



press release

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FOR IMMEDIATE RELEASE

Esplanade's *Mosaic Music Festival* returns with eclectic offerings for everyone

Bright Young Things to nurture young Singaporean jazz talents

SINGAPORE, February 19, 2010 – Esplanade – Theatres on the Bay presents its sixth edition of *Mosaic Music Festival 2010*, one of the most vibrant music festivals in the region. The 10-day festival returns with a wide and eclectic range of music presentations from jazz to blues, hip-hop, world, funk, electronica, folk, indie, R&B and much more. Running from 12 to 21 March, this multi-genre music festival will feature quality music for everyone.

A *Mosaic Music Festival* component since 2007, the *Bright Young Things* segment deepens the developmental process this year to nurture local jazz talents of the next generation through an audition and mentoring process. Auditions, which began in early January, identified nine young local talents (between 15 to 23 years old) consisting of a vocalist, two pianists, two bassists, two drummers, a violinist and an Indian classical flutist. All nine talents are undergoing intensive ensemble and sectional rehearsals headed by local instructor-mentors jazz guitarist and Lasalle College of the Arts lecturer, **Andrew Lim**, drummer and Berklee College of Music Spring 08 Evans Drumhead awardee, **Soh Wen Ming**, and contemporary music educator and Berklee *summa cum laude* graduate, **Ramu Thiruyanam**. These sessions will take place over the course of eight weeks leading up to the festival with rehearsals taking place twice a week. Selected artists from the group will then debut their performance at Esplanade's *Mosaic Music Festival* at the Haagen-Dazs Living Room (Esplanade Concourse) on 13 and 14 March 2010. The young artists will also enjoy an in-depth festival experience via interaction with the festival artists and participation in workshops and the jam session, while also attending jazz performances.

To further engage with local musicians, this year's Artist-In-Residence features one of the most sought after bassists in the world – Grammy®-winning **Christian McBride** and his band **Inside Straight** who will be involved in various aspects of the festival. **Christian McBride** previously performed at the festival in a sold out performance with Pat Metheny and Antonio Sanchez in *Mosaic 2006*. This initiative provides the festival with an interactive platform where musicians can collaborate, interact and deepen their engagement with each other, allowing more ideas to be exchanged across borders as local musicians interact with their international counterparts. Together with his band **Inside Straight**, the virtuosic bassist will conduct a drum and bass workshop. They will also host the *ALL STAR JAM* session at Mosaic Music Station (Esplanade Outdoor Theatre) that will involve local, regional and international artists. This year the festival will also feature a special collaboration with a star-studded group of musicians in **Randy Brecker / Bill Evans Soulhop Special Edition**. Special guests like five-time Grammy®-winning guitarist and ex-TOTO mastermind **Steve Lukather**, celebrated bluesman **Robben Ford** who has worked with Joni Mitchell, David Sanborn and more, Grammy®-winning drummer **Rodney Holmes**, ex-Miles Davis band member and Rolling Stones bassist **Darryl Jones** and jazz-funk keyboard player **Steve Weingart** will perform on stage together for the first time. The artists will also be conducting three workshops, offering more opportunities for dialogue that will both educate and inspire local musicians and audiences.

Amy Ho, Producer, The Esplanade Co Ltd commented: “Over the years *Mosaic Music Festival* has engaged many music lovers in Singapore and the region with its eclectic range of sounds. This year the festival engages local musicians even further through initiatives such as the Artist-In-Residence, jamming sessions open to all *Mosaic* artists, *Bright Young Things* and five workshops featuring nine talented artists. We hope that the different aspects of the festival will inspire our local musicians and audiences even more.”

Festival Highlights

This year's festival will kick off with the smooth pop, contemporary R&B music of American singer, songwriter and producer, Grammy®-winning superstar Kenny Edmonds, better known as **Babyface**, who has released 11 solo albums and created mega hits for the likes of the late Michael Jackson, Beyonce, Mariah Carey, Madonna,

and Fall Out Boy. This music icon will open the festival with new originals and acoustic soft-rock covers. Coming from a family of famous musicians, top jazz cat **Branford Marsalis** will deliver a straight-ahead jazz performance with his quartet and Tango music lovers will be in for a treat with **Living Tango: Café de los Maestros** – a special concert of old-world tango delivered by an orchestra of the genre’s greatest living Argentinian and Uruguayan maestros in a repertoire originally created for a film by double Oscar-winning composer (for *Brokeback Mountain* and *Babel*) Gustavo Santaolalla.

Other headliners presented at the Concert Hall and Theatre include the plush cosmopolitan vintage lounge music of **Pink Martini** and the American indie-rock pioneers and cult heroes **Dinosaur Jr.** who will deliver their signature noise-drenched guitar music in a concert at the festival. Norwegian indie-folk duo **Kings of Convenience** who were presented at the festival in 2006 will be playing their new materials over two evenings at the festival. The *11th Hour* late night performances will feature rising ingénue **Melody Gardot** with her hushed, smoky voice in smouldering boudoir ballads and British singer-songwriter and “Godmother of Folk” **Vashti Bunyan**. Bringing the festival to a close are the disco and funk party band **Kool & the Gang** famous for party anthems “Get Down on It” and “Celebration” and five-time Grammy®-winner and legendary Cuban pianist **Chucho Valdés** with his captivating latin-jazz quintet.

The Heineken Music Club (Esplanade Theatre Studio) returns with its popular club sets where audiences can chill out late into the evening. The show - *Club M.I.A.*, short for ‘Made in Asia’, is presented for the second time providing a platform for some of the established independent talents in the region. Featured this year at are the gutsy Indonesian dancehall-reggae grooves of **Ras Muhammad**, multi-lingual Taiwanese hip-hop four-man crew **Kou Chou Ching** and quirky funk, rock, pop Bangkok band **Apartmentkhunpa**. The club will also feature remix artist, star producer **Karsh Kale** collaborating with New Delhi beat master **MIDival Punditz** working Sufi, rock, Indian classical, deep house, electronica and more into multidimensional soundscapes. Party the night away with L.A.’s funk orchestra put together by “Music Man” Miles Tackett - **Breakestra** as they dish out an explosive set of soul, jazz, party and funk, the intensive Sheffield-based post-rock epic instrumental pieces of **65daysofstatic**, New York’s

infectious electro indie-pop trio **Au Revoir Simone** and UK's **The Go! Team** who will push the boundaries of indie pop in their own dynamic style and get audiences on their feet.

At the Mosaic Studio (Esplanade Recital Studio), personality-driven artists delivering a diverse range of sounds are presented in an intimate setting. Here, Artist-in-Residence jazz bassist **Christian McBride** will perform with his band **Inside Straight** and Japanese piano master **Makoto Ozone** will present two sets of his inimitable classical-jazz interpretations. Be entranced by the dark angelic voice of Annie Clark a.k.a **St. Vincent.**, the Afro-pop-tinged jazz of the **Lionel Loueke Trio**, and an evening of electro-pop-rock by Tokyo-based multi-instrumentalist **Shugo Tokumaru** with his five-piece band. **Frank Vignola's Hot Club** will pay tribute to gypsy jazz king Django Reinhardt, rounding up the lush offerings at the studio.

Free Programmes

Intensifying the experience for festival-goers are 100 free performances featuring an eclectic mix of artists presented every day at the Mosaic Music Station (Esplanade Outdoor Theatre) and Häagen-Dazs Living Room (Esplanade Concourse). These include local acts such as **Dancing Nancies**, **For This Cycle**, **Fatskunks**, **Norman Seck**, **Anne Weerapass** and **Sheila de Niro**. Regional highlights include Thailand's **Kitsch Cat Project**, Indonesia's **Goodnight Electric**, Korea's **Windy City** and Hong Kong's **Signal to Noise**, and rounding up the mix are **Kora** from New Zealand and **Saritah** from Australia.

Continuing to inspire local audiences and engage budding artists, the popular *In the House* segment returns, featuring a series of informal, intimate chat sessions at the library@esplanade. This year home-grown singer songwriters **Jack & Rai** get up close and personal with **Au Revoir Simone**, **Frank Vignola**, **Makoto Ozone**, **Karsh Kale**, **65daysofstatic**, **D-Coy with The Beatmathics** and many more *Mosaic* artists, drawing audiences and artists together with their engaging banter.

Visual Arts

Visitors to the centre during the festival will also be treated to visual arts displays by local artists. At Jendela, (Visual Arts Space) **Ng Joon Kiat's** new series of contemplative

contemporary paintings titled *Green City II: A collective memory of moving images in contemporary painting* will challenge one's visual perspective. Inspired from the musical term of a "polychord", the installation piece '*A polychord struck between the heavenlies and the meaning of your existence*' by **Ian Woo** will take its pattern from the irregular steps of the Esplanade Concourse. *With Love* by printmaker **KC Poh** is an installation made up of a series of prints and mixed media, filling up the Esplanade Tunnel with threads akin to doodles. Over at the Esplanade Community Wall and Theatre Street Cones is **Arnewaty**'s installation piece *Crescendo* that infuses melodic movement through visual forms, stimulating imaginary "sound" through visual elements.

Mosaic Music Festival 2010 would not be possible without the generous support of Preferred Card, **Visa**, our Supporting Sponsors **Häagen-Dazs**, **Harry's**, **Pasta Fresca Da Salvatore** and **Pioneer Electronics**. It is also supported by **Heineken**, the venue naming sponsor for the Heineken Music Club.

Tickets for *Mosaic Music Festival 2010* are available from Esplanade's Box Office at Mezzanine level (Tel: +65 6828 8377), the SISTIC Hotline (Tel: +65 6348 5555), the festival's website at www.mosaicmusicfestival.com and all SISTIC outlets.

About Esplanade – Theatres On The Bay

Esplanade – Theatres on the Bay is one of the world's busiest arts centres, officially opened on 12 October 2002. This architectural icon with its distinctive twin shells is sited within Singapore's civic district, just by Marina Bay at the mouth of the Singapore River.

Esplanade aims to be a performing arts centre for everyone, and its programmes cater to its diverse audiences. Its programme line-up spans all genres to encompass music, dance, theatre and visual arts, with a special focus on Asian culture.

Esplanade houses world-class performance spaces, supported by a comprehensive range of professional support facilities and services. Its two main venues are the 1,600-seat Concert Hall, with acoustics by the late Russell Johnson of ARTEC Consultants, and a theatre with a capacity of 2,000 adapted from the traditional European opera houses in horseshoe form.

In the past year, Esplanade welcomed over seven million visitors and hosted over 2,400 performances.

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Issued by The Esplanade Co Ltd.

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ANNEX

**Esplanade Presents
Mosaic Music Festival
12 – 21 March 2010**

**Esplanade Concert Hall
12 Mar 2010, Fri
Kenny "Babyface" Edmonds
USA**

7.30pm
(90mins, no intermission)

\$40*, \$60**, \$80, \$100, \$120
(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

"...Fantastic... Babyface put on a show that was fast moving, wistful of old times and great magic songs." – *SoulCulture.co.uk, July 2009*

You've probably heard his soul ballads on the airwaves, on television and in movies countless times. This March, the 10 Grammy®-winning pop-R&B superstar and one-man hit machine who has released 11 solo albums and created contemporary R&B-soul mega-hits for Michael Jackson, Mary J. Blige, TLC, Beyonce, Mariah Carey, Madonna, Eric Clapton, Boyz II Men, Bobby Brown, Whitney Houston and more will be here to perform at *Mosaic*. Welcome Kenneth Edmonds, better known as "Babyface"!

Kenny Edmonds was a left-handed, teenaged guitarist in funk megastar Bootsy Collins' backing unit when he was playfully dubbed "Babyface" by Collins. He joined funk outfit Manchild in the 70s but broke away to form urban funk band The Deele with Antonio "L.A." Reid.

It was with Reid that Babyface began a successful partnership producing and writing songs for other artists and founded the super-successful label LaFace Records. His distinctive way of fusing the rhythms, samples and production techniques of hip-hop with the urban sound of contemporary pop-R&B made the duo the key producers of the genre. The duo became a hit with 80s-90s megastars, their songs flying to the top of the pop charts, some of them – such as *End of the Road* for Boyz II Men, *Take a Bow* for Madonna, and *Change the World* with Eric Clapton – staying there for unprecedented lengths of time.

Since then, Babyface has created 11 solo albums and hundreds of hits which have produced single and album sales in excess of over 500 million units worldwide for himself and artists including Whitney Houston, Mariah Carey, Mary J. Blige, Michael Jackson, Celine Dion, John Mellencamp, Brandy, Aretha Franklin, Fall Out Boy and Pink, received 10 Grammys and other awards, and become a music icon.

Then in 2007, he took a stylistic break, releasing an album of acoustic originals and covers of 70s soft-rock songs that he loved growing up including James Taylor's *Fire and Rain* and Jim Croce's *Time in a Bottle*. Entitled *Playlist*, the album reveals a seldom-

experienced side to Babyface – just him as Kenneth Edmonds, his dulcet voice and his guitar.

This March, catch your breath as this music legend opens *Mosaic Music Festival 2010* with the smooth, sweet sound of contemporary R&B-soul jams and the stripped-down lyricism of acoustic soft-rock covers and new originals.

13 Mar 2010, Sat
Branford Marsalis Quartet
USA

7.30pm
(90mins, no intermission)

\$40*, \$60**, \$80, \$100
(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

“...the music was almost compulsively loud, fast, aggressive, elaborate, generous and interactive. In other words, the show was extremely good.” – *The New York Times*

Fresh, vigorous and wonderfully “together”, the music of working band the Branford Marsalis Quartet often receives praise like no other. For in a modern jazz scene where great musicians often prefer to showcase their skills in superbands, the creative energy and warmth that results from the longtime trust and support between the Quartet’s members is rare.

For the last 10 years, the Branford Marsalis Quartet (BMQ) has been a close-knit working band whose ensemble playing has sparked with “uncanny chemistry” (*The Absolute Sound*). Shortly following the release of what had already been described as their greatest work to date, *Metamorphosen*, the Branford Marsalis Quartet's personnel changed for the first time in over a decade. With the departure of protean drummer, Jeff "Tain" Watts, the bandleader was faced with the enormous task of finding another drummer, and what he found in 18-year-old Justin Faulkner was nothing short of astonishing. The "new" Branford Marsalis Quartet includes Faulkner on drums, Eric Revis on bass, Joey Calderazzo on piano, and, of course, Branford Marsalis on saxophone.

Born in 1960 into one of New Orleans’ most distinguished musical families, the virtuosic Marsalis has worked with jazz’s best including Art Blakey’s Jazz Messengers, his brother Wynton’s quintet, Miles Davis, Dizzy Gillespie, Herbie Hancock and Sonny Rollins, as well as in pop-rock such as Sting, Tina Turner and the Grateful Dead. Today, the instrumentalist and composer is also a producer (with Marsalis Music), jazz educator, bandleader of BMQ as well as his contemporary pop ensemble Buckshot LeFonque, and an increasingly established soloist with acclaimed, classical orchestras such as the Chicago, Detroit, Düsseldorf and North Carolina Symphonies.

Marsalis’s nearly two dozen recordings in these various styles have received many accolades. But his latest quartet recording, *Metamorphosen*, marks BMQ’s 10th anniversary, and has garnered rave reviews for its eclectic, mostly original material written by BMQ’s members.

Listen out for such gems as *Jabberwocky*, a rich, challenging Marsalis composition, *The Last Goodbye*, a plaintively beautiful Calderazzo ballad, *The Return of the Jitney Man*, Watt's energetic tribute to his father, and *Sphere*, Eric Revis' quirky tribute to Thelonious Monk.

Also look out for Justin Faulkner who, discovered by Marsalis at a masterclass/workshop, has endeared himself to audiences at recent BMQ concerts with an entertaining style and colourful solos.

13 Mar 2010, Sat
11th Hour – Melody Gardot
USA

11pm
(no intermission)

\$40*, \$60**, \$80,
(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

“A triumphant performance by a singer-songwriter who is becoming one of the major talents of our time. Her singing had a *sotto voce* quality that was simply mesmerising.” - *The Times*

With the softly lingering touch of a torch siren in an old Hollywood *film noir* classic, she draws listeners into an intimate space... filled with her hushed, smoky voice and elegant guitar, piano and the rest of her band in smouldering boudoir ballads. Before you know it, you'll be leaning forward in your seat, lapping up every caressing note that falls from the lips of Melody Gardot.

Much has been made of the tale of Philadelphia native Melody Gardot's start in music for it is like no other. Badly injured at the age of 19 in a car accident that left her immobilized for more than a year, she found her musical vocation while undergoing music therapy. Since then, she has made waves in the music scene, stunning audiences around the world with full-bodied, assured performances of her slow-burn torch ballads.

Her first release, a 2005 six-track EP made from her bedside and cheekily entitled *Some Lessons: The Bedroom Sessions*, revealed a talent that already had the emotional depth and grace of a more mature singer-songwriter.

Encouraged by Philadelphia radio station WXPN, Gardot cut a demo and, by 2008, her debut full-length album *Worrisome Heart* had been released to rapturous reception, garnering rave reviews for Gardot's velvety vocals and deft songwriting with its late-night jazz-blues-folk stylings.

Then in 2009, Gardot released *My One And Only Thrill*. Helmed by Grammy-winning producer Larry Klein with orchestral arrangements by Vince Mendoza, it sees Gardot delving into *bossa nova*, blues, jazz and the vintage American songbook and delivering a sensuous, expansive and lushly orchestrated repertoire of songs.

One is an unusual cover – *Over the Rainbow*, a tribute to her late grandmother, reinterpreted by Gardot on acoustic guitar with a Latin-tinged ebullience. But the rest are her own songs.

There is the finger-snapping, bluesy *Who Will Comfort Me?* on which she purrs with enough *rrrrrr*-relish to make grown men quiver. There's the poetic *If the Stars Were Mine* with its dreamy, 50s lounge feel. There's also the stirring *Deep Within the Corners of My Mind*, a haunting lullabye awash in moody, swirling strings, a poignant folksy piece in *Gone* and loll-on-the-grand-piano number *Your Heart is as Black as Night*.

This March, sink into the plush depths of night with luscious love ballads laced with cognac and heartache. In the late hour, there is none other more beguiling than sultry songbird Melody Gardot and her accomplished jazz band.

14 Mar 2010, Sun
Living Tango - Café de los Maestros
Argentina

7.30pm
(90mins, no intermission)

\$40*, \$60**, \$80
(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

“Most of the music was nostalgic when first performed, now given a further layer by the poignancy of a lost world of grace and beauty. Many excellent musicians, such as Yo Yo Ma, have attempted to copy this music, but even if they have the technique they don't have the essential *mugre*, the dirt which balances the sheer elegance of the music.” – *Telegraph.co.uk*

Plush, sensual, poignant and passionate, tango – in its poetry, music and dance – has captured the imagination of music lovers, dancers, poets, painters, writers and the everyman in its native Argentina and Uruguay as well as around the world throughout the centuries.

Born in the slums of Buenos Aires and Montevideo in the mid 19th century, tango began as the dance, music and poetry of a new social class of people comprising poor immigrants from inland and from Italy, former African slaves, native “criollos”, and Amerindian *gauchos*. It featured sultry moves danced to a unique blend of African and European music played on the piano, violin, bass, guitar and accordion-like *bandoneon*, and sung as a bitter lament of disillusionment and longing.

Initially dismissed by the “upper classes” as “disreputable”, tango reached a pinnacle of creativity and popularity in the 1920s-1940s from which emerged many great composers, musicians, singers, dancers and orchestras.

It is from this golden era of tango that this concert's living tango legends come from. Many of them cut their teeth performing in Buenos Aires' street cafes (and thus the name of the collective – Café de los Maestros) in the earlier half of the 1900s, and

became some of tango's greatest artists. Many of them, now well into their 70s and 80s, have come together in recent years for a grand project – one which showcases the music they so love.

Initiated by Oscar-winning Argentinian musician Gustavo Santaolalla (who composed the film scores for *Babel* and *Brokeback Mountain*), the project comprises three parts – a film (released in 2008 to critical acclaim), an album (which was released in 2005 and won the 2006 Latin Grammy®), and a world-touring concert (which this concert at Esplanade is part of) – that have touched the hearts of critics and audiences around the world. Like an old tango song, this project entitled *Café de los Maestros* recalls humble beginnings and a past of struggle, hope, devotion and dreams with tenderness and poetry.

Now, enter the poignant world of tango in this concert of heartrending duets, swooning orchestral works, delicate, folksy pieces, stripped-down arrangements and impassioned vocal numbers performed by some of the greatest tango singers and musicians the world will ever know.

Produced in association with Pablo Farba

15 Mar 2010, Mon

Randy Brecker / Bill Evans Soulhop Special Edition with Steve Lukather, Robben Ford, Darryl Jones, Rodney Holmes, and Steve Weingart
USA

7.30pm
(90mins, no intermission)

\$40*, \$60**, \$80, \$100
(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

“...for those who like their jazz with a heavy dose of funk and fusion energy, *Soulhop Band Live* is just what the doctor ordered.” – *Allaboutjazz.com*

In 2003, trumpet virtuoso Randy Brecker and saxophone extraordinaire Bill Evans formed Soulhop, a unique musical experience combining elements of funk, jazz, soul, and blues. The result was a band of superstar musicians who could play these styles and virtually any kind of music at the highest level.

On one hand, there is four-time Grammy award-winner Randy Brecker, celebrated trumpeter who has been shaping the sound of jazz, R&B and rock for more than four decades and whose trumpet and flugelhorn performances have graced hundreds of albums by artists from James Taylor, Bruce Springsteen and Parliament-Funkadelic to Frank Sinatra, Steely Dan, David Sanborn, and Frank Zappa, as well as the classic Brecker Brothers band.

On the other, there is top saxophonist Bill Evans who has made his mark on the fields of jazz, funk, Brazilian music, reggae and hip-hop over 20 years, performing with the likes of Miles Davis, John McLaughlin, Herbie Hancock, Lee Ritenour, Mick Jagger, and many others.

Together, they've created the collective Soulbop – roping in celebrated bluesman Robben Ford (guitar) who has worked with Joni Mitchell. David Sanborn and more, five-time Grammy-winning guitarist and ex-TOTO mastermind Steve Lukather (guitar), ex-Miles Davis band member and Rolling Stones bassist (since 1993) Darryl Jones (bass) and Grammy-winning drummer Rodney Holmes (drums) – to whip up a typhoon of funk, bebop, R&B, jazz and more!

The Randy Brecker / Bill Evans Soulbop band has headlined the European festivals on an annual basis, and celebrated the release of *Soulbop Live*, a double CD recorded during their 2006 world tour.

Soulbop Special Edition is their newest and most inspiring venture to date. This special collaboration brings together a new star-studded group of musicians, appearing on stage together for the first time. This is an event not to be missed.

16 Mar 2010, Tue

Dinosaur Jr.

USA

7.30pm

(75mins, no intermission)

\$40*, \$60**, \$80, \$100

(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

"Dinosaur Jr. set the standard for convulsive indie-rock guitar fireworks in the Eighties. Incredibly, the band's original lineup - guitarist J Mascis, bassist Lou Barlow and drummer Murph - hasn't lost a thunderous step." – *Rolling Stone* magazine

They were the alt-rock pioneers of their day, their simple alt-rock-folk-country songs spiked with massive amounts of guitar noise, a quiet-loud dynamic, metal riffs, long, wild lead solos and nasal drone. Despite their famous apathy, they became a cult phenomenon, their sludgy, noise-drenched sound influencing bands like Nirvana and Pixies and sparking the grunge revolution of the early 90s. They are Dinosaur Jr., slacker revolutionaries of a new crushingly loud sound and underdog heroes of the American indie underground.

In the beginning, in the mid-80s, Lou Barlow held down the bass, Murph joined as drummer and J switched from playing the drums to playing the guitar. He played the guitar in a style that emulated the way he played the drums thus giving birth to his decibel-defying guitar sound.

Between 1985 and 1997, they released seven milestone albums, the earliest of which saw them launching into the freeform noise and unrestrained yet melodic solos which earned them a loyal following. In that time, around 1989, the original parties of Mascis and Barlow parted ways: Barlow finding success with Sebadoh, and Mascis enjoying further success throughout the early nineties with Dinosaur Jr. - and a succession of bass players - before finally embarking on a solo career.

Then in 2007, almost 20 years after they had parted ways un-amicably, they shocked old time fans – who might have given their ratty flannel shirts to the Salvation Army long ago but had not forgotten – with the release of a new album *Beyond*. Going beyond being a throwback album, *Beyond* was what *NME* critics called “a genuine monster”, picking up from where the original three had left off two decades ago and, this time, delivering the goods with an even tighter cohesion and dynamism.

Two years later, deep in the heart of Amherst, Massachusetts, past the apple farms, hiking trails, farmers’ markets, college campuses, New England homesteads, vintage guitar stores and hay rides, all three huddled in the cosy warren of J Mascis’ home studio, set up mics, plugged in the fuzz boxes, and recorded to Pro Tools yet another bunch of songs that harked back to the day when they hated one another’s guts and made fuzzed-out alt-rock the rage.

The result, 2009’s *Farm*, has since become their most critically-lauded effort since 1988’s breakthrough effort, *Bug*. *Farm* captures the energy of a band 20 years their junior and with majestic solos, tightly-locked-in rhythms, fantastic songwriting and furious shreddfests, shows the band to be in better form than ever.

17 Mar 2010, Wed

Pink Martini

USA

7.30pm

(90mins, no intermission)

\$40*, \$60**, \$80, \$100

(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

"Smart music." - *New York Post*, June 15, 2007

Cosmopolitan, vintage lounge music... comes somewhat close to describing what Pink Martini does when grand piano, double bass, string ensemble, brass, percussion and frontwoman China Forbes’ buttery vocals singing romantic ballads in English, Portuguese, Italian, Japanese, Croatian and Spanish combine to evoke everything romantic and retro... from the ripe, luscious feel of old 1940s Hollywood movies, to the hazy, sunny warmth of old 70s Polaroid photographs, to the old-fashioned glamour of Latin ballroom dances.

Pink Martini was started in 1994 in Portland, Oregon, by classically-trained pianist and Harvard literature/history graduate Thomas Lauderdale as a band playing at political fundraisers for progressive causes. Since the addition of Lauderdale’s schoolmate and folk-rock singer-songwriter China Forbes as lead singer, Pink Martini has released cult hit albums internationally, had its songs appear in films like *Mr and Mrs Smith* and TV shows such as *The Sopranos*, performed its multilingual repertoire on concert stages and with symphony orchestras throughout Europe, Asia, Greece, Turkey, Lebanon, Canada and USA, and grown into a full “orchestra” of 12.

Its members are from diverse linguistic and musical backgrounds and their collective songwriting has resulted in an eclectic repertoire that founder and pianist Lauderdale

describes as “an urban musical travelogue... one moment, you feel like you’re in the middle of a samba parade in Rio de Janeiro, and in the next moment, you are suddenly in a French music hall of the 1930s or in a palazzo in Napoli”.

18 & 19 Mar 2010, Thu & Fri

Kings of Convenience

Norway

7.30pm

(90mins, no intermission)

\$40*, \$60**, \$80

(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

“Bøe and Øye’s gossamer harmonies entwine around each other with nimble grace... they’ve never sounded quite as effortless – or as intuitive – as they do here.” – *BBC.co.uk*

Kings of downtempo, Kings of Convenience, after a five-year hiatus, have come up with a new long-awaited release that is sending fans into quiet raptures with its collection of softer-than-ever hushed-folk-pop tunes delivered with just two voices, two guitars and the occasional piano plink.

It’s been almost five years since Norwegian duo and unlikely leaders of the early 2000s’ New Acoustic Movement the Kings of Convenience unleashed a quiet storm internationally with its second album of soft acoustic folk-pop, *Riot on an Empty Street*. And against expectations that its third and newest album would weave in the duo’s more flamboyant half Erlend Øye’s house and techno interests, *Declaration of Dependence* sees the Kings going even softer, darker and sparser.

There is also a new honesty, emotional depth and maturity in this album. In the five years that have passed, Eirik Glambæk Bøe has become a father and Erlend has lived in Berlin fronting dance-pop band Whitest Boy Alive. Last but not least, the two, both now back home in their hometown of Bergen, have come to grips with their differences and their dependence on each other as a musical duo. These rites of passage now see the duo bringing to their latest collaboration in *Declaration of Dependence* a new assuredness, sharper songwriting, a deeper lyricism and an autobiographical candour.

“What we build is bigger than the sum of two” goes haunting album opener 24-25, followed by “So we meet again after several years, several years of separation. Moving on, moving around... Did we spend this time chasing each other’s tail?” in the jaunty *Boat Behind*, amidst a collection of unadorned, often bossa-nova-tinged and always emotionally-nuanced songs filled with confessions and reflections on everyday life, loss, politics, making music, romantic and bromantic relationships, a collection that seems a “quiet protest against loneliness”.

Fans of the Kings will, doubtless, be thrilled with this new material from the Kings. But non-fans with a penchant for quiet melancholy, vocal harmonies, thoughtful lyrics and simple, subtle, finely-turned melodies will find themselves similarly caught in a dreamy thrall in this intimate Kings concert of delicately poised, pared-down dual guitar and soft

vocals singing of grownup realities and dreams with the bittersweet hush of an autumn's rainy day.

19 Mar 2010, Fri
11th Hour - Vashti Bunyan
UK

11pm
(60mins, no intermission)

\$40*, \$60
(Limited concessions for students, NSF and senior citizens at \$25*)

"In the warm canopy of Vashti Bunyan's voice and in the silken mist of her dream, time feels supple, even static... The album swells with beauty, but an intimate, unapologetic beauty drained of gravity or mystery that invites and comforts in one stroke, stronger than the gravest clock and gentler than a stray sigh." – *Stylus* magazine (on *Lookaftering*)

The lilting vocals, the quiet guitar, the bittersweet lyrics, the delicate sound... At first listen, British singer-songwriter Vashti Bunyan's albums seem a throwback to the flower-child 60s. But in fact, two were recorded in the 60s and a third in 2007. Yet, despite a 35-year absence, Vashti has become a revival legend, her "sad little love songs" loved for their gentle, unaffected beauty.

Vashti Bunyan's is possibly one of the most extraordinarily romantic comeback stories in history.

It tells of her discovery by the manager of the The Rolling Stones in the swinging 60s, her early launch into the world of pop music, the twice-thwarted promise of fame, disenchantment leading to two epic horsedrawn-cart journeys, 35 years of self-exile and a quiet life spent raising children and animals in Ireland and Scotland, an unexpected discovery, and an eventual re-discovery.

Vashti's first album, *Just Another Diamond Day* – compiling songs written on a 1968 horse-and-wagon pilgrimage across the British Isles – may have gone unnoticed upon its release in 1970 (a disappointment that had led to Vashti's long disappearance) but, unknown to Vashti, had garnered a cult fan base in her years of self-exile. When Vashti became aware of this interest in the late 90s, she re-released *Just Another Diamond Day* to huge acclaim and an avalanche of support. She has since collaborated with Piano Magic, The Cocteau Twins' Simon Raymonde, Devendra Banhart and Animal Collective, and released *Lookaftering* (2005) and *Some Things Just Stick in Your Mind* (a 2007 compilation of 60s' singles and demos) to more acclaim.

With *Lookaftering*, it may seem as if Vashti simply picked up where she left off 35 years ago. However, a closer listen reveals a richness and serenity acquired over half a lifetime. Featuring gentle, sparse songs on picked acoustic guitar and lush, orchestrated numbers on strings, winds, keys and wine- glasses, *Lookaftering* has a real honesty – from the intimacy of Vashti's vocals to the stories she weaves.

Come revel in Vashti's music. In the 11th hour, nothing can be more exquisite than being touched by the magic of songs, elusive as faerie dust and soft as dew.

20 Mar 2010, Sat
Kool & the Gang
USA

7.30pm
(90mins, no intermission)

\$40*, \$60**, \$80, \$100, \$120
(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

"Downright upbeat" – *Rolling Stone* magazine

They were the coolest cats in an era of flashing disco lights and shiny spandex, their funky party music setting global dance floors afire. They've released 36 albums, sold over 120 million albums, and made *Get Down on It*, *Celebration*, *Jungle Boogie* and *Ladies Night* permanent party anthems all over the world. You know them... it's Kool & the Gang!

Kool & the Gang may have started out as jazz ensemble the Jazziacs in 1964, but they rose through the decades, incorporating their love for jazz with funk and soul, to become a major powerhouse in the music scene, scoring hit after hit, winning Grammys and American music awards, and outlasting trends and other bands through 40 years of music history.

Perhaps some of their success has had to do with the friendship which has kept the Gang – comprising New Jersey neighbourhood friends Khalis Bayyan a.k.a. Ronald Bell and his brother Robert "Kool" Bell, Robert "Spike" Mickens, Dennis "Dee Tee" Thomas, Ricky Westfield, George Brown and the late Charles Smith – together for most of their career. But a lot of it has been the result of fantastic songwriting, terrific musicianship and the ability to stay true to their music while developing in relevance.

From the punchier, jazzier, instrumental approach of early albums like 1973's *Wild & Peaceful* to the slicker, vocal-heavy pop-funk of 1979's smash-hit album *Ladies Night* and 1980's double platinum *Celebrate*, the Gang has again evolved, releasing in 2007 *Still Kool* with serious themes and a "mature sound that keeps the grooves tight but also allows the band to show more of its jazz roots" (*SoulTracks*).

Today, cuts like *Celebration*, *Jungle Boogie*, *Summer Madness* and *Open Sesame* have been revived by artists from Coolio to Puff Daddy, and the Gang, now comprising Khalis, Robert, Dee Tee and George, and a new generation of young singers, plays to crowds and acclaim worldwide. Celebrate four decades of good times as the Gang delivers music from their vast repertoire afresh!

21 Mar 2010, Sun
Chucho Valdés Quintet
Cuba

7.30pm
(90mins, no intermission)

\$40*, \$60**, \$80, \$100
(Limited concessions for students, NSF and senior citizens at \$25*, \$40** respectively)

"He is a faucet, a river, a flood of music....There is history here: the imaginative, intricate runs of Art Tatum, the restless romanticism of Bill Evans, and of course, the hot, insistent rhythms of Cuba." – *Time*

From explosive Afro-Cuban dance music, to American straight-ahead jazz, to sunny hard bop, to polyrhythmic Afro-funk, to modern jazz-fusion, five-time Grammy®-winner and legendary Cuban pianist Chucho Valdés and his amazing jazz-and-roots quintet dole out the rhythm and music in ways few others can.

There are great Afro-Cuban musicians and great jazz musicians, but not many who can play both worlds of music – in all their different styles and shades – with as much mastery and élan as Chucho Valdés can.

Legendary Cuban composer, bandleader and pianist Chucho Valdés, son of famed Cuban pianist and bandleader Bebo Valdés, made his name in the 70s as the leader of Cuban jazz-rock supergroup Irakere, co-founded with saxophone superstar Paquito D’Rivera.

He has spent the last 30 over years developing his music, performing in Cuba and around the world, making recordings, winning awards and distinctions, and exploring, reinventing and blending a wide range of styles including African music, American straight-ahead jazz, jazz fusion, and always the music of his heritage, Afro-Cuban music.

Surprised by his blistering, inventive and usually improvised segueing and blending of musical styles and many exciting rhythm changes and melodic twists within a single performance, critics have dubbed Chucho “the most complete pianist in the world” (*Jazz Magazine*), and raved about how “Mr. Valdés...brings so many resources to the set that the performance became an event, something extraordinary” (*New York Times*).

Now, experience “Mucho Chucho” live with his superb quintet – comprising bassist Lázaro Rivero Alarcon, percussionist Yaroldy Abreu Robles, drummer Juan Carlos Rojas and acclaimed vocalist Mayra Caridad Valdés – delivering music that exhilarates.

Heineken Music Club (Esplanade Theatre Studio)

12 Mar 2010, Fri

Breakestra

USA

7.30pm, 10pm

(60mins, no intermission)

\$40*

\$48* (for ticket purchased on day of performance)

(* With one complimentary drink. All patrons must be above 18 years old)

“Breakestra is organic — a fluid and funky fusion between the city’s coffeehouse indie-rap scene of the mid-to-late-’90s and the breakbeat-heavy samples they stole from their parents’ crates.” – *Los Angeles Times*

Get a stack of the finest classic funk, jazz and soul vinyls and break down the songs. Get some old-skool hip-hop mixtapes and study the transitions. Merge them in original compositions, bringing on the classic funk breaks, not with a turntable and sampler hip-hop style, but with a live, large party ensemble... And you’ll get the orchestra of fun that is Funk Revivalism’s star band, Breakestra!

Breakestra is L.A.’s finest practitioners of gritty soul/jazz, party funk and breaks, known for reworking classic breakbeat-driven funk (circa 60s and 70s James Brown, P-Funk and Sly and The Family Stone) with old-skool hip-hop as well as psychedelic soul, Afropop, jazz, skank and blues in fresh compositions with a live jam sound and fantastic party vibe.

The brainchild of producer, engineer, songwriter and multi-instrumentalist “Music Man” Miles Tackett, Breakestra was formed from a love of golden era late-80s/early-90s hip-hop and a fascination for the dusty samples that peppered the era’s classic records. From watching revered West coast DJs like Cut Chemist and Mixmaster Wolf cut up hip-hop, funk and breaks, Tackett looked to form a live collective of musicians that could play the originals live with all of the same sounds, feel and musicianship. Through weekly jams at a local coffeehouse session called The Breaks, Breakestra was created.

From then on, with their base at fabled weekly hip-hop night, Rootdown, Breakestra became renowned as one of the great live funk bands of their era. Mixmaster Wolf became a key voice and hypeman out front. An amorphous line-up of L.A.’s finest players, led by Tackett on bass and vocals, ensured that the grooves were kept super-tight with local musicians like drummer Pete McNeal (Z Trip’s band), James “The Funky Penguin” King (The Lions) and Jeremy Ruzumna (Macy Gray’s band) all a part of the Breakestra fold at different times.

In 2009, four years after debut studio album, *Hit The Floor* (2005), blew listeners away, Breakestra released *Dusk Till Dawn*. Built around the vision of Mixmaster Wolf and “Music Man” Miles (who produced, recorded and wrote the tracks, as well as played the bass, drums, guitars, cello, keys, percussion and vocals on the record) – and written as a tribute to the late DJ Dusk, Tackett’s late DJ partner at Rootdown – the album explores all colours of the funk spectrum, features amazing new female vocalist Afrodyete (who’s

been described by American media as James Brown reincarnated as a woman), and journeys into psychedelic soul and stripped-back West African farfisa stylings.

This *Mosaic*, get down and dirty with Breakestra as they dish out the dirty groove, funk basslines, skank riffs, brassy horn blasts, killer bass, gravelly yowls, gospel-chord organ, syncopated drums and the occasional strings in an explosive set bound to make you sweat.

13 Mar 2010, Sat
65daysofstatic
UK

7.30pm, 10pm
(60mins, no intermission)

\$40*

\$48* (for ticket purchased on day of performance)

(* With one complimentary drink. All patrons must be above 18 years old)

“The sheer intensity of the band's musical and technical prowess is projected for the world to revel in, cascading every part of their electronic orchestra around your ears and constructing immense soundscapes that defy standards or chart-humping ideals.” – *Drowned in Sound*

It's a combustion of man and machine when Sheffield-based post-rock beast 65daysofstatic delivers barrages of crunched guitar, delicate piano, samples and glitches and hardcore drums with a crackling intensity that builds up like static electricity.

Their first record, *The Fall of Math* (2004), was an intriguing rush of sound with a stop-start structure, brooding disposition and cathartic endings similar to that of Explosions in the Sky. Their second, *One Time for All Time* (2005), was an attack described by *Stylus* magazine as “three men making a fast, wordless, angry and occasionally redemptive noise, part guitar, part drum(machine)s, part piano, part scree, part ****-knows-what.”. But it was their third, *The Destruction of Small Ideas* (2007), a quieter and more profound album that got critics and music lovers falling over themselves in gibbering adoration, leading to the band's 2009 recording of a live album *Escape from New York*.

Sheffield-based band 65daysofstatic's are primarily epic instrumental tunes that solidly blend styles and moods. There are the crushing guitars, fuzzy layers and twitching electronic dissonance of post-rock and the somewhat-Mogwai-like “quiet-to-loud-to-very,very loud” song structure, Krautrock-style precision drumming, and math-rock's peculiar time signatures. But there are also the occasional, unexpected vocals that humanise the music, and the quiet piano that gives the music a surprisingly contemplative edge.

While the members chop and change with speed, they are also masters of the suspenseful build-up. Often a piece begins with a slow opener – sounds playing off one another. Suddenly the pace picks up; instruments and parts are shuffled and woven into a tighter and tighter grid. But just when a perfect fit has been achieved, bluster fury hits; harmony is smashed to smithereens, bits of sound come tumbling down.

At this live concert of music that is a little psychotic and grippingly beautiful, as the waves of noise writhe and crash around you with strength of purpose and majesty, you may think yourself unusually, euphorically light.

14 Mar 2010, Sun
Au Revoir Simone
USA

7.30pm, 10pm
(60mins, no intermission)

\$40*
\$48* (for ticket purchased on day of performance)
(* With one complimentary drink. All patrons must be above 18 years old)

“Three hot indie chicks with synths, the ladies of Au Revoir Simone create ethereal electro-pop perfect for a lazy Sunday...” *Rolling Stone*

It all started with an apartment in Brooklyn. Au Revoir Simone — multi-instrumentalists and friends Heather D’Angelo, Erika Forster and Annie Hart — began composing music together at Erika’s place in 2003 with everything from vintage keyboards to a wooden drum machine. The trio gelled so well that pretty soon, they graduated from collaborating in the apartment to performing in a club in the West Village.

Their infectious electro indie-pop sounds took Au Revoir Simone on a mini-tour of America, building up quite a reputation, which culminated in their 2005 debut album *Verses of Assurance, Comfort and Salvation*.

After a tour with fellow Brooklynites We Are Scientists that took them around the US and the United Kingdom, Au Revoir Simone returned to the studio for their sophomore release *The Bird of Music*. The album was hailed by Allmusic as “dreamy, image-mad synth pop with a sparkly magic quality”.

Last year saw the arrival of their third album, the eclectic and engaging *Still Night, Still Light*, released on the band’s own label Our Secret Record Company. The album’s tightly cohesive themes expressed through brilliantly composed light and melodic sounds are a perfect reflection of the band’s natural camaraderie.

Over the years, Au Revoir Simone — who got their name from a throwaway line in the Tim Burton film *Pee Wee’s Big Adventure* — have garnered their fair share of fans, including acclaimed director David Lynch. Their music has been used in television shows like *Grey’s Anatomy* and *Ugly Betty*, and the trio even performed at Robert Normand’s Fall/Winter 2007 fashion show in Paris.

17 & 18 Mar 2010, Wed & Thu
The Go! Team
UK

7.30pm (on 17 Mar), 10pm (on 18 Mar)
(60mins, no intermission)

\$40*

\$48* (for ticket purchased on day of performance)

(* With one complimentary drink. All patrons must be above 18 years old)

“Ridiculously innovative.” – *PopMatters*

Lodged somewhere in the previously undiscovered zone where Sonic Youth meets The Jackson Five, international boy/girl six-piece The Go! Team kick out the jams and then spread them on crumpets for tea. Across two albums, 2004's *Thunder, Lightning, Strike* and 2007's *Proof of Youth*, Brighton, England's The Go! Team has created a unique sound that is at once nostalgic, youthful, exuberant and party starting.

It all started, according to band leader Ian Parton and former indie kid "about 10 years ago. I got an old Eighties sampler and a four-track (tape recorder) and (along with brother and engineer Gareth) just started welding ideas from songs with samples I'd heard in random places and live instruments".

The first EP *Get it Together* appeared on tiny UK label Pickled Egg which came to the attention of slightly bigger UK label Memphis Industries to whose ship The Go! Team jumped in mid 2002. Ian spent the next year flitting between his job as a TV documentary maker (including classics such as *Sleepwalkers Who Kill* and *Tales of the Living Dead*) and creating the album. Of recording the album Ian says "lots of it was played by me but I pulled in random people to play bits and pieces. It was pretty chaotic. It was recorded in a basement, everything was slammed to tape with the levels in red".

The Go! Team live team was put together by Ian in three weeks when Memphis sprung a Swedish touring festival in June 2004. Says Ian, "There's three lads and three ladies. The blokes, (Ian – guitar, harmonica & drums / Sam Dook - guitar, drums, banjo, Jamie Bell – bass) are from Brighton. "Chi (Fukami Taylor), who's Japanese, lives in London. I put a shout out for anybody who knew drummers. And then there's Kaori (Japanese Tsuchida) who plays everything – recorder, melodica, guitar, keyboards, backing vocals. Ninja was the tricky one. I wanted someone who was big into hip-hop, but not all bling. I sent her a CD and she really dug it. She was one of the few lady rappers that got it. She's into the idea of experimenting. She feels no pressure to sound like everybody else..." The aim was to put a band together of people who would not normally be in a band together.

The debut album *Thunder, Lightning, Strike* was released in the UK in September 2004 to slavering critical acclaim. Tracks such as the Northern-Soul-meets-80s-electro of *Ladyflash*, the Bollywood maelstrom of *The Power is On* and the turbo-charged girl group pop of *Huddle Formation* became blog sensations. The band backed it up with a kickass live show that saw them grace stages around the world including headlining the John Peel Stage at 2005's *Glastonbury Festival*, the new bands tent at the Reading and Leeds Festivals and the inaugural *Pitchfork* festival. Following on from a Mercury Music

Prize nomination at the tail end of 2005, 2006 saw them complete a triumphant sold-out 20-date UK tour and tear up festivals around the world including *T in the Park*, *Oxegen*, Australia's *Big Day Out*, *Coachella* and *Lollapoloza*. The follow up album, 2007's, *Proof of Youth* was no less effervescent with standout tracks *Grip Like A Vice*, *Keys to The City* and *Doing it Right* becoming highlights of their live set which they again took on another whirlwind world tour in 2008.

It's live that this gleefully uplifting band takes full effect' the music crashes triumphantly forward, mashing distorted samples, noisy guitars, MC Ninja's gleeful rapping, dancing and double drumming into one glorious mess. Imagine the most exhilarating block party you've ever been to and then multiply the fun quotient by 100. It's hard to think of anything in the world of music right now that's more colourful, more joyous, more ***damn fun than The Go! Team.

19 Mar 2010, Fri
Karsh Kale & MIDIval Punditz
USA and India

7.30pm & 10pm
(60mins, no intermission)

\$40*
\$48* (for ticket purchased on day of performance)
(* With one complimentary drink. All patrons must be above 18 years old)

"The musical hybrids weren't stunts. They were the sound of musicians who listen widely and well." – *The New York Times*

Onstage, the *tabla*, laptops, *flute*, trap drums, *harmonium*, keyboards and perhaps *sitar* and guitars often perplex audiences unacquainted with South Asian underground/Asian Massive music. But once Karsh Kale and MIDIval Punditz's set begins, preconceptions fly out the window for the Sufi+rock+Indian classical+deep house+ghazal+ drum 'n' bass soundscape that emerges is so seamless, organic and ecstatic that attempts to pin it down suddenly seem absurd.

Like his music, Karsh Kale is impossible to pigeonhole. London-born, New York-raised and Indian by ethnicity, the star producer, *tabla* player, drummer, guitarist, keyboardist, composer, vocalist, DJ and remix artist grew up with Indian classical and film music, rock, pop, jazz and electronica, studied music production and performance at New York University, and today creates genre-busting music from the different places he calls home. His work with artists like Paul Oakenfold, Zakir Hussain, Ryuichi Sakamoto, P-Funk bassist Bootsy Collins, *bansuri* legend Hariprasad Chaurasia, Lenny Kravitz, Herbie Hancock, super producer Bill Laswell, Anoushka Shankar, The Cure and Afrika Bambaata and his albums *Realize* (2001), *Liberation* (2003) and *Broken English* (2005) are highly acclaimed.

New Delhi beatmasters MIDIval Punditz – Gaurav Raina and Tapan Raj – are at the top of India's electronica scene. The duo impeccably works Indian classical and folk music, dance grooves, drum 'n' bass programming, synthesised and programmed sounds, vocals and traditional Indian instrumentation into soundscapes described as "masterfully

produced, each sound meticulously placed with heart and soul, for maximum impact” (BBC). Their albums have gotten music lovers in raptures. The latest is 2009’s *Hello Hello*, a collaboration with labelmate Kale, whose highlights include a clubby track mixing groovy beats, *tabla* and *bansuri*, an English-Hindi spoken word piece, a vintage disco mix, a brilliant reworking of Led Zeppelin’s *Four Sticks* with Israeli electro jazz band J.Viewz, and a centuries-old Urdu ghazal set to hot, rocking beats.

With any luck, these will be in this concert’s repertoire. Kale and the Punditz will perform with accomplished *bansuri* flautist Ajay Prasanna and vocalist Papon whose vocal jams set the soundscapes ablaze. Come on a fantastic ride through soul-searing melodies, funky beats and exciting sonic textures.

20 Mar 2010, Sat

Club M.I.A.

Featuring Ras Muhamad, Kou Chou Ching & Apartmentkhunpa with DVJ Azz

Indonesia, Taiwan & Thailand

9.30pm till late

(180mins, free n easy)

\$30*

\$38* (for ticket purchased on day of performance)

(* With one complimentary drink. All patrons must be above 18 years old)

Make time for music made in Asia! The hottest young artists in their scenes, Ras Muhamad, Kou Chou Ching and Apartmentkhunpa bring you Indonesian dancehall-reggae, Taiwanese hip-hop and Thai funk-rock with sounds, styles and opinions all their own... performed against a visual backdrop of dark, freaky animation by Taiwan-born, Vienna-based VJ and cartoonist DVJ Azz, named one of Austria’s top three VJs in 2004.

The Indonesian people have themselves a new, young spokesman in Indonesian-born, US-raised **Ras Muhamad** whose infectious, idealistic dancehall-reggae songs in English and Bahasa Indonesia about corruption, social injustice, political leadership and humanity have made him *Rolling Stone Magazine Indonesia*’s 2008 “Best New Reggae Artist”.

There’s no tacky kungfu theme here but a heart-and-guts tribute to Taiwan when gets five-man crew **Kou Chou Ching** (who’ve just won the “Best Music Group” and “Best Remix Song” at Tennessee, USA’s *Just Plain Folks Music Awards*) blends the rhythms, sampling, production values, spoken word and street edge of hip-hop with the folk-acoustic sound of instruments like the Chinese *suona* and Chinese traditional music and Taiwanese traditional and folk melodic refrains to give audiences all-original Taiwanese hip-hop with rapping in Mandarin, Hakka and Hokkien.

They sing about everything from politics to fashion and mythology to pop culture, but it matters little if you don’t understand a word they say for the music of Bangkok-based rock band **Apartmentkhunpa** – a little old-school 70s funk, a little hard rock, a little bit of blues and sometimes a little hip-hop – grabs audiences anyway with its raw energy and hard-driving sound.

Mosaic Studio (Esplanade Recital Studio)

12 & 13 Mar 2010, Fri & Sat

Christian McBride & Inside Straight

USA

7.30pm (Fri), 9.30pm (Sat)

(60mins, no intermission)

\$40*

(Limited concessions for students, NSF and senior citizens at \$30*)

“This is a killer band, with a level of expertise and conviction that could turn jazz agnostics into true believers.” – *The Guardian*, July 2009

The bass – an instrument more often relegated to a supporting role than not – steers the action in jazz bass superstar Christian McBride’s hands. For his bass doesn’t just stay in the groove of the rhythm section; it also walks, tumbles, sings or swings into the foreground, clear, springy and light, with as much brawny vigour as lithe sensitivity.

He is possibly the most sought-after bassist in the world, with countless collaborations, performances and recordings since his meteoric rise to stardom in the early 90s with jazz greats such as George Duke, David Sanborn, Joshua Redman, Chick Corea, Freddie Hubbard, Joe Henderson, Wynton Marsalis, Herbie Hancock and Pat Metheny (with whom he performed in *Mosaic Music Festival 2006*), as well as pop, hip-hop and soul artists like Sting, Bruce Hornsby, Queen Latifah, James Brown and The Roots.

At the same time, he is an established composer, fantastic improviser and charismatic frontman of his own ensemble, who has delved into jazz, funk, hip-hop and fusion alike, leading *LA Times* to say in 2003, “Christian McBride performs superbly in so many contexts that one can never anticipate what kind of musical quest he’s going to take in any given situation”.

These days, almost two decades after *Rolling Stone* magazine first hailed him as 1992’s “Hot Jazz Artist”, McBride is getting even more multi-dimensional. Plucking and bowing on both upright and electric bass, always grooving as well as improvising, the Juilliard-trained bassist and co-director of Harlem’s The Jazz Museum, as bandleader, while never outplaying his band members, does double duty in providing both rhythm and melody. His current approach, as heard on his and his band’s latest acclaimed release, *Kind of Brown*, may be to play his music “straight” and “inside” the harmonies, but his is not a tribute to old-school upbeat straight-ahead jazz with a strong bebop and swing feel.

Instead, McBride and his band, Inside Straight – featuring Steve Wilson delivering imaginative, eloquent alto/soprano saxophone, rising star vibraphonist Warren Wolf, superb pianist Peter Martin and fiercely versatile drummer Ulysses Owens, Jr– give their classic references fresh themes and a new vivacity that are plain sizzling hot.

11 Mar 2010, Thu

Explorations:

Drum & Bass Workshop

by Christian McBride & Ulysses Owens, Jr.

USA

Mosaic Music Festival workshops are open to the public and are intended to be opportunities for audiences to get to know the musicians and their craft better and for general Q&As.

7.30pm (90mins)

Esplanade Recital Studio

\$20

Concessions for students and *Christian McBride & Inside Straight* ticket holders: \$15

14 Mar 2010, Sun

Makoto Ozone

Japan

7.30pm & 9.30pm
(60mins, no intermission)

\$30*

(Limited concessions for students, NSF and senior citizens at \$20*)

"[An] outstanding pianist. First of all, his technique is extraordinary. And secondly, there isn't an ounce of waste to his performance. It is a wonderful thing to be able to express oneself to the audience with such clarity." – Oscar Peterson (on Makoto Ozone)

There is a certain something buried deep in us that Makoto Ozone manages to connect with through his music. For whether he's muscling through a reinvented Gershwin concerto, flying through the arpeggios in buoyant stride, luxuriating in a bolero rhythm, or making his piano sing a sparse, introspective jazz ballad, his articulate, sensitive playing takes us to a place within where labels like "classical" and "jazz" don't matter, and music is a balm.

Award-winning pianist Makoto Ozone may have been nominated as 2003's "Best Classical Crossover" artist at the Grammy[®], but "crossover" is hardly a suitable description, for he doesn't so much as "cross over" from jazz to classical as he absorbs and integrates both styles to create rich and varied material that is fresh, deliberate and genuine.

In his masterful hands, a brooding Rachmaninov piece takes on a Latin suppleness and sensuality, his own *Improvisation #1-#6* bring the art of improvisation back to the classical approach, and Piazzolla's *Laura's Dream* runs seamlessly from tango into a myriad of different styles with grace... Everything, whether inspired by ragtime, the music of the romantic era or free jazz, is clearly delivered with multiple colours and emotions, connecting directly with the listener.

A jazz piano child prodigy from Kobe in the 60s, Makoto honed his jazz chops further at USA's Berklee College of Music. His discovery by famous vibraphonist Gary Burton led to Grammy[®]-winning collaborations, worldwide performances, 20 acclaimed albums and collaborative recordings with not only Burton, but a plethora of artists from the USA and

his home base in Japan including the late pianist Michel Petrucciani, vocalist Kimiko Ito, Makoto's own big band No Name Horses and his Makoto Ozone Trio, Paquito D'Rivera, Katsumi Watanabe and Marc Johnson. In recent years, Makoto has turned his focus to classical music and he currently performs several concerts each year, playing with symphony orchestras, combining his skills in jazz and classical music to standing ovation.

Now, hear him play, solo, with virtuosity, clarity and a keen sensitivity, 20th century music that will seem to speak to you.

15 Mar 2010, Mon

St. Vincent

USA

7.30pm & 9.30pm

(60mins, no intermission)

\$30*

(Limited concessions for students, NSF and senior citizens at \$20*)

"...beneath the plushness of her terrific second album there are drolleries, black humor, a cosmopolitan's jaundiced take on romance... It's gorgeous and arresting..." – *Rolling Stone* magazine (on the album *Actor*)

Beneath the Orphan Annie mop of curls, large, elfin doe eyes peer into the depths of an entranced audience as the husky voice half-sings a dark, delicious tale over lushly orchestrated music. Melding meticulous finger-picked guitar, tinkly keys, angel choruses, synth-pop beats, the occasional woodwinds and strings, lots of echo, fuzz and jagged blasts of what she calls "gnarly" guitar, all is fey and atmospheric, elegant and dark in the music of St. Vincent.

St. Vincent is 28-year-old Annie Erin Clark. Born in Tulsa, Oklahoma, and now based in Brooklyn, Clark began playing guitar at age 12 and early on developed a love for electric guitar, classic rock and jazz, nurtured in part by her uncle, fingerstyle guitar virtuoso Tuck Andress, who got a 15-year-old Clark to work as a tour manager for his and his wife's jazz duo Tuck & Patti during the summer holidays. Later, she attended the Berklee College of Music for three years before dropping out, joined sunshine-pop band The Polyphonic Spree as a guitarist and then Sufjan Stevens' touring band in 2006, all the while putting her own music together.

Since then, Clark a.k.a. St. Vincent has been showered with critical acclaim and fan love for cult hit albums *Marry Me* (2007) and *Actor* (2009) (she's also released two EPs, four singles and a track on the *Twilight Saga: New Moon* soundtrack) and performed with backing musicians to packed crowds which almost always have some lonely guy yelling "Marry me!"

But Clark is an elusive one. Her beguiling voice croons, not her feelings, but a series of guises. Slow-burning torch ballads burst into fuzztone guitar blasts. Vaguely discernible southern influences of rock, blues, country and jazz rise and disappear in chamber melodies written as if for a film noir film score. The occasional acoustic tune draws you

in with confessional tones then gives you the slip by abruptly ending or going dark. Organic and artificial sounds merge in ornate arrangements. One moment, it is a chorus of angels, the next a growling surge of inner demons. It is fey and earthy, it is fanciful and grim. St. Vincent's music is the sort that beckons to you from shadows in the night.

This performance will feature Clark and violinist/ guitarist Daniel Hart as St. Vincent.

18 Mar 2010, Thu
Lionel Loueke Trio
Benin/USA

9.30pm
(60mins, no intermission)

\$30*
(Limited concessions for students, NSF and senior citizens at \$20*)

"...spellbinding presence... It all felt rooted in African folk traditions but also cosmopolitan, progressive, harmonically fluid." – *The New York Times*

Born and raised in Benin, West Africa and schooled in Boston's Berklee College of Music, steeped in traditional Beninese songs and in love with American jazz, a bandleader of his own trio as well as part of Herbie Hancock's group, jazz guitarist/vocalist Lionel Loueke makes music that marries the techniques and harmonies of modern jazz, the simple melodies, cyclical rhythms and wordless, tongue-clicking ebullience of Afro-pop as well as other influences from Spanish to Brazilian music with elegance, delicacy and the gifted touch of a natural musician.

When West African guitarist auditioned for admission to the Thelonious Monk Institute of Jazz Performance in 2001, audition jury members Herbie Hancock and Wayne Shorter were struck speechless. *Jazziz* magazine's editor-at-large Larry Blumenfeld in *The Wall Street Journal* documents Hancock as recalling, "I turned to Wayne, just as he was turning to me. We didn't even have to say it; we just knew; we're going to hear from this guy".

And true enough, nine years after that fateful audition and more than two decades since his introduction to jazz music, Loueke has become a sensation in the American jazz circuit and named "Up & Coming Jazz Musician of the Year" at the *Jazz Journalists Association Jazz Awards 2008*, raved about by everybody from trumpeter Terence Blanchard to critics who have described his music as "a joy to behold" (*Journal Live UK*) and "effortlessly modern" (*The New York Times*).

The Lionel Loueke Trio's 2007 jazz album *Karibu* ("welcome" in Swahili), which *Billboard* magazine has termed a "ear-opening delight", is a buoyant collection of intricate, gently polyrhythmic African-rooted, jazz-styled melodies. Loueke's second album, *Mwaliko* ("invitation" in Swahili), due for release in February 2010, features a series of searching, innovative, intimate duets with special guests vocalist Angelique Kidjo, vocalist/bassist Esperanza Spalding, vocalist/bassist Richard Bona and drummer Marcus Gilmore, as well as three new tracks featuring the Trio.

On both albums and in this concert, Lionel's light, sparkling guitar-playing and wordless vocal percussion, scatting and humming, bassist Massimo Biolcati's nuanced playing and drummer Ferenc Nemeth's colourful drumming move together in perfect sympathy, through shifting rhythms and winding harmonies, to give us music of joy, welcome and startling beauty.

19 Mar 2010, Fri
Shugo Tokumaru
Japan

9.30pm
(60mins, no intermission)

\$30*
(Limited concessions for students, NSF and senior citizens at \$20*)

"...he comes off as effortless, even cool. And it takes a special kind of cool to borrow so many familiar and loaded styles without looking like you're merely dabbling." – *Pitchfork*

There is something futuristic and epic about the music of Shugo Tokumaru. With guitar, melodica, wood blocks, banjo, echoey vocals, dream lyrics and the occasional keys, shamisen, flute, toy piano, drums and found instruments such as forks and ashtrays, he creates melodies that wriggle and skip through hazy echoes of 60s folk-rock, chamber pop, psychedelia, traditional Japanese music and electro-pop-rock into an otherworld of genius and dreams.

Unbelievably, Tokyo-based musician Shugo Tokumaru makes almost all of his recorded music in his bedroom with his Mac, a few microphones, many musical instruments (supposedly about 100) and everyday objects played, sampled and mixed by himself.

Yet his music is unlike any other bedroom Pro-Tooler's you've probably ever heard before; his deceptively simple songs are melodic and tightly-crafted. But neither is each album a collection of catchy, well-made ditties; every one presents a world cohesive and rich with wonder, colour and ideas.

Within each are gems that linger long after the music's stopped... the propulsive, finger-picked *Parachute*, the bell-bleeps-and-glockenspiel-laden *Rum Hee*, *Green Rain* with its clanging percussion and mad melodica refrain, the psychedelic *Clocca*, the carnivalesque *Future Umbrella*, the profoundly poignant instrumental *Metrion*... Everything Shugo creates is a genius blend of mischief and thought, melody and dissonance, the acoustic and electronic, tradition and innovation, lunacy and lucidity.

So far, Shugo has had five much-raved-about releases, played with Animal Collective, DeerHoof, Iron & Wine, Jim O'Rourke, The Magnetic Fields, M.Ward, Jens Lekman, Xiu Xiu, Braxton (Battles), No Age and Tristeza, performed consecutive sold-out concerts and become an indie sensation in Japan, Europe and the USA.

For this *Mosaic* concert, he will be performing in a five-man band in which he will play the guitar and sing. This live set will certainly be different from his recordings (which he

cannot replicate as he played and multi-tracked each instrument) but if the reviews of his live performances are anything to go by, you'll be ridiculously happy you went.

20 Mar 2010, Sat
Django 100 Gypsy Swing
Frank Vignola's Hot Club
USA

9.30pm
(60mins, no intermission)

\$30*
(Limited concessions for students, NSF and senior citizens at \$20*)

"...with unbelievable speed and a liquid, ringing tone in the Reinhardt style, exhibiting his acoustic mastery in exhilarating single-string runs, complex flurries and astounding full-register riffs. When speed and clarity were demanded, Vignola stunned." - *Downbeat*

"Django" Reinhardt (1910-1953) – a self-taught gypsy guitarist who blazed into music history as the most influential European guitarist in history with his exquisitely joyous and deliriously fresh style of music performed and recorded with his Quintette du Hot Club de France in Europe – is apparently so revered by the Central and Western European gypsies that his photo can be found in many Romani households. Today, 57 years after his passing, there is no better way to celebrate his 100th birthday than with the 21st century gypsy jazz of guitar virtuoso Frank Vignola and his sizzling Hot Club!

In Europe, Djangophilia and Hot Club-style jazz may be flourishing, but it is certainly in whatever place Vignola plays that Django's music lives on in new form. For while he conjures the spirit of Django's music in his interpretation of the legend's diverse repertoire and approach with its silky, liquid tone, lightning-quick runs, imaginative inflections and lyrical vibrato passages, Vignola gives it new life by building on the former's musical language instead of trying to emulate Django's inimitable style as much as possible.

One of the brightest stars in the guitar world today, Vignola plays so many styles with such mastery and flair that he regularly floors audiences and critics, leading Joan Anderson of *Boston Globe* to remark, "How versatile is Frank Vignola? He's collaborated with Lionel Hampton and Madonna, covers Mozart and Black Sabbath on the same record and is one of Les Paul's favorite guitarists", and *Guitar Player Magazine's* associate editor Jude Gold to write, "The monstrous Frank Vignola...is one of the most vicious tremolo-pickers on the scene".

The New York-based Italian-American guitarist, bandleader and *Django Reinhardt New York Festival* Music Director has worked everything from post-bop to swing, classical to rock, has toured and recorded with diverse artists including Bucky Pizzarelli, Les Paul, Lionel Hampton, Donald Fagen, Queen Latifah, Ringo Starr, Madonna, Dave Grisman, and Mark O'Connor, and had his Gershwin tribute album, *I Got Rhythm*, listed in NPR's "Top Ten Jazz CD" list.

With outstanding quartet members, Vinny Raniolo on rhythm guitar, Zach Brock on violin and Gary Mazzaroppi on upright bass, Vignola has performed Django's music with virtuosity, charisma, heart and humour to great acclaim. Don't miss the magic of gypsy jazz refreshed by one of the hottest gypsy jazz ensembles today – Frank Vignola's Hot Club!

13 Mar 2010, Sat

Explorations:

Guitar Workshop

by Steve Lukather

USA

Mosaic Music Festival workshops are open to the public and are intended to be opportunities for audiences to get to know the musicians and their craft better and for general Q&As.

7.30pm (90mins)

Esplanade Rehearsal Studio

\$20

Concessions for students and *Randy Brecker / Bill Evans Soulhop Special Edition with special guests Steve Lukather, Robben Ford, Darryl Jones, Rodney Holmes, and Steve Weingart* ticket holders: \$15

14 Mar 2010, Sun

Explorations:

Drum and Bass Workshop

by Rodney Holmes & Darryl Jones

USA

Mosaic Music Festival workshops are open to the public and are intended to be opportunities for audiences to get to know the musicians and their craft better and for general Q&As.

3.30pm (90mins)

Esplanade Rehearsal Studio

\$20

Concessions for students and *Randy Brecker / Bill Evans Soulhop Special Edition with special guests Steve Lukather, Robben Ford, Darryl Jones, Rodney Holmes, and Steve Weingart* ticket holders: \$15

14 Mar 2010, Sun

Explorations:

Guitar Workshop

by Robben Ford

USA

Mosaic Music Festival workshops are open to the public and are intended to be opportunities for audiences to get to know the musicians and their craft better and for general Q&As.

7.30pm (90mins)

Esplanade Rehearsal Studio

\$20

Concessions for students and *Randy Brecker / Bill Evans Soulhop Special Edition with special guests Steve Lukather, Robben Ford, Darryl Jones, Rodney Holmes, and Steve Weingart* ticket holders: \$15

21 Mar 2010, Sun

Explorations:

Elements of Asian Electronica

by Karsh Kale, MIDival Punditz and Ajay Prassana

USA and India

Esplanade Recital Studio

This workshop – comprising brief performance, demonstration and instruction – takes a brief look at the process in which Asian electronic music is conceived, composed and produced.

London-born, New York-based Karsh Kale and New Delhi beatmasters MIDival Punditz will take you through an exploration of live performance using traditional instruments alongside modern technology, breaking down some of the Kale/Punditz repertoire to uncover the elements that fuse together to create this international sound.

5pm (90mins)

\$20

Concessions for students and *Karsh Kale & MIDival Punditz* ticket holders: \$15

Visit www.mosaicmusicfestival.com for info on Masterclasses and workshops and a range of free programmes throughout the festival.

Tickets available at Esplanade Box Office and all SISTIC outlets.

Exclusive priority bookings for *Mosaic* Friends and other packages available at www.mosaicmusicfestival.com.