

FRIDAY, SEPTEMBER 30 at 8PM
UMASS FINE ARTS CENTER CONCERT HALL

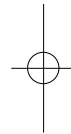
A Columbia Artists Production

MOMBASA PARTY

and

Direct from Burundi
***THE ROYAL DRUMMERS
OF BURUNDI***

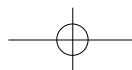
Company of 20



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COOLEY DICKINSON HOSPITAL
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PROGRAM

MOMBASA PARTY

1) Zuhura "Tweta" ('Panting for Breath')

Zuhura Swaleh is famous for her stinky lyrics, full of hidden allusions: "Take a breath, slow down, just explain to me, did you manage to get what you wanted, or you been deceived."

2) Kombo "Kasha Langu" ('The Wooden Box')

This old song by Jauhar, one of Mombasa's oldest orchestras, describes the beauty and the craftsmanship that went into the making of Swahili chests. Now the knowledge is no longer there, and the cherished box is broken.—The hidden meaning is: a wife which has been seduced by another man.

3) Zuhura "Misumari" ('Nails')

"The boat has fallen apart, planks and nails are apart. They have hit a rock, the boat has sunk, it will not reach the port. To steer a boat needs knowledge, it is not about boasting and quarrelling."

4) Kombo "Bembeya Mtoto" ('Soothing a Child')

A song by Ali Mkali, one of the famous singers of the 1950s and 1960s: "To raise a child needs patience and determination. The child is crying all night and the doctors cannot help. There is nothing wrong with the child, it just wants a baby swing to make it happy."

5) Zuhura "Kinyang'anyiro" ('The Challenge')

"I know you are blaming me, for not taking part in your quarrels. Challenge may look good to you, but know in the end it will be like mourning." Another of Zuhura's backbiting songs.

6) Kombo / Zuhura "Kigiriama" (Giriama Dance Song')

The Giriama people live in the coastal belt of Kenya. This is an adaptation of one of their dance tunes. The song features both singers and all the band members.

Zuhura Swaleh vocals, percussion, chorus
 Mohamed Adio Shigoo harmonium, tashkota, chorus
 Khalfan Ali bass guitar, chorus
 Anasi Sheebwana percussion, chorus
 Kombo Mataka vocals, percussion, chorus

Intermission

THE ROYAL DRUMMERS OF BURUNDI

The program that follows is a succession of rhythms representing various themes in Burundi life. The origin of the Drummers' performance is shrouded in ancient legend and mystery and the progression that follows articulates the creative energy and spirit of a nation through these drums and the rituals that surround them.

- 1) The Drummers cross the audience with beating drums on their heads as they enter on the stage;
- 2) Call
- 3) Rhythm and song about the beauty of the BURUNDI
- 4) Rhythm for starting the show
- 5) Rhythm and song about peace
- 6) Rhythm about the daily life of Burundi people
- 7) Rhythm and song about the importance of traditional culture in Burundi

- 8) Rhythm about the importance of the drum
- 9) Rhythm about amusement and cheerfulness
- 10) Rhythm about the return of the cows
- 11) Final departing rhythm

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

COLUMBIA ARTISTS MANAGEMENT, INC.

Producer: ANDREW S. GROSSMAN

Associate: W. Seton Ijams

1790 Broadway, New York, NY 10019

Company Manager: Michael Panvnini

Production Manager: Shane Fisher

ABOUT THE ARTISTS

MOMBASA PARTY

Mombasa Party is a get-together of some of the town's major *taarab* artists: its aim being to revive the traditional acoustic sound of Mombasa *taarab*. With most of the current *taarab* production in East Africa dominated by keyboards and drum machines, these established artists have come together to celebrate the sound of *taarab* that they grew up with.

Taarab on the Kenya Coast from the 1950s onwards showed a strong liking for sounds associated with Indian film music. The **harmonium** was the first instrument in this heritage, followed by the *tabla*. Then the **tashkota** made its entry, first acoustically, later amplified; players in Mombasa developed a lead instrument sound somewhere between a sitar and electric mandolin. The *tashkota* (actually a Japanese toy instrument called *taishokoto*, 'small koto') has been described as a kind of 'type-writer banjo', with strings being stopped by an armature akin to a type-writer's, with a piano-like outline of black and white keys.

THE ROYAL DRUMMERS OF BURUNDI

One of the greatest percussion ensembles in the world, the Royal Drummers of Burundi have performed in the same way for centuries, passing down traditions and techniques from father to son. Their performances were traditionally a part of particular ceremonies, such as births, funerals and the enthronement of Kings. In Burundi, drums are sacred and represent, along with the king, the powers of fertility and regeneration. The origins of their performance being shrouded in ancient legend and mystery, the Drummers of Burundi channel the energy and creative spirit of a nation through these drums and the rituals surrounding them.

The large drums "Ingoma" that are played are made from hollowed tree trunks covered with skin. The "Amashako" drums provide a continuous beat, and "Ibishikiso" drums follow the rhythm of the central "Inkiranya" drum. The thunderous sound of the drums with the graceful yet athletic dance that accompanies this masterful performance represents an important part of Burundi's musical heritage.

Since the 60's the Drummers have toured outside of their country, becoming a popular attraction at concert halls and festivals around the world. Their massed drum sound, or the "Burundi beat" as it became known, also caught the ear of Western musicians and they appeared on Joni Mitchell's, *The Hissing of Summer Lawns* (1975). Their distinctive sound also influenced British rock bands of the early 80's, such as Adam and the Ants, and Bow Wow Wow. It was seeing the drummers that inspired Thomas Brooman to organize the first WOMAD festival in 1982, an event that helped to spark the whole World Music boom.

The Drummers of Burundi were recorded at Real World Studios in 1993 and released the live album on the Real World Label. Other recordings followed including *The Master Drummers of Burundi* in 1994 and *The Drummers of Burundi* in 1999.