

ANSØGNING OM STØTTE TIL VERDENSMUSIK I KONCERTKIRKEN 2023

KoncertKirken ansøger hermed om støtte fra Kultur- og Fritidsudvalgets disponible midler til en koncertrække med Verdensmusik i 2023.

KoncertKirken arrangerer i løbet af 2023 10 koncerter med Folk- og Verdensmusik. Herudover arrangerer vi også 2 (evt flere) workshops, for både voksne og børn. Koncertrækken strækker sig fra april til november, med hovedvægt på september.

Konserterne spejler meget forskellige traditioner fra Indien, Japan, Iran, Tyrkiet, Balkan, Sverige, Danmark. Se vedlagt oversigt/CV.

Nogle koncerter og workshops arrangeres i samarbejde med Cph World Music Festival. Andre i samarbejde med det skandinaviske netværk Musik over Kattégatt.

Musik over Kattégatt er et netværk af mindre aktører/venues/arrangører i Göteborg, Halmstad, København, Aalborg, Nørre Snede og Oslo - som er gået sammen om at arrangere koncerter indenfor world/folk og beslægtede genrer. Samarbejdet går ud på at præsentere og promovere musikere og ensembler fra hele verden ved at i fælleskab arrangere turneer med udvalgte ensembler i de skandinaviske lande. Herigennem kan vi både holde udgifterne til rejser nede, og samtidigt mindske belastningen på miljøet mest muligt.

Medlemmer i Musik over Kattégatt pt er:

- World Sessions (Folka Kulturförening), Göteborg
- Kulturverket, Halmstad
- Koncertkirken Blågårds Plads, København
- Papaya Musik, Aalborg
- Verdensmusik i Nørre Snede
- Modus, Oslo

Prel. PROGRAM - VERDENSMUSIK I KONCERTKIRKEN 2023

TORSDAG 13 APRIL 19.00
DHOAD, GYPSIES OF RAJASTHAN (INDIEN)

ONSDAG 30 AUGUST 20.00
Team Nosaru (JAPAN)

SØNDAG 3 SEPTEMBER 20.00
Imran Khan DUO (INDIEN)

TIRSDAG 5 SEPTEMBER 20.00
Erik Rydvall & Torbjörn Näsborn (SE)

ONSDAG 13 SEPTEMBER 20.00
Ida Meidell Blylød & Johan Hedin (SE)

FREDAG 15 SEPTEMBER 20.00
Maryam Zohdi & Sufi Musik (IRAN/DK)

LØRDAG 16 SEPTEMBER 14.00
Maryam Zohdi & Sufi Musik - WORKSHOP

SØNDAG 24 SEPTEMBER 16.00
Mizgin (TR/DK)

TIRSDAG 26 SEPTEMBER 20.00
Ian Brodersen (DK)

ONSDAG 27 SEPTEMBER 10.00
Ian Brodersen (DK) - WORKSHOP for skolebørn

FREDAG 29 SEPTEMBER 20.00
Ayyaam (INT)

LØRDAG 25 NOVEMBER 16.00
Almir & Daniel (BALKAN/NO)

KoncertKirken Blågårds Plads – status 2022

KoncertKirkens formål er at præsentere genreudvidende - primært akustisk - musik af den højeste kvalitet, og nye blandingsformer promoveres aktivt. Stedet bruges også til indspilning af plader, afholdelse af kreative workshops, masterclasses, musikundervisning, filmforevisninger, forelæsninger og musikke kunstnermøder. KoncertKirken ønsker være et sted som promoverer dialog, respekt og gensidig forståelse mellem forskellige folkegrupper, racer, religioner og kulturelle ytringer, både lokalt og globalt. KoncertKirkens særlige speciale er mødet mellem klassisk og rytmisk musik.

Aktiviteter

Siden 2017 afholdes der **250-300 koncerter** om året ud af et samlet antal på **300-350 offentlige events**. **I perioden 2009-2021 er der samlet afholdt over 2000 koncerter.** Oversigt over genrefordeling 2020:

Rytmisk Musik i alt 59%

33% jazz & impro
11% lydkunst & elektronisk musik
9% pop & rock
6% folk & world (etnisk, crossover mm)

Klassisk Musik i alt 38%

14% klassisk instrumental & vokal (incl opera)
12% tidlig musik (barok, renaissance, middelalder)
12% ny kompositionsmusik

Andet i alt 3%

2% dans & performance
1% skolekoncerter

- herunder også litteratur- og billedkoncerter, børne- og familiekoncerter mm på tværs af genrene.

KoncertKirken arrangerer og kuraterer selv ca 40 % af aktiviteterne, og kvalitetsdømmer udlejning i forhold til stedets formål.

Økonomi

KoncertKirken modtager ikke driftsstøtte fra hverken offentlig eller privat side. Lejeprisen holdes bevidst nede for at sikre vækstlag og små arrangører adgang. Aktiviteter er gennem årene blevet støttet af Statens Kunstråd, Københavns Kommune og en række private fonde og samarbejdspartnere. Omsætningen ligger normalt på ca. 2 mil. dkk, hvoraf ca 2/5 stammer fra udlejning, 2/5 fra fondsstøtte, og 1/5 fra bar- og billetsalg. Der er lige nu fuldt booket til og med april 2022. Københavns Kommunes støtte til KoncertKirken er alene i form af honorarstøtte, som går ubeskåret til udøvende musikere. Støtte 2022: 134.400 2021: 130.200 2020: 127.800 2019: 114.400 2018: 150.000

Lokalmiljøet

KoncertKirken er placeret centralt på Nørrebro, midt på Blågårds Plads. KoncertKirken har et vel udviklet samarbejde med lokalområdet beboere og forskellige lokale aktører, organisationer og foreninger, så som Støberiet, Blågårds Bibliotek, LiteraturHaus, Stengade, Blågårdens Sogn, Blågårds Apotek, Ranees restaurant, Indvandrerkvindecentret, Alice, Nørrebro Lokaludvalg m.fl. KoncertKirkens virksomhed er godt forankret i lokalmiljøet og udgør et positivt og stabiliserende bidrag til det meget dynamiske lokale miljø – et miljø som både er rigt på menneskelige og kulturelle resurser men, som også rummer konflikter der bunder i socialt, økonomisk og kulturelt betingede problemstillinger.

Samarbejdspartnere

KoncertKirken har mange aktive samarbejdspartnere, både lokale, regionale, nationale og internationale. Som eksempel kan nævnes Copenhagen Jazz Festival, Dansehallerne, DKDM, RMC, Skt Annæ Gymnasium, Camerata Øresund, Copenhagen Renaissance Music Festival, SNYK, Damkapellet, 48 Timer Festival, Alice, Stengade, Klang Festival, Figura, NJORD, Equinox, Athelas Sinfonietta, Københavns Universitet, Alverdens Børn og mange andre.

Organisation

KoncertKirken er siden den 1. januar 2015 organiseret som et Andelsselskab - KoncertKirken Blågårds Plads A.m.b.a. KoncertKirken sælger andele i andelsselskabet a 1.000 kr. Der er pt solgt over 800 andele, fordelt på ca 200 andelshavere.

Bestyrelsen består i 2022 af:

- Else Torp, sanger/manager (bestyrelsesleder)
- Martin Malmgreen, advokat (næstbestyrelsesleder)
- Bo Holten, komponist/dirigent
- Björn Ross, billed- og scenekunstner (leder af KoncertKirken siden 2014)
- Kirsten Monrad Jensen, jurist, fhv. kontorfuldmægtig
- Irene Becker, musiker
- Eva Sommestad Holten, scenograf

Der er derudover 3 suppleanter.

Der er pt 1,33 fastansatte i KoncertKirken. Udover den daglige leder er der to assistenter ansatte på deltid. KoncertKirkens daglige drift er helt afhængig af en stor gruppe frivillige medarbejdere på ca. 20 personer.

Björn Ross – daglig leder og Else Torp - formand, oktober 2022



KANZERYURYOKUSENKAI

TEAM NOSARU

[HTTP://WWW.RYOKUSENKAI.NET/PROFILE.HTML](http://www.ryokusenkai.net/profile.html)

<http://www.ryokusenkai.net/>

TEAM NOSARU

Noh theatre was originally called Sarugaku, and the name of the team NOSARU comes from the combination of "noh" and "sarugaku". In addition, it means to know the origin and go new, rather than the history of classical performing arts that continue to evolve with the times.

Team Nosaru consists of performers of noh, traditional Japanese instruments (sho, biwa, koto, shakuhachi), and western organ and vocal music. Hōgakki is the term for instruments that were created during more than a thousand year of history in Japan. It is, however, interesting that players of these instruments have only few opportunities to play with each other. This opportunity is created in Team Nosaru.

In 2023, we will host performances and workshops in three countries (France, Spain, and Denmark) to present original music and noh dances that fuse East and West in order to promote international cultural exchange. The group was formed with the aim of inspiring the next generation and promoting an international understanding of Japanese classical performing arts as an evolving artform - not something that has come to a standstill.

Now that the world has the opportunity to interact directly again, we believe it is very meaningful to convey our culture through live music. We have experienced audiences in Europe, who are

interested in Japanese traditional culture, and efforts have been made to foster a sense of mutual respect for each other's cultures.

In addition to carrying out long-lasting international cultural exchange through Japanese art, we would like to play a role in nurturing Japanese classical performing arts and music, and to pass it on to the next generation, not only to Japan but also to the world.

Performers BIOGRAPHY

Reijiro Tsumura / shite-kata Kanze school noh performer, representative of the Ryokusenkai Kanze School, and holder of Important Intangible Cultural Property (Noh total)

<http://www.ryokusenkai.net>



Reijiro Tsumura is a member of the Nohgaku Association of Japan. He is a professor at Nishogakusha University and Hitotsubashi University. In 1991, he was recognized by the Agency for Cultural Affairs as an important Intangible Cultural property holder.

He was born in Kita-Kyushu City, Fukuoka Prefecture in 1942, and graduated from the Faculty of Economics, Hitotsubashi University in 1964 and from the Department of Sociology in 1969. While a student, he studied nok under the female noh actor Kimiko Kusawatsumura. Upon graduation, he aspired to become a noh performer and studied under his predecessor Yoshiyuki Kanze. After the death of Kimiko

Tsumura in 1974, he took over the Ryokusenkai School.

In 1963 Tsumura already performed the main role in the play "Kagetsu", and premiered the play Dojoji in 1971.



In addition to performing classical noh, Tsumura also works as a mentor to nurture young people. He furthermore is active in creative new noh plays, such as "Gando no Noh" (the site of the Oyaishi underground mining site), "Othello", and "Thomas Beckett".

He has performed internationally in many countries including Norway, Sweden, UK, France, Singapore, Turkey. He has collaborated with artists from other genres such as hōgaku, Chinese percussion, flamenco, and many more.

Tsumura continues to produce and perform in plays created in collaboration with many artists around the world and genres:

He collaborates with contemporary dancers. At the New National Theater he worked with Kaiji Moriyama and "Yokoboshi" and "OKINA", and at the Aoyama Round Theater he worked with the Italian dancer Alessio Silvestrin in the piece "Derivare".



In commemoration of the 200th anniversary of Andersen's birth in 2005, Andersen's "A Mother's Story" was produced and staged with Danish musicians and opera singers, opening new frontiers. It was performed at the Aichi Expo and in Copenhagen, Denmark. He also performed at the Venice Dance Biennale with Alessio Silvestrin. Ibsen's "Puppet House" was produced in collaboration with contemporary theater and performed in Norway, Sweden and England. He performed in Paris, Vienna and Budapest with "Hikari, Portrait" and "two Nora", and appeared as Aeriell in the Niigata Ryutopia Noh Theater Shakespeare Series directed by Yoshihiro Kurita, and "Resurrection Day" based on the original work by H. Ibsen was produced and performed continuously in Indonesia. Tsumura co-produced "Genji" from the Tale of Genji, which was performed in Paris and Budapest.

In 2010, he was appointed as a Cultural Envoy by the Agency for Cultural Affairs and held lectures and workshops at theatrical universities in Moscow and Budapest for 45 days.

Tsumura has furthermore published books, which include "Noh Kyogen Zusen" and "100 Keywords to understand Noh" (Shogakukan).

Naoyuki Manabe / Gagaku player, sho player and composer

<http://sho-manabe.net>



After graduating from Kanagawa Prefectural Yaei High School (Music Course), Naoyuki Manabe has studied composition and vocal music at Sensoku Gakuen College of Music, as well as Gagaku in Tokyo University of Arts. Manabe has won many awards in both composition and performance. Some notable awards and prizes for his composition works are the 14th and the 18th Kanagawa Prefectural Chorus Music Composition Competition, the 1st National Theater Composition Competition (1st Prize). In performance, he has been awarded the second prize in the Tokyo International Association of Artists 4th JILA Music Competition, as well as 1st Prize in the Tokyo Hogaku Competition.

From the year 2000, he has been hosting the “Naoyuki Manabe Sho Recital” series to pursue and show the potential of the sho today. His third recital was awarded the “Best Five Classical Concerts of the Year 2003” by the Yomiuri Newspaper.

Aside from composing for solo sho, he has been composing sho duos for koto (17-string), violin, contrabass, and percussions. He has also been an active member of a Gagaku performer, and has been performing not only the sho but gakusō, gakubiwa, and Umai in Ono Gagaku Kai (小野雅楽会), as well as Jyu-Ni On Kai (十二音会). Mr. Manabe’s CD “Kokyu ~ Naoyuki Manabe Sho Recital” has been released from Kojima Recordings.



Manabe was appointed the Japan Cultural Envoy by the Agency for Cultural Affairs, which is a part of the government of Japan from May 2011 to May 2012. In this role he was sent to Germany as well as 12 other countries and more than 30 cities. Within that time, he performed more than 50 recitals. After his return to Japan, he has been actively organizing events to introduce Gagaku and sho more widely to the Japanese society.

Manabe has performed as a soloist, a lot of festival and concerts in the world including Ruhr Truenale 2011 (Germany), März Musik Berlin 2012 (Germany), Romernischer Sommer 2013 (Cologne), International Eurasia Music Festival in Ekaterinburg 2013 (Russia), The Krasnoyarsk international festival of chamber music 2016 (Russia), ACC 1st Anniversary Festival in Gwangju (Korea) etc.

Kazuyuki Shiotaka / biwa player and composer

<http://biwa-shiotaka.com>



Kazuyuki Shiotaka advocates biwa music as a culture, and he captures a wide range of biwa music, from classical gagaku (court music) to contemporary Satsuma Biwa music, and is active both in Japan and abroad both in composition and performance. In 2007, he established the Biwa Rakujin Club, for which he still serves as the chair, to introduce various types of biwa music from the perspective of culture. Over the past 15 years, he has given over 170 lecture concerts. He has performed with a number of artists, including the Living National Treasure of nagauta, Saemon Hozanzaemon and the noh shite Reijiro Tsumura. His concerts are often held in places closely related to the Biwa, such as Akama Jingu Shrine. In addition to performing on the Satsuma Biwa, he is also active in composing and performing on the raku biwa. At present, he is the only biwa player who has released CDs performing on both gakubiwa and satsuma biwa and continues to perform on both.

In addition to concert tours to countries on the Silk Road (Turkmenistan, Uzbekistan, Azerbaijan and Georgia), he has been invited to perform at Stockholm

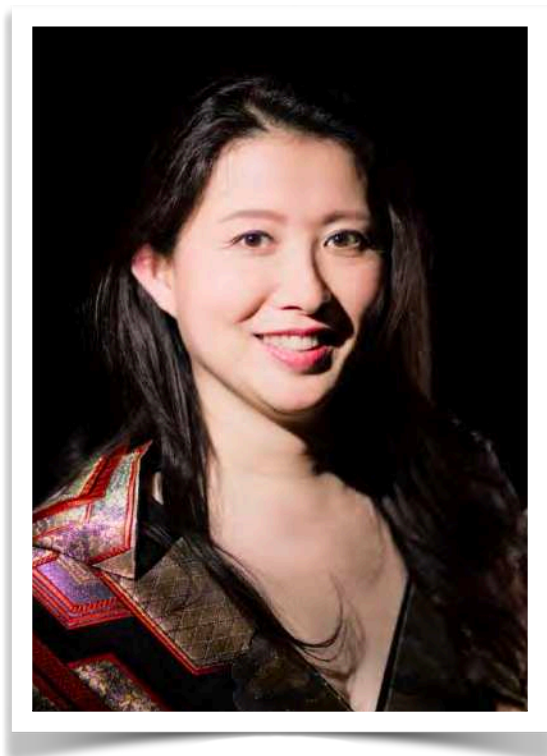




University and London City University. In Japan, he has worked at Tokyo University of Foreign Studies, Meiji University, Konan Women's University, Toyo University, and Temple University. He is in charge of public lectures in Japanese culture centered around biwa music. He also appeared on NHK TV "100 minutes de meigaku" (Heike Monogatari). It was also introduced in the culture section of the Nihon Keizai Shimbun Newspaper. To date, he has composed more than 60 Biwa pieces and released 11 albums and one instructional DVD. All of them are distributed to the world via FEI Records. Manabe's 11th album, Voices from the Ancient World, was released in 2022.

Kaori Hirose / soprano singer

<https://kanonsalon.hp.peraichi.com>



Kaori Hirose graduated from the Department of International Studies, Oberlin University, and continued her vocal music studies at the Municipal University of Music and Arts (MUK) in Vienna, Austria. Hirose studied opera singing at Prayner Conservatory of Music and Dramatic Arts in Vienna And pedagogy for singing at the IST academy in Germany. She, furthermore, studied "pronunciation diction phonetic" for singing at the National College of Music in Lausanne, Switzerland. She has been under the tutelage of Yumi Koyama, Alicia Nafe, Zeger Vandersteen and Gerard Lesne.

Hirose has performed extensively in France, Austria, Belgium and Spain. From 2016 to 2022, she performed regularly in Bach Cantata concerts at the Music Hall in Dole, France.

Hirose formed the ensemble of koto and song SAÏ and performed at music festivals in southern France. In 2017, she performed recitals of German and French songs in Ghent and Bruges, Belgium.

Invitation to the Besançon Symphony Orchestra and Opera Aria Gala Concert. Co-starred with Prima

Donna Maria Pia Pliscitelli.

Hirose was invited to the Organ Festival in Besancon, France from 2016 to 2021. From 2018 to 2019, she performed music from Studio Ghibli with the cello orchestra led by Emmanuel Blangier. She performed a song offering and concert at Izumo Daijingu Shrine in Kameoka City, Kyoto. Since then, she has been asked to perform offerings at shrines and temples. She released a CD containing spiritual Japanese shinto recitation and her own compositions.

In 2019, she performed a concert in the underground chapel of Colonia Guell, a world heritage site known as the hidden gem of Gaudi architecture. In France, she regularly performs as a soloist for masses in churches.

In 2021, she was invited to join the Victor Hugo Orchestra, where he is the soloist of Vivaldi's Missa Gloria under the conductor Benjamin Levy. Invited by the Tetraktys Ensemble, she performed several Bach Cantata concerts under oboist Fabrice Ferrez.

Hirose performed in Handel ARIA concert at Vale Church and Avan Church in Besancon in 2022. She is also devoted to education, and formed the ensemble OTOWA. She teaches vocal lessons in France and in Japan.

Fumie Hihara / koto and khamisen player in Paris

<http://fumiehihara.com>



Fumie Hihara began learning the koto at the age of nine and the shamisen at the age of fifteen. She obtained a master's certificate at the age of 17. She graduated from the Department of traditional Japanese Music, Faculty of Music, Tokyo University of the Arts in 1998. Her performance at the Abignon Theater Festival in France in 2004 triggered her to perform and create while traveling back and forth between Europe and Japan. In addition to solo activities, Hihara collaborates with dance, theatre, video, and art works. She is active in a wide range of musical activities, including songwriting, improvisation, and arrangement. In addition, she is working on restoring, study, and perform "Haniwagoto", the ancient koto that remains in haniwa (clay figures) and other objects.

Recently, she has performed with French and Japanese contemporary music composers and ensembles, duos with harpsichord musicians playing music from the seventeenth-century, quartets of traditional instruments from Vietnam, Korea, China and Japan, and contemporary dance. She challenges the possibilities of koto and shamisen. Her unique performances that do not fit within the boundaries of musical genres and cultures are highly acclaimed in Europe.

Hihara has performed at the Lyon Opera, Festival Burges, the Palais de Congres, the National Museum of Asian Art, France, and many more. Four CDs of her own compositions have been



released so far. Currently, she teaches koto and shamisen in Paris, Yokohama and Yamanashi, and lectures on koto and shamisen at the Conservatoire in France.

Kiku Day/ shakuhachi player, ethnomusicologist and composer



Kiku Day is a shakuhachi player and ethnomusicologist – and a world traveler from Copenhagen, Denmark, who is working at the intersections of performance of traditional shakuhachi music, contemporary music and improvisation, ethnomusicology, history, politics, meditation and writing.

She is a founding member of the European Shakuhachi Society (ESS) for which she served as a chairperson 2009-2019. Together with Michael Soumei Coxall, she initiated the European Shakuhachi Summer School and Festival in 2006 – a festival which is held in a new country every year. Day was furthermore the chair of the World Shakuhachi Festival 2018 held at Goldsmiths, University of London.

www.kikuday.com

The World Shakuhachi Festival is the largest gathering of shakuhachi players in the world, and is held approximately quadrennially.

Kiku Day studied shakuhachi with Okuda Atsuya – one of the foremost performers of jinashi shakuhachi – in Tokyo Japan for 11 years before she returned to Europe to study ethnomusicology at SOAS, University of London. She pursued her MFA in Music Performance at Mills College,

Oakland, USA. Here she studied new music performance and improvisation on shakuhachi with Fred Frith, Jon Raskin, Joëlle Léandre, Anne LeBaron, Steed Cowart among others. She returned to SOAS in order to pursue her PhD, for which she did research on the construction of the jinashi shakuhachi and collaborated with five composers to research creative collaboration between performer and composer.

Several composers have composed works for her, among others: Roxanna Panufnik; Takahashi Yuji; Frank Denyer; Marisol Jimenez; Marty Regan; Vytautas Germanavičius.

Kiku Day has also been a board member of the Danish National Committee of ICTM (International Council for Traditional Music) 2010-19 and presently serving as the Danish Liaison Officer.



Makito Shibuya/ composer, music producer and cellist

Shibuya Makito specialises in comfortable and gentle sounds based on classical music, and also provides works for traditional instruments, theater and stage music. In particular, he was in charge of the music of "Amagenimomakezu", a creative dance performed at Koganei Takigi Noh premiere in 2019, and "Shuri", a creative dance performed at the same time in 2021, which was well



received. In addition, he is in charge of all the music for the documentary film "Utsuroi no toki wo matō" (directed by Miyake-ryu), which will be released in March 2023. As an original activity, he has released three CD albums so far. His works have recently become popular in Taiwan and other countries and he is active in many fields overseas. Born in Sendai City, Miyagi Prefecture, he now lives and works in Tokyo.

Makito studied composition under Kimura Masami. He is also engaged in educational activities as a music teacher at a private school in Tokyo.



BIOGRAPHIE

DHOAD, GYPSIES OF RAJASTHAN

Award Winning Founding musician and Artistic Director - Rahis Bharti - has spent over Twenty years spreading the musical culture of Rajasthan to a World wide audience.

Dhoad Gypsies is a collective of consummate, wise and spirited musicians, vocalists and dancers of all generations.

The mesmerizing, spectacular, fabulous show of poets troubadours, musicians, dancers and fakir (fire eater) from the country of Maharajas.

With six musicians, one dancer and one Fakir/Fire-eater. The Dhoad Gypsies are dedicated to gathering the leading figures of the Rajasthan musician castes.

The Dhoad takes us back to majestic celebrations in palaces of the "Land of the Kings". With an impressive tour history of over 110 countries including Venues, Festivals and performances to the likes of Presidents, Queens and nobility... It is no wonder the Dhoad Gypsies are known as The Cultural Ambassadors of Rajasthan. Witness seven generations of ancient to modern music passed down through the ages in this fascinating country

DHOAD – Times of Maharajas

The era of the Maharajas was a time of bejewelled kings, opulent palaces filled with the finest art, and a rich cultural tradition of Rajasthan – the land of the kings. The DHOAD Gypsies of Rajasthan take us back to these times, re-creating the experiences of the public spectacle of palace life.

These are ancient melodies that were handed down to DHOAD's musical director, Rahis Bharti, over several generations from his courtier-musician ancestors, who would sing in the presence of Maharajas at public events like births, marriages and religious ceremonies, or just for entertainment. Sona ra button Banna celebrates the birth of a prince; Dhanra Saheba ji the arrival of the wedding party, and Janwariyo (Romantic Peacock) announcing the coming of the rainy season, a symbol of wealth and the return of a lover.

In the spirit of their forefathers, DHOAD honours the rich, travelling Khan Saheb musical tradition – a musical caste and title given by the Maharajas to the musicians of their court – in true homage to the Rom population who left India over a thousand years ago.

Rahis Bharti Muscian & Founder is keeping Rajasthan's important heritage alive by bringing it to audiences worldwide and has earned him a prestigious UNESCO Cultural Ambassador award in 2019.

Rahis Bharti was captivated at an early age by lively traditional music and dance, which became his life's work and joy. He has been the guardian of authentic traditional music and dance of Rajasthan for many years. Driven by a celebrated legacy and creative fire, Rahis' work keeps Rajasthan's important heritage alive by bringing it to audiences worldwide.

Rahis and his three younger brothers, Teepu Khan, a great and virtuous tabla player and vocalist; Sanjay Khan, the outstanding lead vocalist and harmonium player; and Amrat Hussain, a phenomenal tabla player, are the heart of the DHOAD group. They are the product of more than seven generations of talented musicians, having been taught the music of Rajasthan from their father, Ustad Rafeek, and their great grandfather, Ustad Rasool Buxkhan.

Rajasthani music is respected by virtuosos worldwide for its emotion and unparalleled rhythmic speed and complexity. Times of Maharajas is a vibrant dream that tantalizes the senses and transports audiences to the country of the Maharajas, bringing them back to a time here the forefathers played before kings and queens.

The DHOAD Gypsies of Rajasthan have performed over twelve hundred concerts in over one hundred Ten countries, delighting audiences for the last Eighteen years. Thus, DHOAD are known today as "the Cultural Ambassadors of Rajasthan".

Performances Include:

Queen Elizabeth II's Diamond Jubilee celebration in London; Performing for the honourable Prime Minister of India, Narendra Modi;

Performing for the President of France, François Hollande;

Birthday party for the lead vocalist of The Rolling Stones, Mick Jagger.

DHOAD has also had collaborations with: "Queen of the Gypsies" Esma Redžepova - Macedonia, Romano Drom - Hungary, Orchestra di Piazza vittorio - Italy, Cheikh sedi Bémol - Algeria, Mathieu Chedid – France, Warsaw Village Band – Poland, LP Pop Rock star from USA . Carmin Belgodere - Corsica,

DHOAD Played in Festivals, venues such as Sziget Festival - Hungary, WOMAD Festival UK, Olympic Games in Greece 2004, Hong Kong Art Festival, Paleo Festival - Switzerland Formula 1 Singapore, Capital of Culture Bahrain, National Day of Dubai, National Radio & Cross Culture Festival of Poland, Philharmonic Concert hall of Koln - Germany, Festival Notte Della Taranta in front of 200 Hundred Thousand audience in Italy in 2018, Festival Romafest in Japan in 26 cities, Tokyo, Kobi, Osaka, Kyoto etc , 35 cities of United States - World music Festival Chicago, Harris centre Folsom -California, Theatre Fox Tuscon Texas, McCain Auditorium - Manhattan, Kansas, Vancouver symphony Hall - Canada, Sunfest Ontario London, 50 years of independence of Algeria,

World Music Festival - Batumi - Georgia, Festival de la Pitic - Mexico,

Créole world Music Festival - Guadeloupe, Nuit des Fouvriere Lyon - France,

Festival Bout du Monde - Crozon, France, Elysée Montmartre - Paris,

Parc de la Villette - Paris, Festival Todos - Lisbonne - Portugal, Festival

Mewazine - Morocco, Meknes, Casablanca, Amsterdam Roots Festival - Holland,

Floriada, Gandhi centre, Pirineos sur Festival - Spain
Trondheim Festival, Forde Festival - Norway, Sfinks Festival, Bozar National
concert of Brussels - Belgium, Urkult Festival Sweden, Etno soi – Finland
and many more —

Awards Include:

2016: The Fryderyk Award (Polish Grammy equivalent) in 2016.

2018: Rajasthan Gouvray (Pride of Rajasthan) – Rahis Bharti

2019: UNESCO award for Cultural Ambassador of Rajasthan Bestowed upon Rahis
Bharti the 21st February in Tokyo Japan

15 August 2019 :- District Award by city of Jaipur on the Independence day of India

26 Jan 2019 - State award of Rajasthan by Governor of Rajasthan Honorable Kalraj
Mishra .





Mizgin - Dit liv er ikke mere end to kr. værd

”Jeg kunne ikke trække vejret, og det kan de unge kurdiske kvinder heller ikke i dag. Internettet har kun gjort det værre, for det har gjort dem i stand til at se mulighederne i verden udenfor. Men selv har de ingen frihed. Og uden den kan de ikke leve.

Forrige år begik 92 unge kvinder selvmord i Batman, min fødeby.”

Mizgin kikker på sin mand og kollega Anders Honoré. Øjnene er røde, stemmen skrøbelig, ”Det samfund skal forandres og jeg vil skrive sange for at italesætte problemerne,” siger hun.

Den kurdiske sangerinde ved, hvad hun taler om. I dag giver det hende dårlig samvittighed, at hun lever et lykkeligt liv med mand, barn og musik og ubegrænset frihed i Danmark, når hendes kurdiske søstre stadig i 2012 føder børn i marken mens de arbejder.

Sådan er hun, Mizgin. Som menneske, sangerinde, komponist og på sin saz. Hjertet er stort, følelserne lige så. Men historien om de kurdiske kvinder, er også hendes.

Som to-årig blev Mizgin ramt af polio. Hun kunne ikke komme i skole, fordi skolevejen ikke var asfalteret. Så mens andre lærte at læse og skrive, sad hun hjemme og drømte sig væk til radio og musik. Der var ingen kvinder, der spillede instrumenter, det var kulturelt betinget. Så da hendes storebror købte en tre-strengt saz, snød hun sig til at lære sig selv at spille. Da var Mizgin 16 år. Endnu to år senere får hun nok af at leve et isoleret liv med restriktioner, forbud og en fremtidsudsigt så sort som hendes hår. ”Jeg var ikke i tvivl om, at min familie elskede mig, men de udstedte forbud, dikterede mig at bære tørklæde og gemte mig væk, fordi de ikke mente, jeg som handicappet kunne klare mig selv,” husker Mizgin.

Mod sine forældres vilje flyttede hun ind hos sin søster i Istanbul. Her lærte Mizgin at læse og skrive. Hun var stadig nederst i hierarkiet, fordi hun kom fra landet, var handicappet, noget som også blandt tyrkere anses som et tegn på, at man ikke kan klare sig selv - og så talte hun langt fra perfekt tyrkisk.

Men Mizgin lod sig ikke kue af omgivelserne. Hun svarede igen ved at øve endnu mere og hun begyndte at spille med andre i et lokalt kulturhus. Indsatsen gav pote. To år senere, i '94, fik hun kontrakt på et kassettebånd. En ny kurdisk stemme, tilmed en kvinde.

Det var helt nyt og følgelig solgte kassettebåndet 100.000 eksemplarer. Mange købte en plakat med Mizgin iklædt traditionel kurdisk dragt sammen med musikken og hængte den op i deres stuer. Udgiveren strøg pengene, mens Mizgin blev et kendt ansigt hos Politiet, som ofte mødte hendes ansigt under ransagelser af kurdiske hjem.

”Jeg spillede en dag til et bryllup, da Politiet pludselig dukkede op. De bar mig ud i bilen, bankede mig og holdt mig i isolation på stationen uden mad og drikke i tre dage. Det eneste de sagde til mig var: ”Dit liv er ikke mere end to kr. værd.”

Hendes øjne skifter farve igen. Mizgin ”var”, siger hun, ”bare en ung, følsom pige med et godt hjerte og ditto tanker, der hyggede sig med at spille og synge.” Nu var hun fange i storpolitik. Det gjorde ondt på sjælen. Hun måtte videre, væk. Denne gang helt væk, til vesten. Via forbindelser fik hun skaffet et ti-dages visum til Danmark og et banklån til en flybillet. Hun anede intet om Danmark, nu stod hun i Kastrup Lufthavn, alene. Alligevel følte hun sig for første gang fri, selvstændig og voksen. Tre dage senere søger hun permanent opholdstilladelse i Sandholmløjren. ”De behandlede mig godt, gav mig lidt at spise og et værelse. I Sandholm og senere i Kongelunden mødte jeg folk fra hele verden og lærte lidt sprog. Det var mit universitet og gav mig mulighed for at finde ind til min musik, der i dag er farvet af både mit kurdiske ophav og nytilkomne, vestlige elementer, som kan høres på albummet ”Mizgin,” fortæller hun stolt.

Også i Danmark er Mizgin på vej til at blive et forbillede for mange unge kvinder med indvandrerbaggrund. ”Jeg oplever hele tiden unge kvinder, der har svært ved at finde sig selv i mellem to kulturer. ”Hvad kan man gøre for at hjælpe dem?” spørger Mizgin og leder efter svaret i det, som har båret hende igennem en livslang frihedskamp, nemlig musikken.

<https://mizgin.dk/>

Quotes:

”I dont know much about Middle East music, but Mizgin – she is pure rock'n'roll!”
- Brett Perkins, Copenhagen Songwriter's Festival

”Mizgin's performance went down a storm with the audience. Mizgin and her musicians are prominent instrumentalists and her expressive voice touches the listener. Kurdish folk music is often the starting point, but there is much more to it, partly because of the band's international line-up. The percussionist Ahmad-Mirweis Fedai hails from Kabul, Afghanistan, and soprano sax player Anders Honoré is a Dane with French roots. Mizgin is innovative and barrier-breaking and incorporates a variety of genres in her music, from jazz to pop and classical western music. These progressions, lines and rhythms are something else, and nobody remains untouched.”
- Kajsa Bacos, Kulturverket, Halmstad, Sweden

Mizgin har modtaget Statens Kunstfonds arbejdslegat 2 gange, samt flere priser. Hun var i 2010 nomineret ved Danish Music Awards i kategorien Best World Track. Modtager af flere priser samt Statens Kunstråds rejselegat.



Imran Khan (INDIEN)

Imran Khan (1987) is a tabla player from Delhi and he has been trained in the refinements of the Delhi Gharana. Coming from a family of traditional musicians, Imran started playing tabla at the age of 7 and learned from the best... His grandfather is the great tabla Maestro Ustad Faiyaz Khan with whom he has shared the stage at several occasions.

Imran Khan plays a traditional instrument with a modern approach. His specialty is soft and sweet playing, with a clear and warm tone quality. He has developed his own deep and rich style of playing with an elaborate repertoire.

In the past decade Imran Khan has been accompanying many renowned artists and has given many solo performances, both in India and Internationally. He performed in many countries including Japan, Korea, England, The Netherlands, Germany, Slovenia and Nigeria. Imran has played at prestigious festivals and venues like Habitat Center (Delhi), Kamani Auditorium (Delhi), Embassy of Mexico (Delhi), Asian Music Conference (JPN), Saitama Arts Theatre (JPN), Yeakdang - National Center for Korean Traditional Performing Arts (Seoul, KR), Indian Arts Delegation (Lagos, NGA), Concertgebouw Amsterdam (NLD) and many more. His performances have been broadcasted on TV frequently and some of them are available online too.

Some of India's greatest artists have been accompanied by Imran Khan, including Ustad Aashish Khan (Sarod), Pandit Madhup Mudgal (Vocal), Shri Jagdeep Singh Bedi (Sitar), Shri Faiyaz Khan (Sarangi), Veena Murdur (Vocal) and Shrimati Meera Prasad (Sitar).

Next to his performances Imran is an enthusiastic teacher and accompanies students at Delhi's famous music institute Gandharava Mahavidyalaya. From 2006 to 2010 he was a dedicated teacher at Delhi's National Bal Bhavan's Summer Camp. In 2019 he taught music to aspiring musicians of different age groups in a summer camp organised by Sahitya Kala Parishad, Delhi. Imran works online too and teaches with great passion to international students from Europe and the US.

In 2010 Imran received a National Scholarship by Ministry of Culture, Govt. of India. In 2007 he received awards by Delhi Tabla Vikas Parishad and 'SA MA PA'. Next to that he has also been part of the national archiving of classical music at the Indira Gandhi National Center for Arts.



Erik Rydvall (SE)

Erik har under de senaste åren etablerat sig på den svenska folkmusikscenen som en stjärna bland unga nyckelharpsspelmän. Han kommer från Västerbotten men flyttade ner till södra Sverige för att studera nyckelharpspel först på Eric Sahlströms Institutet i Tobo och sedan Kungliga Musikhögskolan i Stockholm. Idag är han bosatt i Stockholm och frilansar och undervisar på heltid.

Erik fick sin första musikaliska "kick" på det internationella folkmusiklägret Ethno i Falun sommaren 1999. Där mötte han ungdomar från hela världen och förstod att musik är ett gränslöst språk. Detta har präglat hans sätt att närma sig musik och även han sätt att närma sig nyckelharpan. Utöver Nordic har Erik under de senaste åren även

uppmärksammats för sina insatser i flamencokompaniet "Flamencos en route" i Schweiz, i spelmansduon med hardingfelespelmannen Olav Luksengård Mjelva samt i olika projekt ihop med saxofonisten Jonas Knutsson. Erik är en musikanter ständigt på språng och på jakt efter nya impulser och utmaningar.

<https://www.facebook.com/erikrydvallmusic>



Torbjörn Näsbon (SE)

Jag är född och uppvuxen i Uppland, och lärde mig tidigt att spela fiol av min far. Jag hade förmånen att redan som barn träffa och spela ihop med storspelmän som Viksta Lasse och Eric Sahlström. Senare, efter utbildning till violinist bl.a. vid Sveriges Radios musikskola på Edsbergs slott och vid Kungliga Musikkonservatoriet i Bryssel blev jag anställd i Umeå symfoniorkester vid

Norrlandsoperan. Liksom vid sidan om började jag spela nyckelharpa. Den kom så småningom att ta överhand och bli mitt huvudinstrument. Jag spelar naturligtvis folkmusik men provar även att blanda in nyckelharpan i konstmusik, då främst från barocken.

Jag har uppträtt som solist med bl.a. Sveriges Radios Symfoniorkester, Drottningholms Barockensemble, Stockholms Barockorkester och symfoniorkestrar i Umeå, Örebro och Gävle, samt turnerat i Europa, Asien och USA tillsammans med mezzosopranen Ann-Sofie von Otter. År 2014 fick jag Zorns guldmärke för "Virtuost och Traditionsenligt spel". Den högsta utmärkelse man kan få som spelman. Jag är mycket stolt för det.

<https://torbjorn-nasbon-musik2.webnode.se>



Persisk Sufimusik (IRAN)

Hamidreza Zohdi - dotar, sang
Mohsen Taghinejadnamin - daf, sang, percussion
Yaser Navazandehgorji - ney, dodok, ghoshme, donelii
Amirhossein Tafreshipour - tanboor, setar ,sang
Maryam Zohdi - sang



AAYAAM

Shafeeq Alsadi - Qanun
Prabhat Das - Tabla
Joan Peiró Aznar - Gitarr
Jonas Maciulis - Nyckelharpa

Aayaam är fyra musiker från fyra olika länder - Indien, Palestina, Katalonien och Sverige. De möttes i Sverige och hittade i musiken ett gemensamt språk. Därifrån skapas deras musik.

“Vi vill visa att det som vi har tagit med oss från våra länder faktiskt har ett värde i vårt nya samhälle. I Aayaam har vi lärt oss att det finns lite raga i maqam, lite av Delhi i Betlehem, lite maqam i flamenco, lite av Betlehem i València, lite flamenco i polskan, lite av València i Bollnäs och alla möjliga kombinationer. För att i slutet är musiken en blandning av melodi, rytm och harmoni. Och med musiken har vi hittat vårt gemensamma språk.”

<https://www.facebook.com/aayaam.music>

<https://linktr.ee/aayaam.music>

aayaam.music@gmail.com



Almir & Daniel (Balkan/NO)

Almir Meskovic and Daniel Lazar each have more than 20 years of experience with both classical music and folk music.

With their musical roots from the Balkans mixed with influences from other styles, this duo has a very special feature. They are both Master graduated from the Norwegian Academy of Music and have had in course of their career successful cooperations and projects with established artists and institutions range of styles and genres, ranging from Balkans rhythms and Russian folk tunes, to Mozart and Romani music, but the main motive are to keep the drive that music itself has developed over the centuries. They are both Master graduated from the Norwegian Academy of Music and have had in course of their career successful cooperations and projects with established artists and institutions.

Our music consists of elements from the cultures and backgrounds that we represent. By taking advantage of our knowledge of folk, classical and contemporary music, jazz and improvisation and then mixing all these elements with other influences, we have ended up with something intriguing, virtuosic, fresh and fun to play and listen to. We incorporate all of these styles to create what we believe is a strong and distinctive sound.

<https://www.almirdaniel.com/>

Hedin & Meidell

Folkmusik på nyckelharpa och sensträngad barockfiol



Idas barockfiol och Johans nyckelharpor skapar rika klangvärldar när denna duo rör sig genom låttraditionens skiftande former. Musiken tar avstamp i 1700-talet, men sträcker sig ända in i vår tid. Den formas av Idas många spelsätt och influenser från när och fjärran, och av Johans unika sätt att ackompanjera och tänja på gränserna för nyckelharpans möjligheter. En musikalisk upplevelse där gamla låtar får nytt liv i täta arrangemang och ett innerligt samspel.

Ida och Johan är också skickliga dansmusiker som gärna fortsätter en konsertkväll med sin dansrepertoar där det finns en publik med intresse av det.

Ida Meidell Blylod är folkmusiker och barockviolinist från Umeå, med en stark passion för fiolens rika mångsidighet och spektra av uttryck. I hennes känsliga spel visar sig en verklig förmåga att skapa närvaro och göra varje framträdande unikt. Ida har under många år turnerat på de europeiska folkmusik- och barockscenerna, och anlitas ofta som pedagog på internationella kurser i låtspel.

Johan Hedin är en världsturnerande nyckelharpspelare från Småland som blivit förebild för många genom sättet att hantera sitt instrument. Hans musikaliska nyfikenhet är hela tiden ledstjärnan som för honom in i nya spännande samarbeten. Hans egna modell av instrumentet, oktavnnyckelharpan, har ett djupare register och en alldeles egen klang.

Kontakt

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Video

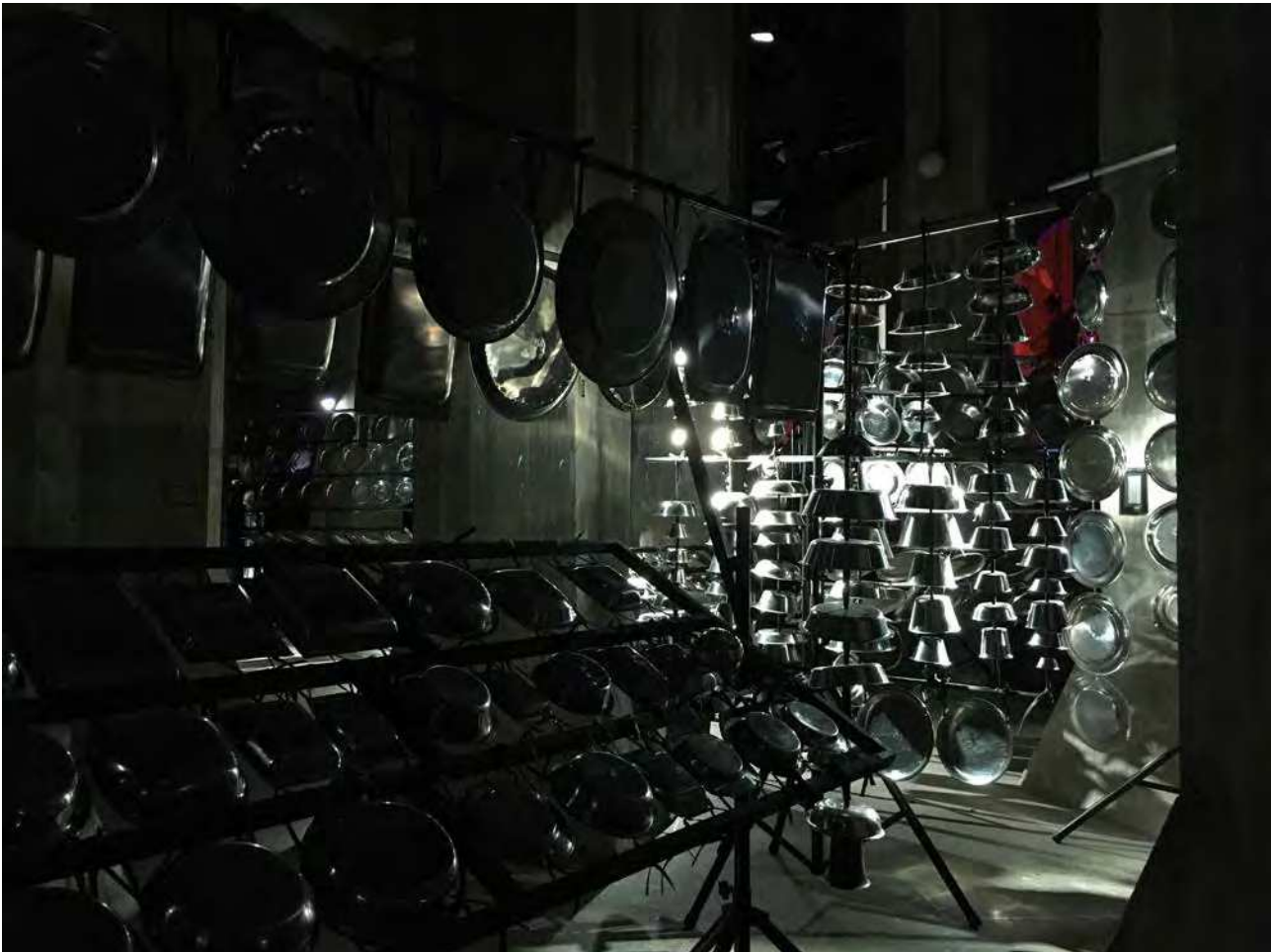
<https://youtu.be/OML5fHmHudc>

Hemsida

www.hedinmeidell.com

Ian Brodersen (DK)

<https://www.ianbrodersen.dk/>





BUDGETSKABELON, PROJEKTTILSKUD

Det er en forudsætning for udbetaling af Københavns Kommunes projekttilskud at tilskudsmodtager udarbejder et budget, der er opstillet i overensstemmelse med denne budgetskabelon. Budgettet kan indsendes i andre formater så længe det afspejler skabelonens opbygning. Budgettet skal godkendes af Kultur- og Fritidsforvaltningen.

Aflyses eller ændres væsentlige dele af projektet skal budgettet revideres og sendes til Kultur- og Fritidsforvaltningen med en forklaring på ændringerne. Ændringerne og det reviderede budget skal godkendes af Kultur- og Fritidsforvaltningen.

Det senest godkendte budget skal sidenhen anvendes som grundlag for regnskabsaflægning, og væsentlige afvigelser fra budgettet skal årsagsforklares.

Tekst i kursiv er vejledningstekst.

Tilskudsmodtagers navn: KoncertKirken Blågårds Plads
CVR/CPR: 36540834
Projektets navn: Verdensmusik i KoncertKirken

Projektperiode: 13 april - 31 november 2023 <i>Projektperioden er lig med udgiftsperioden, dvs. den starter når de første udgifter afholdes og slutter, når den sidste udgift er afholdt.</i>

Indtægter <i>Posterne er eksempler, der kan ændres efter behov.</i>	Budget	Budget året før <i>(hvis der er givet tilskud året før)</i>	<i>Notér om beløbet er ansøgt eller allerede bevilliget.</i>
Tilskud fra Københavns Kommune	250.000		
Øvrige tilskud, specificeret <i>(herunder øvrige tilskud fra Københavns Kommune, fra fonde, sponsorer mm.)</i>			
a) Statens Kunstfond	30.000		Bevilget
b) Private fonde	40.000		
c) Lokaludvalget	10.000		
Honorarer			
Billetindtægter (ex moms)	50.000		
Øvrige indtægter, specificeret			
a) Barsalg (ex moms)	20.000		
b)			
c)			
INDTÆGTER I ALT	400.000		

Udgifter <i>Posterne er eksempler, der kan ændres efter behov</i>	Budget	Budget året før (hvis der er givet tilskud året før)
Løn og honorarer	200.000	
Konsulentudgifter		
Materialeudgifter	10.000	
Transportudgifter	50.000	
Opholdsudgifter	30.000	
Fortæring, herunder møder	20.000	
Diverse repræsentation		
PR og markedsføring	40.000	
Kontorhold (telefon, porto mv.)	10.000	
Revisionshonorar	10.000	
Øvrige udgifter, specificeret		
a) Lokaleomkostninger (el, varme mv)	30.000	
b)		
c)		
UDGIFTER I ALT	400.000	

RESULTAT	0	
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Kommentarer/forbehold: