound. To



understand this we need to focus on the position of the tongue and jaw.

When you watch Bulgarian singers, especially in choirs, you don't see their mouths move very much. In fact, some people have described them as singing through clenched teeth. The teeth are not clenched, but there's very little jaw movement. Not only that, we (Australians) generally have to set the jaw in a higher position, or with a narrower opening, to sing Bulgarian songs. I think of Australian-English as a very 'laid-back' sounding language, in which the tongue seems to lie lazily on the floor of the mouth, not wanting to move except in an emergency. By comparison, the Bulgarian tongue seems always poised, ready for action. The central or basic Bulgarian tongue position, from which all speech sounds emanate, appears to be higher in the mouth than its Australian English counterpart, and this has a marked effect on the tone or timbre of the voice.

Australians, who want to learn to sing like a Bulgarian, must learn to adjust their basic speech pattern for *every* speech sound. It takes practice. In the Martenitsa Choir, we regularly go to 'Bulgarian kindergarten', repeating all the vowels, and then the alphabet; saying each of those sounds with the tongue in a different position. We also focus on how this affects the consonants because, for all of them, the tongue is coming from a subtly different

place in the mouth, which actually feels and sounds vastly different.

If I say a phrase like 'Hello, my name is Mara' with my tongue in its 'Aussie accent' position, it comes out something like 'Haalow, moi naym is Maara' and there's no doubt about my origin. If I say the same phrase with the tongue higher and slightly more forward in the mouth, it comes out as 'Helo, mai neim eez Mara' and I sound more like a Bulgarian speaking English. The accent is a product of where all the structures in the vocal tract are sitting when we speak, because they modify and shape the space through which the sound waves travel, and this is the key to pronunciation as well as tone.

These are important tools for teaching this technique to other singers. If you don't address these issues, it's much harder for the student to find the correct sound.

But having a bag of tricks to assist singers is not enough. We need to understand why the tricks work, and if they don't, why not?

Now we're heading into the realms of possibly unattainable knowledge (at least in my lifetime). Yet, each tiny piece of the puzzle is a precious gem that provides a little more understanding, freedom and enjoyment for the 'voice tragics' among us.

The Bulgarian voice is sometimes described as having a laser-like quality, and an investigation of its acoustic properties formed the basis of my Masters thesis. When you look at the acoustic spectrum of the Bulgarian voice, you notice a peak of energy at the frequency of the first overtone, rather than fundamental frequency (as is the case with western Classical singing). The first overtone is twice the frequency of (or an octave above) the fundamental tone. This gives the impression of a note much higher than the intended pitch, and contributes to the perceived intensity of the voice.

Dr Florian Messner discovered this acoustic characteristic of the Bulgarian voice in 1980, when he undertook a spectrographic study of singers from the village of Bistritsa. This particular research technique led him to interpret it as a universal characteristic of their singing.

In 2004, I discovered that the first overtone energy peak was characteristic of only four of the six Bulgarian vowels, and that it did not occur for the two vowels /i/ and /u/ (recognised by Bulgarians as the most difficult vowels to sing). In 2006, French voice researcher Nathalie Henrich, UNSW voice scientists John Smith and Joe Wolfe and I, in a pilot study, showed that the energy peak was the result of the

singers tuning the first resonance of their vocal tract to the desired frequency. This is done by changing the internal dimensions of the mouth (moving structures like the tongue and jaw), a bit like tuning in to a radio station; you move the 'dial' (tongue/jaw) with increasingly fine gradations as you approach the 'station' (sound) then hold still when you hit the spot.

The two problem vowels /i/ and /u/ don't feature this peak because it would require an almost impossible distortion of the vocal tract area, to enhance the necessary overtone and still maintain the integrity of the vowel sound.

Such information constitutes but a drop in the ocean of desired knowledge, but it is valuable in itself and a necessary stepping-stone to the next drop...

### ***Why do Martenitsa singers keep coming back after so many years?***

Well, it's very beautiful music. Not only that, the act of singing gives a wonderful sense of well-being, and the benefit is appreciable on a physical level as well as a psychological one. A dear friend, the late Tensing Tsewang said of Tibetan low chanting, that the benefits were acknowledged to be both spiritual and physical; the physical benefit coming from the fact that the sound waves serve to vibrate, and therefore massage, the internal organs of the body, stimulating blood and energy flow. Every 'mass' of tissue in the body has its own resonance frequency, at which it will vibrate when stimulated with appropriate sound waves. While not all frequencies have a beneficial effect on the body, the range of frequencies achievable with the human voice seem to lie broadly within the category of 'good vibrations'.

There's also the community. There are a number of singers in the choir now, who have been in it since the beginning. It's become almost like a family. Perhaps it fills a need for communal activity that has been all but wiped out by our society. The joy of just getting together and singing is enough on its own, and then there are the performances. It's a great 'high', to be able to go out and give a concert, to share the music with other people, to witness their excitement, and feel the connection it forges. The Bulgarian sound touches the listener on a physical level. It reaches out and grabs you and, once you're hooked, it won't let go.



## **Everything Old is New Again**

### ***in Cyberspace***



Phyl Lobl has opened a website where all old and new material is free and able to be downloaded. This includes her songs and music teaching material. Some songs and much teaching material are still to be added so keep checking. There is however plenty of material there already.

The site is easy to negotiate. On the left are listed the various new and old compilations.

When a main heading is clicked on there is a drop-down list of titles.

When a song title is clicked on there are words and when you click on the speaker at the bottom an audio of the song. You can download the audio of each title separately and this is indicated on the page. By using the symbol of sheets in the top right hand corner you can download the words. If you want the whole album audio there is a place for downloads (item 4) on the left hand side of the Homepage.

The covers for each group of songs are available from the left hand menu and listed as 'Album Covers & Images'. Click on this heading to get small versions of the images. Clicking on each picture enlarges it to a size suitable for an LP cover or disc ID.

Some songs are not sung by Phyl but by other singers including Margret RoadKnight, Kate Delaney and Faye White.

Different browsers give different results and may depend on your computer. Just type into Google: phyllobl.net

If anyone is grateful for material they download they are encouraged to make a donation to a project that benefits Australian Indigenous people.

## Festivals, Workshops, Schools

### 12th -14th September

Kangaroo Valley Folk Festival (Performer bookings are closing soon)

Contact Jane Richter [kvfolk@bigpond.com](mailto:kvfolk@bigpond.com), (02) 4421 5887

### 12-14th September

Nanga Bush Camp. Dwellingup, WQ.  
[www.nangabush.com](http://www.nangabush.com)

### 17th - 21st September

Turning Wave Festival  
Historic town of Gundagai  
[www.turningwave.org.au](http://www.turningwave.org.au) or 02 9489 5786

### 3rd - 5th October

Colin Towns Dance Camp Weekend,  
Brisbane. Sheree Greenhill 07 3137 0749

### 3rd - 6th October

Uranquinty Folk Festival. [www.uranquintyfolk.com/](http://www.uranquintyfolk.com/) (02) 6029 2156

### 4th - 6th October

Bush Traditions Festival, Goulburn.  
[bushtraditions.org/](http://bushtraditions.org/)

### 19th October

Illawarra Folk In The Foothills  
Enq. [desanti@illawarrafolkclub.org.au](mailto:desanti@illawarrafolkclub.org.au)

### 24th - 26th October

Dorrigo Folk & Bluegrass Festival, [www.dorrigo.com/festival](http://www.dorrigo.com/festival) or [festival@dorrigo.com](mailto:festival@dorrigo.com), ph: 02 6657 2988

### 7th - 9th November

Festival of Irish Music - Fleadh Nua 2008  
Goulburn Traditional Irish Music · Song and Dance Kevin Doyle (Phone 9181 3365 or 0401 827 460) or Email: [irishmusiciansydney@hotmail.com](mailto:irishmusiciansydney@hotmail.com)

### 14th - 16th November

Music At The Creek (Majors Creek NSW)  
Enq. 02 48422889 or [matc.enquiries@musicatthecreek.com](mailto:matc.enquiries@musicatthecreek.com)

### 31st December

It's happening ...Gulgong Festival, New Year's Eve 08 to 3 January, 09 Street Dance, All the old favourites, and a few new favourites. Check the web - Gulgong Folk Festival 08 for more details.

### 31st December

Woodford Folk Festival  
[www.woodfordfolkfestival.com/](http://www.woodfordfolkfestival.com/)

### 2nd - 9th January 2009

Camp of the West: Hungaria  
15-18th January 2009

24th Illawarra Folk Festival  
Bulli [www.illawarrafolkfestival.com.au](http://www.illawarrafolkfestival.com.au)  
Performer applications close 31st July.

### 20th, 21st, 22nd February 2009

Cobargo Folk Festival. Note: Performer applications to close 19th September 2008.  
Enq. 02 6493 6758

### 9th - 13th April 2009

National Folk Festival ACT  
[www.folkfestival.asn.au](http://www.folkfestival.asn.au)



# Kangaroo Valley Folk Festival

## 12 -14th September 2008

Two hours drive from both Canberra and Sydney, we have one of the most beautiful and convenient locations in Australia and we look forward to sharing it with folk music enthusiasts.

Kangaroo Valley Folk Festival has an array of Australian and international folk performers. The program includes musicians, buskers, dancers, poets, workshops, folk dances, blackboard venues and special school concerts.

Camping is available at several Valley locations, including the Glenmack Caravan Park, right next door to the showground. A wide range of accommodation is available throughout Kangaroo Valley to cater for every taste and budget. Ample parking for day visitors is conveniently located on the roadside adjacent to the showground and in designated parking areas within easy walking distance.

All visitors should check out the Kangaroo Valley Tourist Association website [www.kangaroovalleytourist.asn.au](http://www.kangaroovalleytourist.asn.au) for full details about Kangaroo Valley, including our history, climate, accommodation, activities and amenities.

**Bruce Watson, The Judes, The Doomsday Preachers, The Mutual Acquaintances, Lee Kingston, The Songcatchers, Bowralhouse, Celtic Craic, The Whatsaname Band and many more to be announced!**



## 17th - 21st September 2008

### The Turning Wave Festival

An outstanding celebration of Irish and Australian music and the related arts held over five days of stunning events and performances, catering for music and arts enthusiasts, families who wish to enjoy a safe festival, and those who just come to soak up the atmosphere and the friendliness. The Festival is organised and presented by the Turning Wave Festival Committee under the auspices of the Gundagai Regional Enhancement Group Inc and is realised with the assistance and hospitality of the residents, businesses and Shire of Gundagai and, a brilliant team of volunteers.

**Idyllic Setting** Situated on the banks of the Murrumbidgee River, iconic Gundagai, with its wide main street and character buildings, and its unique culture and history provides the perfect stage for the Turning Wave Festival.

**Irish Connections** The Irish have been part of the fabric of Gundagai from the days of early settlement. From Irish famine orphan girls, to the Sisters of Mercy from Dublin to the infamous Irish bushranger, Captain Moonlight Irish connections abound.

**Diverse Program** The Turning Wave Festival showcases some of the country's most celebrated musicians, bands singer/songwriters, poets, storytellers, raconteurs and dance troupes, in an exciting and diverse program that includes concerts, dance, workshops, spoken word, theatre, street theatre, exhibitions and events appropriate to the festival ethos and its current theme. While the Festival begins on Wednesday with master classes and special events, the main program starts at 5pm Friday and runs through till 5pm Sunday.

**Festival of Innovation** Each year the festival undertakes to add new and innovative events to complement and extend the existing program, and to seek new ways to explore traditional and contemporary Irish & Australian music and the arts.

**Festival of Participation** With community ensembles, individual blackboard events, a Festival Folk Club, a Singers' Club, and numerous sessions around the town there's plenty of opportunity to get involved or find a stage to share your music.

# Inside Acoustic Music Recording a Live CD

## Part 2: Artistic Insights with Judy Small

By Sue Barrett

*In an intimate gallery/performance space, on a narrow Melbourne backstreet, over two consecutive nights of a summer that was to be extremely hot, an Australian singer/songwriter finally recorded her first live album. This is the second of a four part article that tells the story of the making of Judy Small: Live at The Artery.*

**JUDY SMALL** ([www.judysmall.com.au](http://www.judysmall.com.au)) is an Australian singer/songwriter, who also works as a lawyer specialising in family law. Judy's first album, *A Natural Selection* (1982), included songs about the impacts of war ('Mothers, Daughters, Wives'; 'Lest We'), politics ('Festival of Light') and the lives of women ('Mary Parker's Lament'; 'The Family Maiden Aunt'). Her most recent album, *Judy Small: Live at The Artery* (2007), continues these themes and reflects her life-long commitment to peace and justice. The CD marks the 25<sup>th</sup> anniversary of Judy as a recording artist (and a limited edition celebration t-shirt is also available).

### *Why did you decide to record a live album?*

"I've always seen myself as a live performer rather than as a recording artist and I've never been fully happy with my studio recordings. I like some better than others, but there are

none that compare to the best of my live gigs, so I wanted to see if I could capture the sound and the atmosphere of what I love doing best."

### *Can you tell us about the planning for the album?*

"I knew that I wanted Kate [Burke] to play with me — she's just an amazing musician and she understands what folk music is all about...Matthew Arnold was also available and I knew he'd add something really special to the sound...I chose Siiri [Metsar] to record and engineer the album because she has been my live sound engineer many times at festivals and concerts and I wanted her to co-produce it because she engineered and produced my CD, *Let the Rainbow Shine*. She gets my music — she knows how I want to sound.

"I treated this project as a concert that was being recorded rather than a recording that happened to be live. I learned a lot from Chris While and Julie Matthews who told me about preparation for their *Stages* double CD — they also recorded over a couple of nights so they could choose versions of songs, and I had a couple of new songs I wanted to record, so I wanted a couple of versions in case I didn't sing them right the first time! I also learned from them that I should record everything on separate tracks instead of recording directly to 2-track. I chose the songs myself — some from each era of my 25 years of recording — and away we went.

"Kate and Matthew understood that I wanted to rehearse regularly and they both were committed to the project. We started rehearsing in early September and continued right up to the day of the first performance on 1 December.

"As we rehearsed, the need for more singers to flesh out a couple of songs became obvious, so I contacted Ruth Hazleton and Denis Tracey who I knew could sing just about anything. They came in towards the end of the rehearsal period and were incredibly generous with their time.

"With all that preparation I was so relaxed by the time of the performances that it all went like clockwork. I took the Friday off work — I don't sing so well after a day's work as a lawyer! — and did all the things I know are good for my voice — like not eating dairy for a couple of months before the gigs, sleeping late the day of the gigs, eating eggs for breakfast (well, that's more superstition really), warming my voice up in the afternoon. I saw the album as a project with its own life and rules and I took it very seriously. I prepared for this like any live gig — some of it was scripted in the sense that the introductions are almost part of the songs and others were totally spontaneous.

"I had been selling my CDs from my website so it seemed a good idea to sell tickets to the gigs that way too — the concerts were open to the public but I targeted the marketing to people I knew liked my music.

"The song sequence was decided to fit the live gig audience rather than the CD listener and we changed some of that in the studio because the sequence fitted the CD better. There are some minor effects added in the studio but no overdubs — it's all live and of course that shows in places! I recorded 29 songs and 25 of those were good enough to keep. That was a real surprise — I had thought if I got 15 'keepers' that would be great."

### *Were there out-of-the-ordinary things that you did because it was a live album?*

"I just did what I do on stage, although the audience knew it was for a live CD and I spoke about it a lot. There were second takes on a couple of songs to allow for audience participation, but that's all...If a song I sang on the night didn't make it onto the album it



Kate Burke



Matthew Arnold



was because there was something not quite right about the recording or the performance. Obviously I couldn't record every song I've ever written and/or recorded, so I just looked at all my songs and chose the ones that felt right. Pure caprice!"

***What would it have taken for you to have cancelled the concerts?***

"If I hadn't been fully fit and able to sing at my best I would still have done the gigs but I wouldn't have released the CD. I would have had to be in hospital or totally unable to speak to have cancelled the concerts. I can

count the times I've done that on one hand!"

***Prior to recording the CD, how did you view live albums? And has your view changed?***

"Well, I knew that there was a whole lot more to it than just setting up a microphone at a gig! I had always liked live albums — my favourites are Joni Mitchell's *Miles of Aisles* and Chris and Julie's *Stages*. I like both of them because the recording quality is fabulous and there's not too much talking. Intros are fine the first thirty times, but after that... I don't know that my view has changed since making one myself."

***When did you hear the raw concert recordings?***

"I heard the raw recordings in the car on my way to Sydney for Christmas and I couldn't believe how good they sounded. I knew then that the CD would be exactly what I had wanted it to be!"

***What was your involvement in the post-concert production process?***

"I was in the studio for almost all of the mixing, which Siiri and I did over Easter 2007 and in the weeks after, and I had the final say on every track, including which intros would stay and which would go. I chose the photos for the cover and booklet and instructed the designers about what I wanted for the feel of that. Elly Mantzaris at Black Widow Design has been designing my album covers for years



and she's great about suggestions, although there were very few needed for this one! Elly had been at one of the concerts so she understood what the CD was about."

***When did you hear the final recording? And what was your reaction?***

"I played the whole CDs when I got home from the studio after the final mixing day — and I was really happy with the sound and the feel. And now, with the album released, I must say I'm pretty pleased with it!"

*SUE BARRETT is an Australian music writer, with a special interest in women in music. She was in the audience on 1 and 2 December 2006 when Judy Small: Live at The Artery was recorded. One of Sue's earlier articles, 'Revelation in the Studio: Women Producers and Engineers' (featuring Jen Anderson, Tret Fure, Leslie Ann Jones, Karen Kane, Joan Lowe, Siiri Metsar, Susan Rogers and Darleen Wilson), can be found at [www.femmusic.com/interviews%202001/theproducers.htm](http://www.femmusic.com/interviews%202001/theproducers.htm)*

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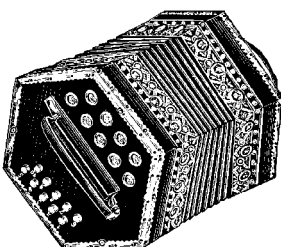


## The Mande Variations

Toumani Diabaté  
World Circuit LWCD079 (Destra Ent.)

Toumani Diabaté comes from a long line of Malian kora players, the kora being a 21-string harp crafted from a halved calabash gourd and cow skin, with nylon strings. This is only his second solo album from a large discography – the first one was in 1988. He has however recorded duet albums, like the lyrical New Ancient Strings with another talented kora player Ballake Cissoko and more recently a gently mesmerising *In The Heart of The Moon*, with the late Ali Farka Toure. He then assembled the enormous Symmetric Orchestra to record *Boulevard de L'indépendance*, a funky but somewhat noisy dance extravaganza where his usual subtlety was set aside.

Now he comes full circle back to his roots with a fascinating and gorgeous *Mande Variations* for solo kora (albeit with a few overdubs), a suite of original compositions, including a tribute to Ali Farka Toure. This is true griot-based music (despite the brief allusion to the Good Bad & the Ugly at one point), but don't think because he plays a primitive instrument the music is likewise. It is sophisticated, elaborate music – perhaps the sound equivalent of the most exquisite Berber carpet – washing over the listener with lush melodies and rhythms that are expanded with extraordinarily virtuosic improvisations. He is certainly at his brilliant best here - clear, confident, subtle and mesmerising, confirming once again his place as one of the masters of this beautiful and distinctive instrument.



## Tarab - Travels With My Guitar

Carl Cleves - [www.carlcleves.com](http://www.carlcleves.com)

Founding member of The Hottentots, Belgian-born Carl Cleves has written a biography called "Tarab - Travels With My Guitar". This is the associated CD. Tarab is "a higher state that both the listener and the artist reach to". The worldly influences on Carl Cleves' music are strong and diverse, yet this spirited feel-good compilation album is always highly personal. The tracks, mostly songs and mostly acoustic, date from 1984 to 2004 and they represent the musical side of Carl's adventures around the world, from Belgium to South Africa to India to Brazil to northern New South Wales Australia. The songs are intimate, sometimes politically-charged, sometimes reflective, sometimes a narrative, well-supplied with evocative imagery and lush harmonies. One is even in Portuguese.

It begins with a gentle acoustic American folk style "Texan Lion", after which the band joins in for a homely "To Coroico", in mbaqanga style. Then it's off to the Far East with "Mustapha" and to South America with a flowing "The Minas Train", accompanied by the beautiful vocals of Parissa Bouas (Carl's wife also from the Hottentots) and Rochelle Bowles. "Party At My House" is a bouncy dance number, and the dance beat continues in African style with the jaunty "Zimbabwe Zimbabwe", "Penkele", on apartheid, and "A Long Way". Finally we end up at home with "Welcome Home", a lyrical instrumental, and the acoustic "Tashi's Song", gorgeously accompanied by young Tashi's voice, reminiscent of Shirley Temple's.

The musicianship is excellent and the arrangements are all very natural. All in all this smorgasbord of sound is very uplifting and good fun.



## Daybreak: fainne an lae

Nuireann Nic Amhlaoibh  
COMPASS 744282 (thru Planet)


This album from Muireann Nic Amhlaoibh, singer from top Irish band Danu, is pure delight. Featuring an excellent cast of musicians including guitar whiz Gerry O'Beirne who wrote two of the songs including the ever-popular Western Highway, Muireann's gentle voice beguiles in a mostly traditional selection in English and Gaelic. The renditions of the well-known Banks of the Nile and The Parting Glass as well as lesser-known numbers like Isle of Malachy and Emigrant's Farewell are all unpretentious and in true traditional style. Her version of Western Highway will be hard to beat. The album also features a couple of stirring instrumentals for variety. Only one contemporary styled track, Persuasion, seems a little out of place.

The warm recording allow Muireann's voice to shine, even if the microphone placement varies a little from track to track. With fine arrangements, this is really first-class music-making, recommended for serious lovers of Irish folk music.

Celebrate the

## Beauty of the World

a light-hearted acoustic concert with 23 instrumentalists & singers



in memory of Australia's Poet Lorikeet, Denis Keyans (1939-2006)

with

## Loosely Woven

<p>7pm, Fri 8th August '08 St Andrews Presbyterian Church 65 Raglan Street, Manly</p> <p>2pm, Sat 24th August '08 St Bartholomew's Church Ponds Road, Prospect</p> <p>2pm, Sat 6th September '08 New Theatre, Newtown 542 King St, (mid Newtown &amp; St Peters stations)</p>	<p>2pm, Sun 10th August '08 St David's Uniting Church St David's Ave, Dee Why (next to police station)</p> <p>7pm, Fri 29th August '08 St Andrews Uniting Church Chisholm &amp; Vernon Sts, South Turramurra</p> <p>4pm, Sun 7th September '08 Avalon Baptist Peace Church 2 George Street, Avalon</p>
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1pm, Sun 21st September '08  
Bandon Grove Hall  
Chichester Dam Road, Dungog

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# OUT NOW!

Australia's No.1 monthly traditional and contemporary folk, blues, roots, alternative, bluegrass and world music magazine

## Trad&Now

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News, reviews and information on traditional and contemporary music, dance and poetry as well as reports on live performances and festivals.

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## folk trax

Now that the Olympics are four years away we can concentrate on folk music again. So what is new at Folk Trax? Well three new CD's from Fellside for starters. First there is *The Maerlock*, a five piece band with a big band added at times. Great sound! Then there are two women, *Rachel and Lillias*. Rachel play the harp and sings while Lillias plays the flute. This CD '*Dear Someone*' is comprised mostly of traditional material. And finally from Fellside another duo, Jack McNeill and Charley Heys. '*Light Up All The Beacons*' is the title of their CD. Greentrax also add two CD's to the list. Donnie Munro goes live and Bodega goes Under The Counter. In total during August we added nine new CDs from The Planet Company.

From the local scene here in Adelaide we have the long awaited new CD from Akoustic Odyssey. It is an all instrumental CD which carries the title of '*Illias*' which is Greek for sun. All the tracks are their own compositions. Cello, guitars, cello, bass, violin, oboe and percussion are the instruments used. From light classical to jazz to folk, it's all there. Check it out at [www.folktrax.com](http://www.folktrax.com)

I forgot to mention Shooglenifty and Eva Cassidy, well they're on-line too.

Our offer of 10% discount to members of participating Folk Federations and readers of the Folk Rag is still available but is for on-line customers only.

That's it for now.

Keep on Folking

Henk and Jan de Weerd

## A Song for Scotland



Newcastle's Carole Garland is pictured here with the silver trophy she recently won for traditional singing, during her recent visit to Scotland. The festival of traditional music was held in Newcastleton in the beautiful Liddlesdale valley, and is a magnet for musicians, singers and poets.

The competition class she entered was for the best Border Ballad – a type of song dealing with clan feuds and old mysteries. Many of these are several hundred years old. Said Carole:

'It was a wonderful chance to sing one of these fine old songs, in their right setting, and to an appreciative audience.'

The trophy, however, stays in Scotland, and Carole will have to make do with photos and memories.

She also helps run the Tradewinds Acoustic/Folk session, every 2nd Sunday of the month, from 4-7pm, at the Croatian Wickham Sports Club, for a wide range of musicians and singers. Carole has also had some years' involvement in presenting folk programs for radio.

Those interested in the session should ring her on (02) 4929 3912.



NSW - state of play



Songs of Henry Lawson



Songs of Chris Kempster

Item	Reg	Mem*	Qty	Total
NSW - State of Play (double CD snapshot of the 2008 NSW folk scene)	\$25	\$20		
The Songs of Henry Lawson (new songbook edition with 375 settings)	\$35	\$30		
The Songs of Chris Kempster (double CD)	\$25	\$20		

Postage & Packaging: (\$10 for book + up to 2 CD sets) (\$3 for 1 CD set, \$5 for 2 CD sets)

\* Join the Folk Fed now and receive member's discount. See [jam.org.au](http://jam.org.au) for membership form.

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