

Herald Cafe



HOW THE INDUSTRY IS EVOLVING FOR EVERY SKIN TONE AND TYPE



SHUBHA KHOTE'S ACTING JOURNEY FROM COMEDY TO THEATRE



ALE MOLLER TRIO - SWEDEN
Ale Moller is a celebrated Swedish musician, composer who is renowned for

his transformative impact on Scandinavian folk music. Ale is accompanied by two top musicians - Olle Linder and Johan Graden.

Goa is all ears for world folk music

World Peace Music Festival, Sur Jahan is back in Goa with six musical groups from across the world. The international festival is celebrating music with folk bands that are performing at the two-day festival

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After great concerts at Golf Green Central Park, Kolkata and Bannabagram Baul Asharam, West Bengal, Sur Jahan, World Peace Music Festival will conclude its India tour with a two-day concert at Kala Academy, Panjim on February 7 and 8 from 6 pm onwards. With six great ensembles from Goa, India and countries like Sweden, Netherlands, Iceland, the festival brings its audience and music lovers closer to the folk music and traditions through songs.



UMBRA ENSEMBLE-ICELAND
Founded in 2014, Umbra Ensemble consists of four skilled musicians, Arnegerdur, Alexandra, Gudbjorg and Lilja, presenting a unique experience through their original arrangements of sacred and secular medieval tunes from Iceland and Europe, traditional Icelandic songs and works by contemporary Icelandic composers.

THE GHUMAT PROJECT GOA

The Ghumat Project Goa, led by Carlos Gonsalves on ghumat, mandalam and percussion, Roque Lazarus on guitar, Shane Savio Fernandes on violin and mandolin, Deepthesh Gaude on ghumat, dhol and dub, Saiesh Naik on ghumat, Gaurish Bakal on tasso and shamel, Sairaj Naik on kassale and Tanay Akarkar with vocals.



Weckl, the brand ambassador for Yamaha Drums. He was so happy to receive the ghumat that he said he would record it in his track having 6/8 rhythm which is a great news for

Goa," says Carlos. Carlos has performed at Sur Jahan, earlier known as Sufi Sutra, as a member of different ensembles and has even toured with banglanatak dot com to Kolkata as well to countries like China and Malaysia. However, this is the first time, the ghumat will be the focus of an ensemble in a collaborative initiative that blends the traditional percussion instrument with other musical instruments.

Speaking about the project, Amitava says, "Finally, we will be able to showcase The Ghumat Project Goa in front of an international bands and audience. And who knows that Ghumat will now go abroad with the help of these people.

Organised by banglanatak dot com, in association with the Directorate of Art and Culture, the performing acts include Ale Moller Trio, Umbra Ensemble, Folkcorn, Habib Khan Langa and team, Sonia Shirsat Ensemble and The Ghumat Project Goa. Amitava Bhattacharya, Founder Director of banglanatak dot com is happy to be back in Goa after the last concert in 2020. "Goa is the gateway of culture and when an international festival like Sur Jahan is held in India, it is important that it also happens in Goa. The Goan audience is the best audience all across India who really appreciate the cultural diversity and various musical soundscapes. They participate in the workshops in the best way. This musical orientation of the Goan

audience is unbelievable," says Amitava. For those who would love to learn about the musical instruments and the finer details of how the music is produced and it's relevance to the folk culture of the different regions, one can attend the informative and entertaining workshops at Black Box, Kala Academy, Panjim on February 7 and 8 from 10.30 am onwards.

"This is the first time an Icelandic band will be performing in India. So what can be a better place than Goa? Right now, Iceland's temperature is -12. They will be seeing Goa's weather. So they are excited. Similarly Ale Muller, the godfather of Nordic music is back after his performance in 2020. He approached me saying, I want to play at Sur Jahan this time. So it's unbelievable. This is also the first time we are getting a band from Netherlands, Folkcorn," informs Amitava.

Besides international ensembles, Habib Khan Langa and team will be sharing Rajasthan's desert rhythms while two huge names from Goa will also share the Sur Jahan stage, the Ghumat Project Goa with Carlos Gonsalves and Sonia Shirsat ensemble with Fadista Sonia Shirsat. "This time, we have two ensembles from Goa. Sonia Shirsat is a very well-known singer and we are very excited for her performance," concludes Amitava, promising two days of great folk music.

FEBRUARY 7

- The Ghumat Project
- Folkcorn
- Habib Khan Langa & Team

FEBRUARY 8

- Sonia Shirsat Ensemble
- Umbra Ensemble
- Ale Moller Trio



FOLKCORN - NETHERLANDS
With over five decades of history, Folkcorn is a pioneering Dutch folk ensemble founded in

1973, celebrated for its dedication to reviving and performing traditional Dutch music with authenticity and depth.

WHISPERS OF IVORY AND BONE: THE ART AND LEGACY OF ASIAN CARVINGS

The ivories from India are usually called Indo-Portuguese and besides impressive wooden sculpture made in Asia, the crude ivory which came in from Africa was carved in Goa for export to Europe and Latin America and for the domestic market



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Portuguese Macau and Goa produced beautifully crafted Christian pieces that still reflect the Asian artistic identity. Both these regions have ivory carving traditions predating Christianity. The ivories from India are usually called Indo-Portuguese. African ivory was much preferred by the Indian craftsmen since it was less brittle and could be carved with more detail. Thousands of tusks were imported annually by the end of the sixteenth century. The trade with Europe included decorative objects and furniture as well as religious statues.

Under the direction of Portuguese missionaries, large quantities of ivory sourced from their East African colonies came to be used to carve ecclesiastical statuettes at local workshops by indigenous artisans. Art and artefacts played a pivotal role in their endeavor to disseminate the Christian faith. They built churches and directed local

artisans in the making of thousands of Catholic images in wood, bone and ivory, some in large sizes for walls and altars, others small that the evangelists could distribute.

The Jesuits in particular approached the making of such artefacts in a spirit of collaboration with the local population. While they brought iconographic images from Europe to serve as references for the indigenous artisans, they welcomed stylistic interpretations from the existing cultures of India. This led to the distinctive rendering of common figures such as Jesus, Mary and the Christian saints in sculptural styles local to the subcontinent. Various Jesuit missions also recorded the production of Christian statuettes in ivory in the imperial workshops of the Mughal Emperor Akbar around 1580-1595. The influence of Indian traditions can be seen in a lot of sculptures.

Bone sculpture closely resembles ivory sculpture in appearance. While it



bears a striking similarity to ivory, it is significantly more affordable. Despite the visual likeness between ivory and bone, they can be differentiated by their density; ivory is denser, resulting in bone sculptures being lighter in weight.

Chimbel's artistic Vaman Zo family The Zo family from Chimbel has long been recognized for their exceptional craftsmanship, particularly in the art of carving across diverse materials.

DID YOU KNOW?

A hard white substance that is a variety of dentin, ivory makes up the tusks of such animals as elephants, walrus, and preserved mammoths. It is prized for its beauty, durability, and suitability for carving. Most ivory once came from Africa, but this trade declined in the 20th century as the populations of African elephants shrank. African ivory remains white no matter how old it gets, while Indian ivory tends to develop a yellowish patina over time.



As descendants of the Chari community, they migrated from Maharashtra to Goa many years ago, with one branch of the family settling in Chimbel. Their artistry has earned them respect and support from both the church and the local aristocracy. A significant highlight in their legacy occurred when Kashinath Vaman Zo captivated Manuel António Vassalo e Silva, the final Governor-General of Portuguese India, with his ivory carvings. The Governor-General was so impressed by Kashinath's talent that he facilitated his enrollment in a course in Portugal to further develop his skills. Kashinath's son, Santosh Zo, upholds the family legacy today, with a primary emphasis on woodworking. Muslim-Christian dialogue at the Mughal emperors' court In 1556, Emperor Akbar learned that two Jesuit priests in Bengal

had denied forgiveness to converts who had committed various fraudulent acts concerning government tax collections. The integrity of these priests impressed Akbar, prompting him to invite Fr Julian Pereira from Bengal for a meeting. Following this encounter, he expressed a desire to gain a deeper understanding of Christianity. In 1578, Akbar dispatched two ambassadors to Portuguese Goa, accompanied by a letter requesting the presence of two priests well-versed in scripture. This era witnessed a rich exchange of ideas, during which Goan carpenters acquired the art of inlay using ebony and ivory from Muslim craftsmen.

