

World View

by Karen Ages

THIS MONTH'S world music offerings include tastes of India, an Asian-western blend, Georgian singing, Old-time/bluegrass, Portuguese Fado, and some Klezmer/jazz in a theatrical context.

If you're an early bird in picking up WholeNote, you can still catch the last two events of this fall's **Small World Music** festival: both at the Al Green Theatre, *autorickshaw* (last month's cover story) performs September 30 and October 1; and *Sidi Goma* closes the festival October 2. This 12-member ensemble of African-Indian Sufis from Gujarat (India), presents a program called "Sacred Joy" which promises to be an exhilarating evening of drumming, dancing and Sufi mysticism.

Sacred space

The highlight for me this month, will be the latest work by award-winning multi-disciplinary artist Peter Chin, *STUPA*, a large-scale dance and music work which explores the concept of sacred space both physical and metaphysical.

The work takes its name from the dome-shaped Buddhist monument found in many parts of Asia. Inspired by Chin's many years of study and research in that part of the world, this "ritual meditation", employs seven dancers, six musicians and one person meditating on stage throughout the performance. Chin not only choreographed the work, but also designed the costumes, wrote the text and composed the music. The latter, he explains, features an unusual combination of eastern and western instruments. These include Indonesian Gamelan instruments, kacapi (20-stringed zither), suling (Indonesian flute), Tibetan ritual horns including a human thigh-bone horn (used to accompany "wrathful" characters), Tibetan cymbals and bells, as well as per-

cussion, violin, trombone and double bass. The music itself uses a scale that is a combination of the Indonesian "slendro" and "pelog" scales (the western instruments can tune to this) and there is also a segment inspired by the overture to Handel's oratorio *Belshazzar*. Most of the music was composed through working directly with the dancers, the music coming out of the sometimes angular, non-metered rhythms of the choreography. Incidentally, the musical director for the work is *autorickshaw's* own Debashis Sinha (also on percussion), and Andrew Timar, featured in last month's "How I met my Teacher" will be on kacapi, suling and Tibetan horns. Those interested in the integration of music and dance won't want to miss this work, running October 13-15 at Harbourfront Centre Theatre.

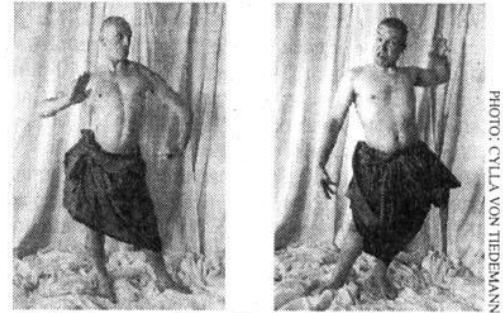
Those among you who attended WholeNote's June 6 World Music Salon will recall the Georgian a capella vocal ensemble Darbazi. One of its members, Andrea Kuzmich, has recently returned from Georgia where she has been doing field research for her Master's thesis in ethnomusicology, focusing on the cultural complexities of Tbilisi folk music ensembles. If you enjoyed Darbazi, you might enjoy her trio *Zari*, which will perform at Mezzetta's Cafe (St. Clair west) on October 19.

Recommended by fiddler Erynn Marshall (who was also featured on the June 6 Salon), *Camp Mountain*, a Virginia old-time/bluegrass stringband with dancer, gives two performances and a workshop this month. They perform October 22 in Guelph (see our Further afield listings) and October 23 at the Flying Cloud Folk Club in Toronto. To attend their fiddle, banjo, guitar and flat-

foot dance workshops (Oct 22, Toronto) call Erynn at 416-516-3796 (www.hickoryjack.com).

Rooted in Portuguese folk music and Fado, singer Dulce Pontes performs October 27 at Roy Thomson Hall. One of her country's most beloved artists, her first album (1992) is one of the best-selling records of all time in Portugal.

Part of the "Rejewvenation" conference being held at U of T October 28-31, **Queer Jewish Weddings** features performers Frank London and Lorin Sklamberg of the Klezmatics, jazz pianist Marilyn Lerner, Yiddish singer and actress Adrienne Cooper and juggling diva Sara Felder. This world premiere explores the cul-



Mark Johnson and Yves Candau in *STUPA* Oct 13-15

PHOTO: CYLLA VON TIEDEMANN

tural, historical, emotional, political and comical aspects of queer Jewish weddings, October 29 at the Al Green Theatre. Bound to be entertaining! Don't forget to check the daily listings for details on all of these events.

Karen Ages is a freelance oboist who has also been a member of several world music ensembles.

She can be reached at 416-323-2232 or at worldmusic@thewholenote.com.


— 8:00: **DanceWorks/Mainstage Series.** *Tribal Crackling Wind's STUPA.* Debashis Sinha, Mark Duggan, percussion; Kathleen Kajjoka, violin; Scott Good, trombone; Peter Pavlovsky, bass; Andrew Timar, flute/zither. Peter Chin, artistic director. Harbourfront Centre Theatre, 231 Queen's Quay W. 416-973-4000. \$25, \$16(st/st).

Mainstage Series
2005/06

DanceWorks

...more dances for **Adventurous** spirits!

Harbourfront Centre Theatre 231 Queens Quay West
\$25/\$16 (Stu, Snrs, CADA, WIFT, SCDS)
Box Office: 416 973-4000



DW154 **STUPA**
Peter Chin/Tribal Crackling Wind
In association with
Dancemakers Centre for Creation

October 13-15
at 8 pm
(pre-show conversation
Oct 13 only at 7:30 pm)

Gala Fundraiser
October 14
"startling beauty"

Globe and Mail

Photos: Robert Majkut

