

GLOBAL TALK

The First UO Multilingual Publication- 6th ISSUE, May 2006

The sun seems to have decided to shyly come out of the clouds and especially in this month of May he is generously sharing his mild sunrays upon the humid and fertile land of Eugene. In this optimistic and charming spring atmosphere, it seems hard to believe that we are still living under various worldwide tensions that seem to encourage mutual international misunderstandings among all different nations and countries throughout the world. If there is a war, a terrible tragedy, and a natural catastrophe in a particular area of the world, thanks to our media we are informed instantly about the generality of the accident. Even if the account in the News tries to present accurate and detailed information regarding an international event, it is, however, always a speculative delivery that seems to lack something important. In general, what I believe is missing in relating to other nations and regions throughout the world by any Media, not only in relation to certain problematic events but also to general perceptions of differences, is a *cultural understanding*. I believe that cultural understanding comes from performing and thus dialoguing with a different traditions bringing about not so much a fusion between the foreign and our personal culture, but rather a moment of understanding that take place in a zone of maximal proximity without obliterating any distinctions. While you are reading this sixth issue of Global Talk and you are roaming through the pages of all different sections, take a moment and consider this way of understanding other cultures as we seek to bring them to a moment of maximal proximity. Maybe you can pose yourself this question: "Is it possible to understand difference and other people with an active and performative cultural understanding? Maybe considering something universal as music and dance you will see as those differences highlighted in every section do not dissolve or exhaust the question, but rather enrich it and bring it closer to you while you engage in one of the most intimate human acts: reading. Reading is indeed an act of an unfinished dialogue. So I would like to invite you all to read and enjoy all these sections, and having done that, the next stage would be do respond to the invitation offered by Global Talk and go ahead and write us. Write what do you think or know about our complex and yet fascinating world.

As always, we are looking for submission for all sections. You can submit articles, questions or any type of writings, creative or testimonial, as well as drawings and photographs to napplaus@uoregon.edu. Next month topic will be "**Summer Vacation.**" Global Talk is going to address these questions: What have you seen, learned, and understood from other cultures and places you have visited throughout the world?

As the spring sun, Global Talk too would like to exchange and stimulate warm thoughts and piercing insights to endorse a new perspective of a worldwide cultural understanding.

Nicolino Applauso
Founding Editor of Global Talk

.CREDITS:

COVER:	Megan Edmunson
INTRODUCTION:	Nicolino Applauso
CHINESE SECTION:	Benjamin Sky Brandt, Dr. Jean Wu and Denise Gigliotti (Editor),
FRENCH SECTION:	Laura Kramp and Marianna Shagalova (Editor),
GERMAN SECTION:	Hollie Welch and Matthias W. Vogel (Editor),
ITALIAN SECTION:	Monica Remus, Matteo Miskey, Nicolino Applauso (Editor)
JAPANESE SECTION:	Jared Peacock, Satomi Ohashi, and Dr. Naoko Nakadate (Editor)
MIDDLE EAST SECTION:	Sara Mostafavi
RUSSIAN SECTION:	Amberle Johnson, Brittany Brown, Stacey Lennon, Clara Leon, and Dmitri Venkov (Editor)
SCANDINAVIAN SECTION:	Paul Quillen and, Dr. Micheal Stern (Editor).
SPANISH SECTION:	Jennifer Lee Brown, Robert Davis, Max Gimbel
AROUND the WORLD	Theodora K. Thompson.
FOUNDING EDITOR:	Nicolino Applauso.

GLOBAL TALK is seeking people for contribution in any language sections, email napplaus@uoregon.edu if interested.

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CHINESE Section (2006年 五月)



MUSIC AND DANCE (音樂和舞蹈)

“Traditional Chinese music can be traced back 7,000 – 8,000 years based on the discovery of a bone flute made in the Neolithic Age. In the Xia, Shang and Zhou Dynasties, only royal families and dignitary officials enjoyed music, which was made on chimes and bells. During the Tang Dynasty, dancing and singing entered the mainstream, spreading from the royal court to the common people. With the introduction of foreign religions such as Buddhism and Islam, exotic and religious melodies were absorbed into Chinese music and were enjoyed by the Chinese people at fairs organized by religious temples.”

Source:

<http://www.travelchinaguide.com/intro/arts/chinese-music.htm>

Vocabulary (生詞)

1. Would you like to dance? - 可以請你跳支舞嗎?
2. Rhythm - 節奏;韻律
3. Music - 音樂
4. What kind of music do you like? - 你喜歡什麼類型的音樂?
5. Street dance - 街舞

Found Traditional Music (找尋民族音樂)

Expressing the essence of music or dance in words is a difficult task. With this in mind, anyone who wants a special treat should visit the following website, where traditional Chinese music can be enjoyed without limitation.

(<http://www.chinapage.com/sound/mp3/music.html>)

This is a collection of traditional, mainland Chinese music of varying styles and locale. The following two songs will undoubtedly add a little spunk to anyone's day, 爱我中华 (love my china) and a Mongolian Folk Song 吉祥三宝 (My Three Precious). You can find them here:

<http://www.chinapage.com/sound/mp3/awzh.mp3>

<http://www.chinapage.com/sound/mp3/3treasures.mp3>

Saying of the Month:

覆巢之下，復有完卵乎? ~世說新語

Under an overturned nest, can there be unbroken eggs?



rench Section (MAI 2006)

Danse contemporaine en Afrique

La danse africaine, dans sa version contemporaine, compte aujourd'hui une vingtaine d'années. Née, pour une grande part, d'initiatives individuelles qui, au fil des années, se sont retrouvées, elle témoigne d'une identité toujours plus singulière.

Si la danse africaine était une famille, elle comporterait une multitude d'ancêtres. Tous ceux qui, au cours des siècles, ont pratiqué des danses « traditionnelles » à l'intérieur d'un cercle formé par les membres d'une communauté. Conscients de la richesse de ce patrimoine, les États africains indépendants ont créé, dès les années soixante, des Ballets nationaux qui avaient pour ambition de réhabiliter une culture déniée par les colons.

Au milieu des années soixante-dix, pour faire vivre la danse en Afrique à côté de la préservation des aspects anciens, Maurice Béjart a pris une initiative qui pourrait lui valoir le titre de grand-père de la danse contemporaine africaine. Appuyé par le Président sénégalais, il fonde ex nihilo à Dakar en 1977 l'école Mudra Afrique, première école de danse contemporaine du continent. En 1982, Mudra Afrique doit fermer ses portes, faute de financement. Mais la démarche est suffisamment originale pour amorcer une pratique et favoriser l'émergence de nouveaux talents.

Le plus affirmé est certainement celui de la danseuse sénégalaise Germaine Acogny, remarquée par Béjart qui lui avait demandé d'assurer la direction artistique et pédagogique de Mudra. De spectacle en spectacle, elle innove et aboutit avec son solo Yé'ou, présenté à Dakar en 1988, à une véritable rupture avec les pratiques traditionnelles. « J'ai été la première Africaine à créer un solo en Afrique », explique-t-elle. Un geste fondateur qui fait de Germaine Acogny la mère de la danse contemporaine sur le continent.



À la même époque, un chercheur ivoirien commence à s'interroger sur les pratiques de la danse en Afrique, en tentant davantage de les relier au passé. En 1983, Alphonse Tiérou crée la première notation du vocabulaire de la danse traditionnelle. En 1989, il poursuit sa démarche dans son ouvrage Dooplé, loi éternelle de la danse africaine, où il introduit également une notation pour la danse contemporaine africaine, faisant passer celle-ci dans le domaine de la chorégraphie.

Excerpts ©www.francoffonies.fr

Vocabulaire

Veux-tu danser avec moi?

Would you like to dance?

le rythme

rhythm

la musique

music

Quel genre de musique aimes-tu ?

What kind of music do you like?

Louvre to Offer Da Vinci

Code Tour

The Louvre, the Paris gallery at the heart of The Da Vinci Code plot, will offer fans an interactive audio tour to tie in with the film's release. French actor Jean Reno, who plays detective Bezu Fache in the Hollywood adaptation, narrates the guided tour. The tour has been produced by Soundwalk, a company that makes "sonic journeys" for New York and Paris and has said it is discussing deals for other museums that have been featured in films.

©news.bbc.co.uk

Biennale de la danse

En 20 ans et 11 biennales, la biennale a presque fait le tour du monde et a feuilleté le grand livre de la danse - toutes techniques, toutes expressions bienvenues - et gravé dans les cSurs et les esprits des images inoubliables. Créée en 1984, la Biennale de la danse s'est progressivement imposée comme un événement majeur dans le paysage artistique français et l'un des principaux événements mondiaux consacrés à la danse. Elle jouit d'une reconnaissance incontestable auprès des professionnels et de la presse. Elle a souvent contribué à révéler de nombreuses compagnies et des artistes de talent aujourd'hui présents sur les scènes internationales. Cette année, Biennale de la danse aura lieu à Lyon le 9 au 30 septembre.

©http://www.francoffonies.fr



GERMAN Section (Mai 2006)

Loveparade will be happening this year on Saturday July 15 and starts at Strasse Des 17. Juni



Victory Column in Berlin

When it comes to techno music, Berlin, Germany is the place that knows how to do it best. Every year for the last sixteen years in mid-July, the entire city is turned into techno central. Over 1,5 million people from all over the world travel to experience the biggest techno celebration known as Loveparade. Hundreds and thousands of floats, DJs, and people gather at different points in Berlin and travel towards the victory column (Siegessäule in German), where the kick-off starts and where dancing prevails.



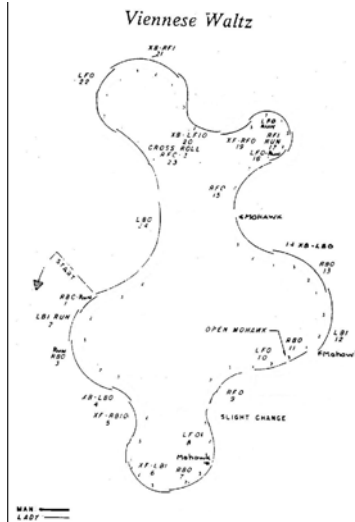
The Viennese Waltz



The "original" waltz comes from Vienna, Austria and was started in 1786. The Vienna waltz was created from the Ländler, an Austrian dance that was quite famous at the time. This waltz is fast paced, much quicker than other, newer waltzes and is danced at a $\frac{3}{4}$ time.

The definition of Waltz is: *"to turn forward from one place or to advance by turning."*

Quote from: <http://www.streetswing.com/histmain/z3vwaltz.htm>



Foot plan of the Viennese Waltz

Vocab

Möchten sie tanzen?

Would you like to dance?

Rhythmus rhythm

Musik music

Was hörst du für Musik? (informal)

Was kind of music do you like?

Tanz, als ob niemand dich anschaut! (informal)

A translation of the American expression: Dance like no one's watching.

Some German speaking bands from all music tastes to check out:



Die Toten Hosen, Es ist Juli (see picture), Herbert Gronemeyer, Miss Kitten, Nena, Sportfreunde Stille, Wir sind Helden, Zweiraumwohnung

Sources:
<http://www.loveparade.net/>
<http://www.germanculture.com.ua/library/links/loveparade.htm>
<http://www.leahpar.blogger.com.br/juli.JPG>
<http://www.streetswing.com/histmain/z3vwaltz.htm>
http://www.brainyhistory.com/events/1867/february_13_1867_56741.html
<http://www.aboutvienna.org/composers/waltz.htm>
http://www.geocities.com/stevenneville25/Viennese_Waltz_solo.jpg
<http://www.eaglem.com/vienna/rhythm/dancers.gif>
<http://www.2camels.com/images/festival-photos/berlin-love-parade-4.jpg>
http://images.google.com/imgres?imgurl=http://www.2camels.com/images/festival-photos/berlin-love-parade-4.jpg&imgrefurl=http://www.2camels.com/festival_photos123.php3&h=450&w=300&sz=45&hl=en&start=4&tbnid=YcckLYFucai2LM:&tbnh=124&tbnw=82&prev=/images%3Fq%3DLove%2BParade%2Bin%2BBerlin.%2BGermany%26svnum%3D10%26hl%3Den%26lr%3D



TALIAN Section (MAGGIO 2006)



Umbria Jazz 2006

I migliori musicisti del mondo saranno ad Umbria quest'estate. A Perugia, 7-16 luglio, ci sarà una festa indimenticabile.

Quest'anno, i musicisti sono molto famosi. Eric Clapton, Diana Krall, Santana e altri musicisti importanti verranno per cantare sotto la luna sul corso vanucci. Questa festa non è un concerto solo all'aperto. La città e la provincia dell'Umbria sono bellissime. Andate a Perugia quest'estate, ma comprate i vostri biglietti presto!

- Courtesy of Bryan Davidson

VOCABULARY

Vorresti ballare?

- Would you like to dance?

Il ritmo

- the rhythm

Che tipo di musica ti piace?

- What type of music do you like?

Canti bene?

- Do you sing well?

Si! Canto bene!

- Yes! I sing well!

No! Canto malissimo!

- No, I sing terribly!

-Courtesy of Alison Ecker

Musica: Le Verità Supposte di Caparezza

Le Verita' Supposte (Supposed Truths) is Caparezza's second CD release. His songs move from pop-based hip-hop to rock influenced rhythms to truly original beats. He deals out his own unique blend of hip-hop that takes inspiration from everywhere. One song, *Stanco E Sbronzo* (Tired and Wasted) features an accordion riff that literally gives the song a drunken, stumbling feel. You can practically see a drunken Italian hobbling along the cobble streets after one-too-many glasses of wine.

Other Italian influences continue to shine throughout the album, such as *Nel Paese Dei Balordi* (In the Land of the Fools) which is based loosely on the famous children story Pinocchio and the lyrics



Il Secondo Secondo Me (The Second According to Me) that deals with Italy's tumultuous political past. All in all the end product is a CD that can be enjoyed by hip hop aficionados and the uninitiated alike, even those that can't speak *la bella lingua*, Italian.

-Courtesy of Matthew Mislev

NEW!: Pavarotti Watch



This marks our first installment in an ongoing series where we here at Global Talk will keep you updated every month on the happenings of big ol' Papa Pava himself! Everyone's favorite tenor is currently recovering from back injuries and other ailments that have set back his farewell tour of 2006. The 70-year-old's treatment is expected to be finished by the end of this month. In related news, il Giro d'Italia (Tour of Italy), the annual bicycle race through Italy started on May 6th and continues until the 28th of this month. Unfortunately, Pavarotti is not participating this year, much to the chagrin of everyone who enjoys seeing older, heavy set Italian tenors riding bicycles around the breathtaking countryside in a thrilling race to the finish line. Until next time!

-Courtesy of Matthew Mislev

HISTORY: The Mandolin: Mandolins evolved from the Lute family in Italy during the seventeenth and eighteenth centuries, and the deep-bowled mandolin produced particularly in Naples became a common type in the nineteenth century. The original instrument, the mandola (*man* is "almond" in Italian, describing the instrument's body shape), evolved in the fifteenth century from the lute.



-Courtesy of wikipedia.com

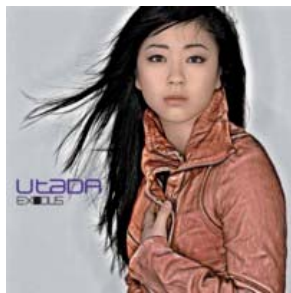


JAPANESE Section 五月(Gogatsu)

二〇〇六

ニュース

This summer, singer Utada Hikaru will embark on her first national tour in 6 years following the release of her fourth original album under the Toshiba-EMI label. This tour has been named "Utada United 2006" and is rumored to contain material from both her Japanese and American careers.



Utada Hikaru Official Website:
<http://www.toshiba-emi.co.jp/hikki/>

Artist Cocco, who made a triumphant return to the music scene after putting her solo activities on hiatus for nearly 5 years, will be releasing her second single since her re-debut on 24th May 2006, nearly 3 months since her first, "onsoku PUNCH". Titled "hi no teri nagara ame no furu", it is supposedly a grand ballad encompassing her love, wishes and prayers, with a 70-member choir backing her.

Tracklisting:

01. hi no teri nagara ame no furu
02. te no naru hou e
03. COMPOSITION A



The single's up for pre-order at most online merchants like CDJapan, neowing and amazon.co.jp.

<http://www.jpoppmusic.com/forums/viewtopic.php?t=62258>

Beyond Boundaries, Feel the Flow

Cultural exchange through music might be the easiest way to relate to different cultures. I would like to introduce a reformed style of music that is very traditional, but mixed with contemporary music in this issue.

The professional *Shakuhachi* player Kinohachi, 35, challenges to break the old image of the flute-type of Japanese traditional instrument. *Shakuhachi* literally means "1.8 feet", which is the standard length of this instrument. *Shakuhachi* are made from the root end of bamboo stalks and shaped like a recorder.

The bamboo flute first came to Japan from China via Korea. The *Shakuhachi*, however, is quite distinct from its continental ancestors; the result of centuries of isolated evolution in Japan. During the medieval period, *shakuhachi* were most notable for their role in the *Fuke* sect of Zen Buddhist monks, known as *komuso* ("priests of nothingness"), who used the *shakuhachi* as a spiritual tool.

Because of this history of *Shakuhachi*, it is popular among the older generation, yet only a few of younger generations, including Kinohachi, engage in succession of the traditional culture.

"The depth of *Shakuhachi* sound and earthy element of this kind of music relate to the quietness in Japanese culture. I paid attention to this element every time I composed *Shakuhachi* sound," Kinohachi said. For maintaining the long *Shakuhachi* tradition, he started creating a new future combining contemporary dance and rock music with the traditional *Shakuhachi* sounds. He begins with solo *Shakuhachi* melody, which might remind you of earth and nature, mixes it with contemporary music and produces an almost indescribable semi-western sound. Euro-sound and *Shakuhachi* are perfectly in tune: Kinohachi has already performed in countries such as Germany, Italy, and Cuba, but his journey has just started.

単語(Vocabulary)

ダンスをしませんか?

* Dansu wo shimasenka?

~Won't you dance [with me]?

あなたはダンスがすごく上手ですよ。

* Anata Wa dansu ga sugoku jyouzu desuyo.

~You are a great dancer!

音楽、歌

* ongaku, uta

~music, song

どんな音楽が好きですか?

* donna ongaku ga suki desuka?

~what kind of music do you like?

*カラオケ

~Karaoke is an abbreviation of "Kara(empty)-orchestra"



http://metropolis.japantoday.com/tokyo/556/music_beat.asp

Kinohachi



MIDDLE EASTERN Section

News Music



The female face of Persian pop in the days before Islamic rule was Googoosh [left], a genuine superstar there with the status of a Madonna or

Janet Jackson. She hasn't performed in public since the revolution. For the first time, an all-female Persian pop group named Silhouett has formed. "We try to bring the Persian music, as far as the old traditional music, and modernize it a little bit so we can connect with the new generation," one band member says. "I don't want our culture, our past to be lost [...] I'm a proud Persian woman. I speak my language. I play my songs. I want to bring it into the international market," says 'Leila'. —Los Angeles [CNN]



-Black Cats Music Group

The curtain may have been raised on a musical revolution in Iran. In February, the Tehran government permitted a pop concert to be held -- the first in 20 years -- as part of the country's observance of the Islamic Revolution's anniversary. Many Iranians were able to enjoy for the first time in public what they'd listened to behind closed doors for decades.

[sources: www.cnn.com]

Beauty of Persian Dance

Quote by Robin Friend

"Like Persian poetry and visual arts, the dance is delicate, intricate, subtle, and full of meaning. Delicate hand movements, gentle upper body undulations, and facial expressions [are] the essential elements of this dance.



Unlike Arabic dance, which emphasizes movements of the hips, or western ballet, where the legs are lifted and feet moved in intricate patterns, the movements of Persian classical dance mostly involve the upper body: the face, head, torso, and hands. Professional dancers may also dance with tea glasses or finger cymbals to mark the rhythm. The movements require extreme flexibility and grace of the upper body and varied facial expressions, including moving both eyebrows independently. Indeed, Persian classical dance emphasizes feeling, rather than movement. The dancer teases the audience with her coquettish glances, and displays a variety of expressions: reluctance, joy, sensuality, pride, and laughter. Of course, the arms move, and turns and small hip movements are part of the style. But movement without expression cannot be considered true Persian style."

[sources: *Habibi*, volume 15, spring edition]

Vocabulary

Featuring this month:

1-FARSI [Iran]



"Would you like to dance?"

1] Mikhahi beraghsi?

"Rhythm"

1] Reng

"Music"

1] Moosighi

"What kind of music do you like?"

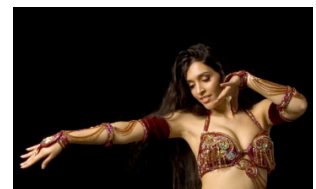
1] Che moosighi ro bishtar doos dari?

Proverb:

"Behesh goftan beraghs goft zamin kajeh"

One blames the slanted floor for why they can't dance.

[There's an excuse for everything]



Zenaida, middle-eastern belly dancer

Events

Monthly Poetry Night

June 4, 6:30-8:30 p.m., Room 187, Cramer Hall, Portland State University, 1721 SW Broadway, Portland, Oregon. Free Admission. All are welcome. For more information, call: 503.725.5214 or visit <http://www.persia.pdx.edu>



Picture
of
Ulanova



Русские фразы и выражения:

By: Эмберли Джонсон и Бриттани Браун

Танцевать (Tants-ye-vat) - To dance

Потанцуем? (Po-tan-tsu-em?) - Would you like to dance?

Ритм (Ritm) - Rhythm

Музыка (Моо-zsi-ka) - Music

Какая музыка вам нравится? (Kakaya moo-zsi-ka vam нрав-itsya?) -
What kind of music do you like?

Women That Influenced 20th Century Russian Ballet

By :Stacey Lennon

Galina Ulanova was born in St Petersburg in 1910. She studied with her mother Maria Romanovna and Agrippina Vaganova at the Leningrad Choreography School. Ulanova graduated in 1928 and danced with the Kirov Ballet until 1944 when she transferred to Bolshoi Theatre. Her impact on both Russian and Western ballet was enormous. Unforgettable are her roles in Giselle, Romeo and Juliet, Sleeping Beauty, Les Sylphides, Fountain of Bakhchisaray and many others. In 1959, she became ballet mistress of the Bolshoi and coached many of the Bolshoi's future stars. As a great Russian ballerina she created magnificent images and incarnated in her dancing the most complicated dramatic collisions and developed the principles and traditions of the Russian school of choreography.

Maya Plisetskaya was born in Moscow in 1925. She studied at the Bolshoi Theatre Ballet School. Plisetskaya became a principal dancer with the Bolshoi Ballet as soon as she joined in 1943 and prima ballerina in 1962. After being excluded for political reasons many years from tours to the West, in 1959 she was finally allowed to join the American tour with the Bolshoi. She had great success in America. Since then she danced widely outside Russia and was a guest artist at the Paris Opéra Ballet in 1961 and 1964. She is Prima Ballerina Assoluta. Plisetskaya's first work as a choreographer was a ballet based on Tolstoy's Anna Karenina using music composed by her husband, the conductor Rodion Schedrin; it was staged in 1972 and filmed in 1974. Plisetskaya's last performance with the Bolshoi was at the age of 64 and she is still considered the number one ballerina from the Soviet era.

Natalia Makarova was born in Leningrad in 1940. She studied at the Kirov Ballet School and joined the Kirov Ballet in 1959. She danced mostly romantic roles in Russia due to her long neck and ethereal qualities. Makarova defected to the West in 1970 and joined the American Ballet Theatre where she won overwhelming acclaim. She has worked closely with the Royal Ballet in London and was the frequent partner to British star Anthony Dowell. Her choreographic works include restaging the "White Act" in La Bayadere and reviving a lost act from Marius Petipa's original choreography. This new act in the ballet premiered with American Ballet Theatre, the first company to acquire the work. In 1989 Makarova was the first artistic exile to be invited back to the USSR and she danced her final performance on the stage of the Kirov Theatre.

Katyusha: A Famous Song of the Soviet Era

By: Clara Leon

Many songs were written in the Soviet era to inspire the people and give glory to the USSR. One particularly famous song is "Katyusha," a song written by Blanter and Isakovskiy during WWII. The song speaks of a young girl, Katyusha, dreaming of her love, who is off fighting on the front. Although it is not technically a folk song, it has the structure of a traditional folk song. For example, the song begins with a depiction of nature that then is related to the feelings of the characters, a traditional style in Russian folk music. Katyusha was so popular that it even gave the name to Soviet rocket launchers used during the war! Now it has begun to be considered a folk song of sorts and can be heard on both CDs of the Red Army choir and folk ensembles.



CANDINAVIAN Section (May 2006)

News

Railway Warehouses in Helsinki Catch Fire After Clash Between Police and Activists



A railway warehouse caught fire in Helsinki after May Day (April 30th) celebrators began setting fire to debris, which was soon to be removed along with the buildings, for a remodel. Riot police attended to the situation, which only escalated with their arrival. There is no clear evidence who was responsible for the fires, while investigations are still underway.

Paul Quillen Adjusted from <http://www.hs.fi/>

Musik

Cornelis Vreeswijk is God, or Gud?

I was living in San Francisco with two Swedish roommates I had befriended at the university I was attending. One day one of them came to me and said, "I have this musician I have to show because I know you'll love his music. "Okay," I said.

This was my introduction to Cornelis Vreeswijk. A fine day in my personal history. His

Musical styles span jazz, folk, rock, Latin music and traditional style ballads and folk pieces topped nicely by lyrical eloquence, ingenuity and prowess. Cornelis was a poet and pioneer, inspired by American music (Johnny Cash for example) and his travels in Latin America and elsewhere. He and his family immigrated from the Netherlands during World War II to escape the Nazi occupation, and not only did he learn Swedish, he left a mark on the language, weaving in his own style and poetic flexibility. His lyrics range from intelligent local and global political commentary during the sixties and seventies, to the traditional topics of love, sex, pain, alcoholism, and family.



CORNELIS VREESWIJK Personal Management: METERHORNEN BOKSÖREN AB STOCKHOLM SVENSKEN 17 EXCLUSIVELY ON

Described as a "Troubadour," a term for traveling performers during the Middle Ages, the title was resurrected during the sixties and seventies to include Cornelis and others such folk style singers as Evart Taube. Suitable to this style, Cornelis recorded songs by Carl Micheal Bellman, a composer from

Some Useful Phrases

Ska vi dansa? - Shall we dance?

Rytm - Rhythm

Musik – Music

Vilken sort musik tycker du om?
- What kind of music do you like?

Jag vill dansa i neon – I want to dance in the neon (lights that is; This is a lyric from a song entered by Sweden into the Eurovision contest.)

the late 1700's who sang about the festivities of drinking philanderers. Cornelis' own songs carry a touch of the same style and content, sometimes following around a number of indulgent characters on their escapades, but never far from more emotionally gripping and poetically embellished content. He also released a moving album of Victor Jara songs, a Chilean singer/activist, beaten to death following the placement of Augusto Pinochet to power.

At the top of the list for lyrical content with the likes of Bob Dylan and Woody Guthrie, though far more interesting musically, Cornelis is a treat lost to the wider world, as his songs are sang in Swedish and Dutch. His albums are also virtually impossible to find in the U.S. so you may need friends in Holland or Sweden to send you a copy. Or you can locate some geek like me, and perhaps I can help you out... Perhaps. Paul Quillen



PANISH Section

(mayo 2006)

NOTÍCIAS

Bush Pans Spanish "Star-Spangled Banner"

The "Star-Spangled Banner" debuted last month with a new Latin beat and Spanish lyrics but it did not win a glowing review from Pres. George W. Bush, who said the cherished national anthem should be sung in English.

Latin American artists recorded "Nuestro Himno" (Our Anthem) to stir immigrants to turn out for a national boycott and marches for rights across the country on May 1. They also stirred up the ire of those who see it as further polarizing Americans. One Internet columnist dubbed it "The Illegal Alien Anthem."

Bush told reporters at a White House Rose Garden news conference that "the national anthem ought to be sung in English. And I think people who want to be citizens of this country ought to learn it in English. They ought to learn to sing the national anthem in English."

The artists on the song include Gloria Trevi, Ivy Queen and Wyclef Jean. The idea of translating the U.S. national



April rally for immigrants in Washington D. C.

Interestingly, this isn't the first Spanish version of the anthem. The U.S. Bureau of Education actually paid for a Spanish translation of the song in 1919. It was titled *La Bandera de Las Estrellas*, according to the original sheet music, which can be found on the Library of Congress website. *Reuters and ABC News*



The Immigration Station

Below are a variety of artists who have decided to tackle the question of immigration.

Ricardo Arjona

Mojado

Si el norte fuera sur Extranjero

Mana

Pobre Juan

Manu Chao

Clandestino

El viento

Gloria Estefan

Mi tierra

Los Tigres del Norte

Santo de los mojados

Mujeres de Juarez

Celia Cruz

Cuando sali de Cuba

Source: FLTEACH

VOCABULARIO

Shall we dance? - ¿Quieres bailar?

Rhythm - El ritmo

Music - La música

What kind of music do you like? - ¿Qué tipo de música prefieres?

To play dumb - no entender uno la música

EVENTOS

Tertulia at UO

Spanish speakers of all levels meet Wednesdays from 3:30 – 5:00 at the Buzz in the lower level of the EMU.

Intercambio

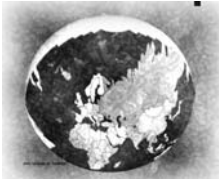
2nd and 4th Thursdays of the month, 6:30 - 8PM. Join people of all ages making friends and conversation at Intercambio conversation circles at the Eugene Public Library.

Salsa Dancing

Saturdays at Cozmic Pizza, \$5 includes intro dance lesson, 8th and Charnelton. Salsa dance competition on Sat. May 20. Class at 8:30, open dance at 9:30 and competition at 11

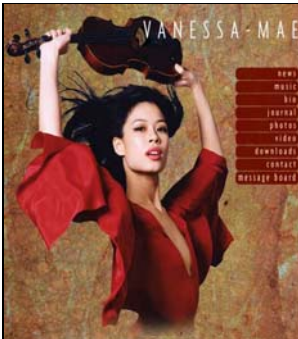
2006 Latin American Film Festival

Dreams and Nightmares:
Latin America in the 21st Century
Thursdays through June 1,
240A McKenzie Hall, 7 pm
Schedule of free films
<http://las.uoregon.edu/>



Around the World

May 2006

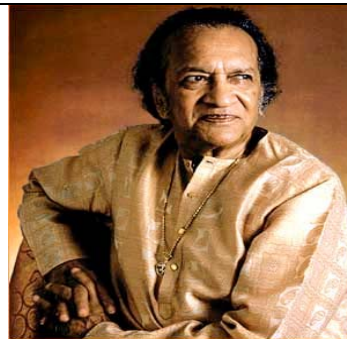


"Violin playing is a physical art with great traditions behind it... Beethoven and Beatles, Mozart and Michael Jackson, Paganini and Prince - I like them all."

Vanessa-Mae was just in her mid-teens when she shattered the mold of the classical virtuoso with the release of her first fusion album *The Violin Player*, forging a new style that has made her a multi-million-selling worldwide phenomenon and the breakthrough artist who virtually defined the fusion of classical and pop that became known as crossover. Now she makes her Sony Classical debut and marks a new musical direction with the release of *Choreography*, a highly original album that celebrates dance rhythms from around the world. Original pieces and fresh arrangements have been created for the album by the Oscar-winning Vangelis, Bill Whelan of Riverdance, Indian film composer A.R. Rahman (the musical *Bombay Dreams*) and Tolga Kashif (*The Queen Symphony*), amongst others.

Born in Singapore on October 27, 1978 - she shares a birthday with the first international violin superstar, Niccolò Paganini - Vanessa-Mae moved to London with her family when she was four, began classical violin studies the following year and made her professional debut on the international stage at the 1988 Schleswig-Holstein Festival in 1988, the same year she made her concerto debut in the U.K. with London's Philharmonia Orchestra. Shanghai.

Beyond the bounds of typical concert venues, Vanessa-Mae is constantly bringing music to new places and new people. She was the first foreign performer invited to play the U.S. national anthem at Wrigley Field and Comiskey Park in Chicago. She was the only foreign artist invited by the Chinese to perform at the pivotal moment of Reunification of Hong Kong to China at midnight. Source: <http://www.vanessa-mae.com/>



Sitar virtuoso Pandit Ravi

Shankar, often lauded for pioneering collaborations with musicians from the West, does not identify with the fusion music of today. "I was never involved in fusion music as it is understood today." The maestro, christened the "Father of world music" by the late Beatle George Harrison, felt fusion music of today was more of a commercial attraction, a gimmick. "But I do agree there are many brilliant musicians doing a lot of good work in the area." The sitarist, who has popularised a number of Carnatic ragas like Charukesi, Janasammadhini, Keerawani, Malayamarutam and Revati (which he called Bairagi), was awarded the Bharat Ratna, India's highest civilian honour, in 1999. The maestro had mixed views on the future of classical music. He maintained that while audiences for classical music was not diminishing sponsorships are. "Until two years ago, lots of big business houses did sponsor classical music concerts. The trend has slowed down in the recent past and that's what scares me." While he lauded the government's role in patronizing classical music over the years, he felt more business houses should come forward to sponsor performances.

Source: http://www.ravishankar.org/bio_frame.html



Balinese music can be compared to Javanese music, especially that of the pre-Islamic. During that time, Javanese tonal systems were imported to Bali. Balinese gamelan, a form of Indonesian classical music, is louder, swifter and more aggressive than Javanese music. Balinese gamelan also features more archaic instrumenta-tion than modern Javanese gamelans. Balinese instruments include bronze and bamboo xylophones. Gongs and a number of gong chimes, are used, such as the solo instrument trompong, and a variety of percussion instruments like cymbals, bells, drums and the anklung (a bamboo rattle). There are two sizes of bamboo flutes, both used in theatrical music, and a rebab (two-stringed spike fiddle). Modern forms of Balinese gamelan include kebyar, an energetic style played by clubs, which generally compose their own music.

Kecak (pronounced: "KEH-chahk") a form of Balinese music drama, originated in the 1930s and is performed primarily by men. Also known as the Ramayana Monkey Chant, the piece, performed by a circle of 100 or more performers wearing checked cloth around their waists, percussively chanting "cak", and throwing up their arms, depicts a battle from the Ramayana where monkeys help Prince Rama fight the evil King Ravana. Wayan Limbak popularized the dance by traveling throughout the world with Balinese performance groups. These travels have helped to make the Kecak famous throughout the world

Source: <http://wikipedia.org>