

SONGLINES

STREAMING SESSIONS

Despite the mixed messages and confusion about how and where the new social distancing rules apply, several UK venues have reopened following the safety guidelines and are offering a combination of double-bill shows and the option to live stream at home. Here are a few coming up, plus some more online offerings to check out.

UPCOMING LIVE GIGS

The Live Room

The roots music club in Saltaire, West Yorkshire has announced its autumn live programme – featuring double bills (6:30pm & 9pm) and the option to watch at home (for the 6:30pm shows) – including **The Rheingans Sisters** (Oct 11), **Edgelarks** (Oct 30), **Jon Boden** (Nov 8). www.theliveroom.info

K-Music Festival

The annual showcase of Korean music is offering live shows, plus a series of online gigs (see below). **ADG7 (Ak Dan Gwang Chil)**, the party band (see p36) are set to make their UK debut at London's Kings Place (Oct 30, 7:30pm). www.kingsplace.co.uk

ONLINE

K-Music Festival online

31 Oct 5pm K-Music Greats I: Jambinai; **2 Nov 7pm** New Talent I & II: Dongyang Gozupa + Dal:um; **3 Nov 7pm** K-Music Encounters I: Yoon Jeong Heo; **4 Nov 7pm** K-Music Encounters II: Kyungso Park & Soona Park; **4 Nov 7:25pm** K-Music Encounters Special: Jae Il Jung; **5 Nov 7pm** K-Music Encounters III: Jaram Lee; **6 Nov, 7pm** K-Music Specials I: Hey String; **7 Nov 5pm** K-Music Greats II: Black String; **9 Nov 7pm** New Talent III & IV: Gray by Silver + Gonia; **10 Nov 7pm**: Critics' Choice I: Coreyah; **11 Nov 7pm** Critics' Choice II: Sinnoi; **12 Nov 7pm** Critics' Choice III: Leenalchi; **13 Nov 7pm** K-Music Specials II: Park Jiha, Kyungso Park,

Woojae Park & Soona Park; **14 Nov 5pm** K-Music Greats III: Heemoon Lee + Prelude + NomNom. serious.org.uk/k-music

WOMAD at Home

A new immersive audio project from WOMAD and Real World Studios features exclusive music performances each Thursday at 8pm via the WOMAD website. The performances will be broadcast in standard and high-resolution audio and will be available to stream on-demand for seven days afterwards. See the review of Sarathy Korwar's performance opposite. Coming up are **Cheng Yu – Silk Breeze** (Oct 15, pictured) and **9Bach** (Oct 29). athome.womad.co.uk/eightuniqueperformances



LIVE REVIEWS

Pauanne Streamed from Seurasari, Helsinki, Finland, August 26

Seurasari is an open-air museum on an island close to Helsinki, with various historic buildings brought from different parts of the country. As Pauanne's trademark is the use of archival recordings in their music, it seemed an appropriate location for this online concert. There was a brief video tour of some of the buildings – including a couple of *kantele* (zithers) lying

on a shelf – before the music began. The trio performed in front of ornate windows in the Householder's House, a grand building from around 1890 where steamship passengers waited.

Most of Pauanne's songs began with an archive recording, which set the mood and the pace, but then Kukka Lehto on violin and vocals, Tero Penanen on Hammond organ and electronics and Janne Haavisto on drums made the pieces their own. The upbeat opening featured a woman recorded in the 1930s playfully interwoven with the instrumental lines. She did some lively cattle calls, not imitated but neatly supported by the violin. The group's skill lies in making larger numbers from the quite brief archival fragments with the complementary sounds of violin, keyboards and percussion.

A rather different voice featured later in the concert – that of Finnish president Martti Ahtisaari, speaking in English when he received the Nobel Peace Prize in 2008. He said: "What I am feeling now can only be compared with the joy I have felt when seeing the changes that peace has brought to the life of the people... when faith in the future returns." The music of 'Peace is a Question of Will', from their forthcoming album later this year, was lyrical and gentle, but clearly a message that is of overriding importance.

SIMON BROUGHTON

Puuluup and Duo Ruut Tallinn Music Week, Estonia, August 27-29

Tallinn Music Week is a gathering of musicians from across every genre, including folk. Estonia's Viljandi Folk Festival assembled a Saturday night showcase, but there were also a scattering of roots acts on other evenings. The second set of the Thursday opening concert at Fotografiska was played by Puuluup, a tidily suited and seated Estonian duo, together for six years and specialising in reviving the *talharpa*. This is a small harp that's like an Estonian version of the Ethiopian *krar*. The loop-crazy Ramo Teder and Marko Veisson also employed electric *mbira*, bigfoot bass percussion, and plops of low breath on an ocarina. There was further variety with their permutations of joint harmony vocals, frequently looped to allow an upper layer of decoration, singing in Estonian, Finnish and Russian as well as their own invented language. Puuluup ended each tune with a simultaneous flourish of their bows, sometimes standing up to deliver a particularly impassioned set of phrases.

Duo Ruut appeared on the main outdoor Viljandi stage in Telliskivi Creative City, cursed by a spell of heavy rain in an otherwise mild and sunny week. Ruut means 'Square', and it seems a shame the pair have resisted



calling themselves Square Ruut. Singers Ann-Lisett Rebane and Katariina Kivi played the same *kannel*, facing each other on either side of this large Estonian zither. They swapped roles of rhythm and embellishment, occasionally bowing the strings. Even in the downpour, a large proportion of the crowd moved from under the rain canopy, standing closer to the stage, and during 'Invitation to Dance', a few more began to twirl, quite possibly for the first time outside their houses since March.

MARTIN LONGLEY

Anoushka Shankar with Gold Panda, Manu Delago, Jules Buckley and the Britten Sinfonia

BBC Proms, streamed from the Royal Albert Hall, London, September 4

This year was meant to see a wealth of concerts celebrating the 100th anniversary of Ravi Shankar's birth. While the Olympics can be postponed until 2021 you can't reschedule a centenary – but fortunately something was rescued from the wreckage of cancelled events with a live Prom concert at the Royal Albert Hall streamed from behind closed doors in which daughter Anoushka paid tribute to the music of her father and tutor.

The first half featured a 30-minute Anoushka composition titled 'Variations' in which she lovingly reinterpreted the music of Ravi Shankar in collaboration with British electro artist Gold Panda, whose washes of sound underpinned and complemented the plangent notes of her *sitar* in meditative or rhythmic style as required. Sitting upright like a Western string player rather than in the traditional cross-legged position, she was clearly in the zone, in a regal performance of exquisite poise.

The second half found Anoushka accompanied by the haunting tones of Manu Delago's *hang* and the swooning strings of

the Britten Sinfonia on seven of her own compositions, including 'Voice of the Moon' from her 2005 album *Rise* and the title-tracks from 2011's *Traveller* and 2016's *Land of Gold*. Best of all was a miraculous version of 'Maya' from 2013's *Traces of You* as East met West and virtuosity and passion joined together in perfect calibration. Musicians will habitually tell you that the energy of a live concert derives from the symbiotic relationship between performer and audience, yet the absence of one detracted nothing from the intensity of Shankar's performance here.

NIGEL WILLIAMSON

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www.bit.ly/anoushkaprom

100 mile house Streamed from Edmonton, Canada, September 5

"Let's see if we can remember how to play," began singer and guitarist Peter Stone. It was 3pm in Edmonton, Alberta but in England it was nearly bedtime when Facebook announced that 100 mile house had just started streaming a pop-up concert. Thus, I was unexpectedly transported to a sunny garden in Canada's Treaty Six territory – a traditional meeting ground of First Nation people. A strong spirit of congregation and cooperation obviously persists as the neighbours had allowed the audience to use their lawns. Presumably, this community isn't big on garden fences.

Husband and wife duo Stone and Denise MacKay were backed by Brendan Cameron on keyboards and mandolin, while MacKay sang and provided percussion by beating a suitcase with brushes. Their album *Love and Leave You* (reviewed in #159) was, Stone explained, released at the worst possible time, at the outset of the pandemic. So, this was a first live outing for the album, along with material from its predecessor *Hiraeth* plus one cover, a delightful rendition of



Anoushka Shankar paid musical tribute to her father Ravi at the BBC Prom

Mark Allan/BBC

Willie Nelson's 'Always on My Mind'. 100 mile house resisted the teasing online requests from Stone's folks in England for Thin Lizzy numbers. Instead they worked gently through their repertoire of thoughtful, delicate songs, including 'Worth the Wait', 'Light Goes Out' and 'Grateful', elegantly embellished by Cameron's piano and mandolin solos. They closed with 'Love and Leave You', and all that remained was for MacKay to thank everyone "for being the biggest audience we'll play to this year."

TONY GILLAM

Sarathy Korwar WOMAD at Home, streamed from Real World Studios, Wiltshire, September 17

Put on your headphones. Turn up the volume. Close your eyes. You could be right there at WOMAD Charlton Park, kicking back on the grass inside the d&b Soundscape tent, enjoying a live band playing music through a state-of-the-art system, the sound as crisp and nuanced as audibly possible. But this was a live-stream of drummer, percussionist and composer (and recent *Songlines* cover star) Sarathy Korwar, the very first featured artist of the WOMAD at Home initiative – a pandemic-defying series streamed online from Real World Studios in Wiltshire.

Or more specifically, from the Wood Room, a space whose sensitive acoustics proved the perfect complement for a 360° immersive audio experience, for unprecedented techniques borne out of working with the d&b Soundscape since its installation at WOMAD in 2018. The Mumbai-raised, London-based Korwar proved an inspired choice: with a binaural head microphone in the middle of his drum kit, and variously flanked by percussionist Magnus Mehta, Tamar Osborn on baritone saxophone, Al MacSween on keys and Dan 'Danalogue' Leavers on synthesizers – crack musicians and improvisers, all – he embarked on a 36-minute set of three varied tracks composed, for the most part, on the fly.

Duality was paramount: two drummers, two synth players and the binaural head microphone. Details were deft, with acoustic sounds – sticks on rims, hands beating stretched goatskin, the rich kronks of the sax – blending with a space-age digital wizardry that lifted proceedings into an Indo-futurism that begs further exploration. Korwar steered from behind his kit, changing the tempo there, allowing room for FX here, leaning into a momentum that built around the listener, coming in from all directions. Your heartbeat, at the end, felt part of it.

JANE CORNWELL