



JAFFNA
MUSIC
FESTIVAL
2011



JAFFNA
MUSIC
FESTIVAL
2011



RIKSKONSERTENE
CONCERTS NORWAY

Aru Sri
ART THEATRE



THE JAFFNA MUSIC FESTIVAL 2011
A CELEBRATION OF TRADITIONAL FOLK ART-FORMS
25th 26th & 27th March at the Jaffna town municipal grounds

Funded By:

Royal Norwegian Embassy
United States Agency for International
Development (USAID)

Implemented By:

Sewalanka Foundation
Concerts Norway
Aru Sri Art Theatre

Media Partners:

Rupavahini Corporation
Channel Eye
NethraTV
Sooriyan FM

Printed Programme

PROFILE TEXTS: Sewalanka Staff,
K. Navadharshini, Swastika Arulingam
& Aloka Weerasekara
DESIGN & LAYOUT: Asvajit Boyle
PHOTOGRAPHY: Twiggy Wijesinghe

DISCLAIMER:

The organisers will not be liable for any changes made to the Festival programme or participating groups since time of going to print.

CONTENTS

06 WELCOME

14 FESTIVAL PROGRAMME

20 FESTIVAL MAP/HUT PLAN

44 TRADITIONAL SRI LANKAN GROUPS

67 CONTEMPORARY SRI LANKAN GROUPS

73 INTERNATIONAL GROUPS

76 VIEWS OF JAFFNA







NORWEGIAN EMBASSY

MESSAGE FROM THE NORWEGIAN AMBASSADOR

IT IS WITH GREAT PLEASURE THAT I PEN THESE WORDS for the programme of the Music Festival in Jaffna.

Jaffna Music festival is an activity supported by the ongoing Norway-Sri Lanka Music Cooperation. One goal of the Cooperation is to stimulate the rich and varied musical performing arts in Sri Lanka. Performing and learning opportunities are provided for musicians, students and audiences. Increasing interactions with the international music scene is given priority. Numerous activities are going on under the umbrella of the programme, including exchange of musicians between our countries. Last year we supported the Galle Music Festival. Youth bands from all over the country participated in the cultural and musical exchange. The festival provided access and opportunities for young local musicians to link with each other and with international musicians.

Exchange of knowledge and competence development are important pillars of the Norway-Sri Lanka Music Cooperation. The Norwegian Embassy has had the pleasure of cooperating with well-known and highly respected artists from Sri Lanka, many whom also have visited Norway as part of the music cooperation.

Music is a unique means of expression that transcends language barriers. Through music and performances people can experience, understand and learn; together. The exchange between musicians, composers and the audience inspires and moves us; it teaches us the importance of interaction, tolerance, mutual respect, harmony and trust. Culture and music promote understanding and further cooperation.

I am looking forward to see the performances of the Sri Lankan groups from Jaffna and from different parts of the country as well as the international groups from India, Nepal, Palestine, South Africa and my country Norway. I strongly believe that the Jaffna Music festival will be a colourful one that bring people together.

We at the Norwegian Embassy are happy to support this festival. Let me also express our thanks to U.S. Embassy Colombo for supporting this event with us. I wish to express my appreciation also to Sewalanka Foundation, AruSri Art Theatre and the Board Members of the Norway-Sri Lanka Music Cooperation as well as Concerts Norway for organizing this event.

Hilde Haraldstad
Ambassador





MESSAGE FROM THE AMERICAN AMBASSADOR

WE ARE DELIGHTED TO SUPPORT THE JAFFNA MUSIC FESTIVAL 2011—an event that will bring together a diverse group of performers from Sri Lanka and abroad. From March 25th - 27th, Tamil, Muslim and Sinhalese folk music and dance performers from every region in Sri Lanka will be joined by international folk groups to celebrate their unique and diverse musical expressions.

Sri Lanka has a rich history rooted in a tradition of shared cultural experiences across communities. The end of the conflict has provided a renewed opportunity to enliven such exchange. In fact, we recently opened an American Corner in Jaffna in order to increase these exchanges and better connect the citizens there with the rest of Sri Lanka and with the world.

Now more than ever, we believe the Jaffna Music Festival provides a window of opportunity to promote reconciliation within Sri Lanka through music, arts and drama. For the first time in the North in over thirty years, performers and concert-

goers from around Sri Lanka will travel to Jaffna in a spirit of unity to participate in this wonderful exchange. Exhibition stalls will provide Sri Lankans and international visitors a chance to learn about life in other villages, to view folk art from artisans and to purchase locally produced products from local vendors.

The United States is pleased to join this collaborative effort initiated through the Norway-Sri Lanka Music Cooperation together with Sewalanka Foundation. Music transcends language to express shared, core human emotions such as love, happiness, loss and hope. Thank you to all who invested time, energy, creativity and passion into this event. We are confident the Jaffna Music Festival will be a foundation for continued cultural exchanges between Sri Lankans from all regions.

Patricia A. Butenis

Ambassador of the United States of America



RIKS KONSERTE NE
CONCERTS NORWAY

MESSAGE FROM CONCERTS NORWAY

CULTURE IS A NECESSITY FOR THE DEVELOPMENT of the human race and the communication skills between peoples. Cultural experiences together with other people create a base for human contact. Within the area of cultural expressions, music has shown to have unique possibilities to create contact and understanding between people from different cultures. All cultures have their own musical expressions, their own styles of music and their characteristic instruments. But all music also has roots that touch and even cross the roots of other musical expressions. And this is exactly what makes music so exciting and touching – wherever you may be in this world.

Music is one of the most effective media for a society to tell its story and relate its traditions. Most societies want to preserve their musical roots, as they play an important part in fostering pride and dignity among their people. A nation is best

known through its folk art. Simple, natural and free from inhibitions just like its people are. Folk music represents something in all of us that stems from the core values of the very country we roam.

In the past years the music arenas have changed, and music traditions from the whole world meet far more often than before. It seems to be more important than ever to create meeting places where musicians meet and audiences get exposed to art expressions from different cultures. This creates nearness and understanding among people. From March 25-27, Jaffna will be such a meeting place, uniting people from various communities in Sri Lanka and musicians from Norway, India, Nepal, Palestine and South Africa. I wish you all good luck with this important event! Greetings from Concerts Norway

Tom Gravlíe
Director of International Cooperation





MESSAGE FROM THE SEWALANKA CHAIRMAN

SRI LANKA HAS A GREAT HISTORY OF ARTS, DANCE, AND MUSIC that is deeply interconnected with our history, our culture, and our religious traditions. Historically, Sinhala and Tamil-speaking communities shared their art forms with each other. We invited friends and neighbors as special guests for our performances, ceremonies and festivals. These cultural exchanges have been damaged by nearly three decades of war. A generation has missed the opportunity to fully experience our special inheritance and celebrate our diversity. It is important for the future of Sri Lanka that we do not lose these traditions. Art, dance, and music can bring us together in a way that surpasses current language barriers.

This is the reason that Sewalanka de-

cidated to work with Concerts Norway on this music cooperation. We have seen the contribution they have made to the arts in places like India, Nepal, and South Africa, and we hope to see a similar revival in Sri Lanka. In 2009, we had the first Galle Music Festival with music groups from all over the island. It was greatly enjoyed by arts-loving people throughout the South. This year, we are excited to have the music festival in the historic and culturally important city of Jaffna. We are very pleased to be a part of this great initiative and hope that the 2011 Jaffna Music Festival will be a great success.

Harsha Kumara Navaratne
Chairman, Sewalanka



MESSAGE FROM ARU SRI ART THEATRE

THE JAFFNA MUSIC FESTIVAL, a celebration of traditional folk art forms, shall showcase the multifarious traditional folk music and dance performances from around the island with groups representing all ethnic/religious communities. The festival celebrates, the diverse traditional folk arts of Sri Lanka, preserved by the indigenous folk artists over generations.

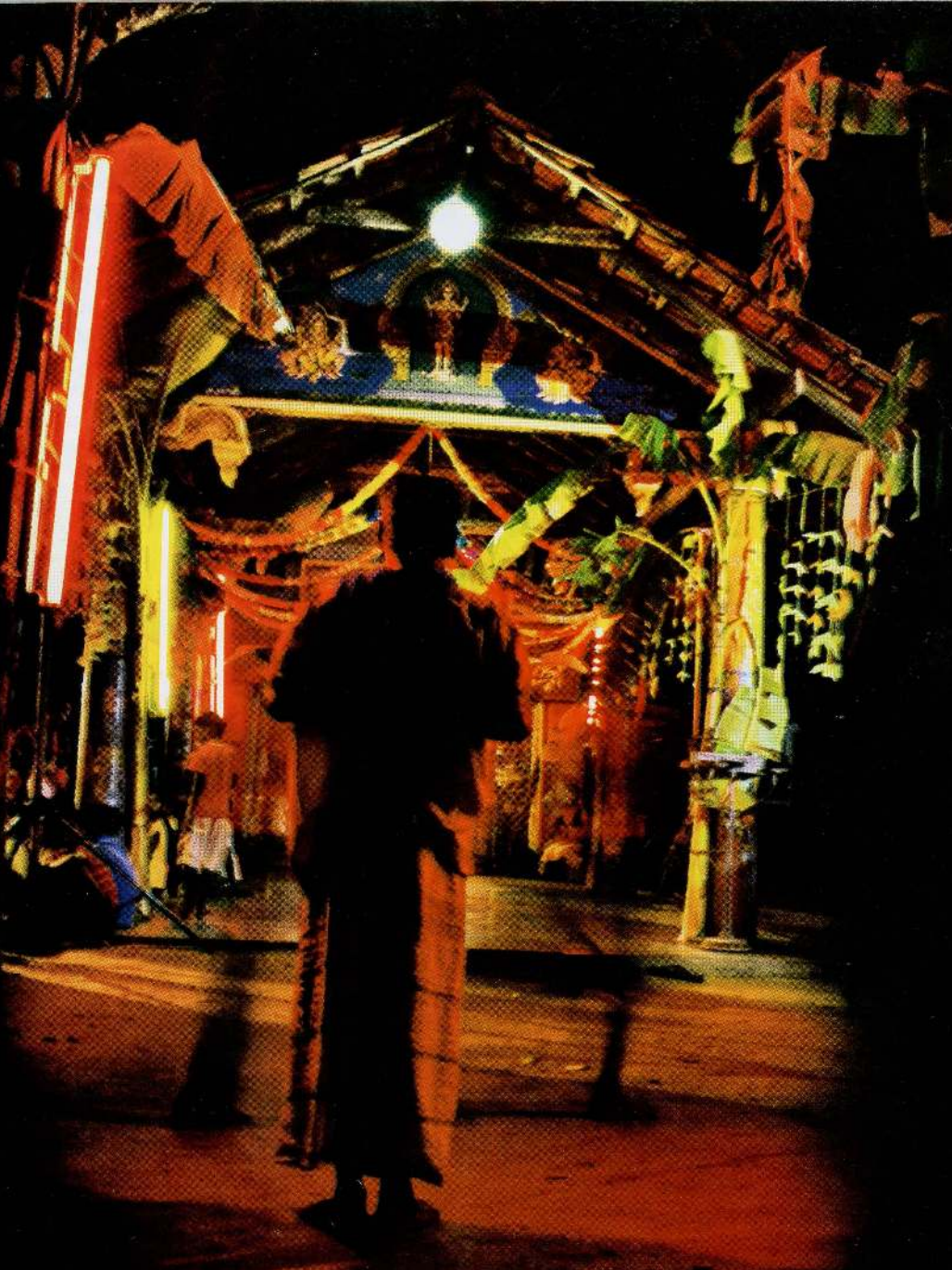
It would certainly be an occasion to celebrate for eternity as a rare combination of traditions and as a precious and rare event for those searching for heritage details. To add to the exciting line-up of authentic folk artists from around the island, the festival will also feature performances of International folk music groups, from Norway, India, Nepal, Palestine and South Africa. This rare participation of regional and international artists will certainly be inspirational to the local participants and audiences as well as the foreign cultural ensembles. The focus of the festival on cultural heritage will undoubtedly enlighten and educate the younger generations and provide an opportunity for the young to document and preserve the cultural traditions for generations to come.

The Jaffna Music Festival, is a follow up of the Galle Music festival of 2009 which brought together the young music groups in a competition organized to select the best music band of the year. The build up to this year's music festival consisted of a series of village performances leaving a long lasting impact on the people particularly the youth in the country. Those village events proved to be excellent opportu-

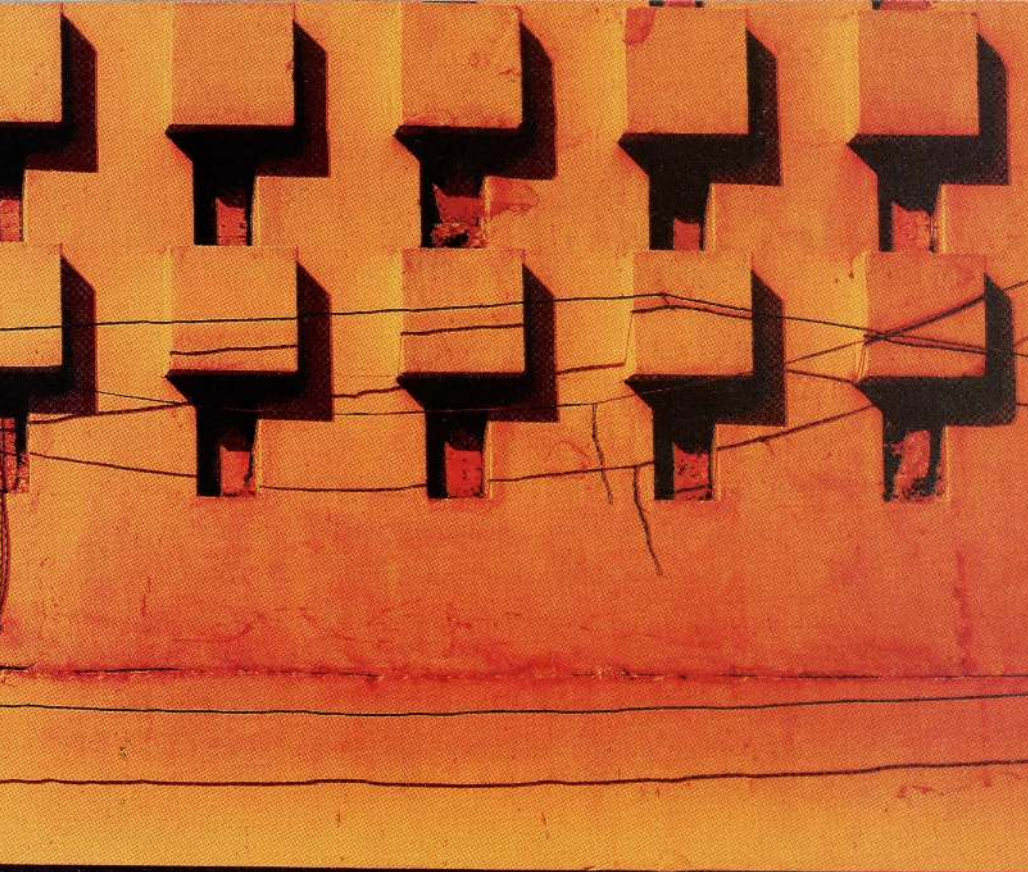
nities for the sharing, merging, and the revival of our traditional heritage. This year's the Jaffna Music Festival championing the multi-ethnic and multi-cultural identities of Sri Lanka, is certainly a timely event that would go a long way to rejuvenate, resurrect and preserve the 'nearly dying' traditional art forms. A Nation is best known through its folk arts, for they form the core and quintessence of its culture. Folk music and dance are forms of spontaneous expressions of the people's feelings of joy and sorrow, hopes and aspiration and disappointments. The simple, natural, and the unsophisticated become entwined through the amazingly similar language of music going beyond barriers and borders to create that utopian one world of music. We are at the threshold of change and to hold this festival, at the age old traditional hub of the Yazhpana culture, will definitely restore Jaffna to its former pristine glory, as the capital of the Yazhpana Arts. This Festival, became a reality, under the music cooperation supported by the Royal Norwegian Embassy, and Concerts Norway, the project owner I wish to express my appreciation to the organizations mentioned above for their unstinting support. Let me thank Sewalanka Foundation the implementing partner in Sri Lanka for their support rendered through an efficient Sewalanka festival team.

Kalasuri. Arunthathy Sri Ranganathan
*Artistic Director for Music Cooperation
between Norway and Sri Lanka*

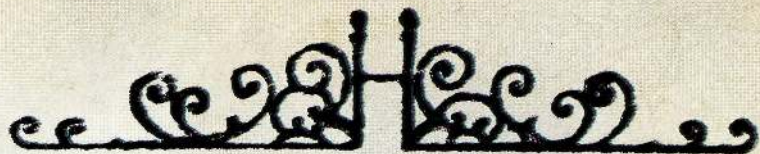








FESTIVAL PROGRAMME



JAFFNA MUSIC FESTIVAL 2011

The Jaffna Music Festival will be held on the 25th, 26th and 27th of March 2011 paving the way for a biannual event held in the historic city of Jaffna. This year, the festival will bring together a variety of traditional folk music and dance performances from around the island, with groups representing different ethnic communities and regions of Sri Lanka along with performances from international folk groups from India, South Africa, Nepal, Palestine and Norway. The Festival unfolds in the setting of a folk-village camp where different artists, both local and international, will lead simultaneous performances from **Friday to Sunday 9.00a.m. – 1.00p.m.** followed by a **main stage performance from 4.00 p.m. – 10.00 p.m. daily.** To further engage and educate Festival-goers, the different folk artists will lead exhibition stalls discussing and showcasing the rich history and diversity of each folk form. The Jaffna Music Festival is the sister event of the biennial Galle Music Festival started in the year 2009.





Day 1 - Friday 25th March 2011

MAIN STAGE PROGRAMME | (4:00pm - 10:00pm)

- 4:00pm - 4:30pm | **Welcome**
- 4:30pm - 5:00pm | **Vasanthan Koothu (KADDUWAN) pg. 59**
- 5:00pm - 5:30pm | **Manganiar Group (INDIA) pg. 73**
- 5:30pm - 6:00pm | **Sabaragamuwa Bali (SABARAGAMUWA) pg. 52**
- 6:00pm - 6:30pm | **Ulavar Nadanam (VAVUNIYA DISTRICT) pg. 64**
- 6:30pm - 7:00pm | **Tindra (NORWAY) pg. 75**
- 7:00pm - 7:30pm | **Rohana Beddage (HORANA) pg. 68**
- 7:30pm - 8:00pm | **Sabreen Association (PALESTINE) pg. 76**
- 8:00pm - 8:30pm | **Karakam (AMBAN) pg. 58**
- 8:30pm - 9:00pm | **Kohomba Kankaariya (TELDENIYA) pg. 46**
- 9:00pm - 9:30pm | **Sibikwa (SOUTH AFRICA) pg. 77**
- 9:30pm - 10:00pm | **Isai Nadagam: Poothathambi (ALVAI) pg. 61**



DAYTIME PERFORMANCES | (9:30am - 01:00pm)

- | | |
|--|--|
| 09:30am - 10:00am Rookada 07 | 11:00am - 12:00pm Kali Kambattam 05 |
| 09:30am - 10:30am Bharta, Dangol & Durga 05 | 11:00am - 12:00pm Isai Nadagam 12 |
| 09:30am - 10:30am Upcountry Dancing 17 | 12:00pm - 01:00pm Kohomba Kankaariya 08 |
| 09:30am - 10:30am Vashanthan Koothu 05 | 12:00pm - 01:00pm Kolam 04 |
| 09:30am - 10:30am Ulavar Nadanam 15 | 12:00pm - 01:00pm Sibikwa 05 |
| 11:00am - 12:00pm Manganiar Group 05 | 12:00pm - 01:00pm Karakam 16 |

05-16 Denotes the but number of the performance venue. Refer to event plan on pgs 20-21 for more information.

Day 2 - Saturday 26th March

MAIN STAGE PROGRAMME | (4:00pm - 10:00pm)

- 4:00pm - 4:30pm | **Upcountry Dancing & Traditional Folk Songs** (KANDY) *pg. 45*
- 4:30pm - 5:00pm | **Paparavaham Koothu** (CHULIPURAM) *pg. 54*
- 5:00pm - 5:30pm | **Kali Kambattam** (AKKARAIPATTU) *pg. 47*
- 5:30pm - 6:00pm | **Bharta, Dangol & Durga** (NEPAL) *pg. 74*
- 6:00pm - 6:30pm | **Parai Melam** (BATTICALOA) *pg. 62*
- 6:30pm - 7:00pm | **Saman Panapitiya & Mathra** (COLOMBO) *pg. 69*
- 7:00pm - 7:30pm | **Then Paangu** (MURUNGAN)
- 7:30pm - 8:00pm | **Sabreen Association** (PALESTINE) *pg. 76*
- 8:00pm - 8:30pm | **Villu Paatu** (ACHCHUVELI) *pg. xx*
- 8:30pm - 9:00pm | **Daha Ata Sanniya** (DENIPITIYA) *pg. 51*
- 9:00pm - 9:30pm | **Manganar Group** (INDIA) *pg. 73*
- 9:30pm - 10:00pm | **Sinthunadai Koothu** (NEERVELEI) *pg. 56*



DAYTIME PERFORMANCES | (9:30am - 01:00pm)

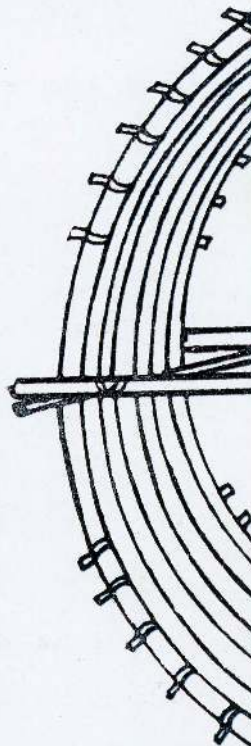
- | | |
|--|--|
| 09:30am - 10:30am Kaaman Koothu ⁰¹ | 10:30am - 12:00pm Sabreen Association ⁰⁵ |
| 09:30am - 10:30am Bharta Dangol & Durga ⁰⁶ | 10:30am - 12:30pm Kaffer Manja ⁰³ |
| 09:30am - 10:30am Daha Ata Sanniya ⁰⁴ | 12:00pm - 01:00pm Paparavaham Koothu ¹⁰ |
| 09:30am - 10:30am Tindra ⁰² | 12:00pm - 01:00pm Sibikwa ¹² |
| 11:00am - 12:00pm Villu Paatu ¹⁰ | 12:00pm - 01:00pm Sinthunadai Koothu ¹² |

¹⁰ Denotes the hut number of the performance venue. Refer to event plan on pgs 20-21 for more information.

Day 3 - Sunday 27th March

MAIN STAGE PROGRAMME | (4:00pm - 10:00pm)

- 4:00pm - 4:30pm | **Rookada** (AMBALANGODA) pg. 50
- 4:30pm - 5:00pm | **Kappal Paatu** (NAAGAR KOVIL) pg. 57
- 5:00pm - 5:30pm | **Bharta, Dangol & Durga** (NEPAL) pg. 74
- 5:30pm - 6:00pm | **Murugan Thirunadanam** (PULOPPALAI) pg. 63
- 6:00pm - 6:30pm | **Kolam** (MIRISSA) pg. 49
- 6:30pm - 7:00pm | **Kaaman Koothu** (NORWOOD) pg. 53
- 7:00pm - 7:30pm | **Tindra** (NORWAY) pg. 75
- 7:30pm - 8:00pm | **Prof. Maunaguru & Troupe** (BATTICALOA) pg. 67
- 8:00pm - 8:30pm | **Kaffer Manja** (SIRAMBI ADIYA) pg. 48
- 8:30pm - 9:00pm | **Parai Melam** (BATTICALOA) pg. 62
- 9:00pm - 9:30pm | **Sibikwa** (SOUTH AFRICA) pg. 77
- 9:30pm - 10:00pm | **Kovalan Koothu** (MULLIAVALLAI) pg. 55



DAYTIME PERFORMANCES | (9:30am - 01:00pm)

- | | |
|--|---|
| 09:30am - 10:30am Kovalan Koothu ⑬ | 11:00am - 12:00pm Tindra ⑬ |
| 09:30am - 10:30am Then Paangu ⑯ | 11:00am - 12:00pm Kappel Paatu ⑮ |
| 09:30am - 10:30am Prof. Maunaguru ⑯ | 12:00pm - 01:00pm Sabaragamuwa Bali ⑮ |
| 11:00am - 12:00pm Sabreen Association ⑯ | 12:00pm - 01:00pm Manganier Group ⑮ |
| 11:00am - 12:00pm Parai Melam ⑪ | 12:00pm - 01:00pm Murugan Thirunadanam ⑮ |

⑮ Denotes the hut number of the performance venue. Refer to event plan on pgs 20-21 for more information.



06

SARAGAMITWA
BALI

05

INTERNATIONAL/
CONTEMPORARY
GROUPS

07

ROOKADA

08

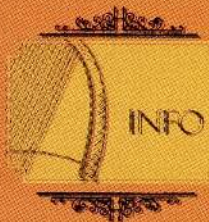
KOHOMBA
KANKARIYA



PRESS

09

IHN PAANGI



INFO

10

VASANTHAN KOO THU
& VILU PATTU

11

PARAI MELAM



12

SINTHUNADAI
KOO THU &
ISSAI NADAGAM
POOTHATHAMBI

13

KATTIR
MANJA

ENTRANCE

04

DAHA ATA
SANNIYA
& KOLAM

03

KALI
KAMBATTAM

02

MURUGAN
THIRUNADANAM

01

KAAMAN
KOOTHU

VIP SEATING

DANCEERS ADA



**MAIN
STAGE**

14

INTERNATIONAL
CONTEMPORARY
GROUPS

15

ULAVAR
NADANAM

16

KARHAM &
KAPPAL PAATU

17

LIP COUNTRY
DANCING



18

KOVALAN
KOOTHU





நிகழ்ச்சிக் கொண்டாட்டம்



யாழ்ப்பாண இசைவிழா 2011

யாழ்ப்பாண இசைவிழா 2011 பங்குனி மாதம் 25ஆம், 26ஆம், 27ஆம் திகதிகளில் நடைபெறும். இது சரித்திர பூர்வமான யாழ்மண்ணில் இரண்டு ஆண்டுகளிற்கு ஒரு முறை நிகழும் வகையில் ஒழுங்குபடுத்தப்பட்டுள்ளது. இவ்விழாவில் பலதரப்பட்ட பாரம்பரிய இசை, நடன நிகழ்வுகள் இலங்கையில் உள்ள பல பாகங்களில் இருந்தும் பல்லின மக்களினாலும் வழங்கப்பட உள்ளது. உள்நூர் கலைஞர்களுடன் இந்தியா, தென்ஆபிரிக்கா, நேபாளம், பலஸ்தீனம், நோர்வே ஆகிய சர்வதேச நாடுகளில் இருந்தவரும் கலைஞர்களின் கிராமிய வடிவங்களும் இடம்பெற உள்ளன. கிராமிய சூழமைவோடு இடம்பெற இருக்கும் இவ்விழாவில் உள்நாட்டு, சர்வதேச கலைஞர்கள் காலை 9மணி முதல் மதியம் 11மணி வரை இந்நிகழ்வுகளை நிகழ்த்துவர். மாலை 4மணி தொடக்கம் இரவு 10மணி வரை பிரதான மேடையில் இக்கலை நிகழ்வுகள் நடைபெறும். இவ்விழாவானது பார்வையாளருக்கு கிராமியபாரம்பரிய அறிவை தருவதோடு, வேறுபட்ட கிராமிய கலை வடிவங்களின் கலைநுட்பத்தை செயன்முறை விளக்கம் மூலம் அறியக்கூடிய வகையிலும் அமைக்கப்பட்டுள்ளது. இவ்விசை விழாவானது 2009 ஆம் ஆண்டு காலியில் நடைபெற்ற இசைவிழாவின் தொடர் நிகழ்வாக இரண்டு ஆண்டுகளுக்கு ஒருமுறை மலரும்.





தினம் 1 - மார்ச் மாதம் 25ம் திகதி வெள்ளிக்கிழமை

பிரதான மேடை நிகழ்வுகள் | (மாலை 4:00 - இரவு 10:00)

- 04:00 - 04:30 | வரவேற்புரை
- 04:30 - 05:00 | வசந்தன்சூத்து (கட்டுவன்)
- 05:00 - 05:30 | மங்களியார் குழு (இந்தியா)
- 05:30 - 06:00 | சிந்துநடைக் கூத்து (நீர்வேலி)
- 06:00 - 06:30 | உழவர் நடனம் (வவுனியா மாவட்டம்)
- 06:30 - 07:00 | டின்றா (நோர்வே)
- 07:00 - 07:30 | ரோஹன பத்தகே (ஹோரன்)
- 07:30 - 08:00 | சப்ரின் அசோசியேசன் (பலஸ்தீனம்)
- 08:00 - 08:30 | கரகம் (அல்வன்)
- 08:30 - 09:00 | கொஹொம்ப கங்காறிய (தெல்தெனிய)
- 09:00 - 09:30 | சிபிக்வா (தென் ஆபிரிக்கா)
- 09:30 - 10:00 | இசை நாடகம்: பூதத்தம்பி (அல்வாய்)



பகல்நேர நிகழ்வுகள் | (காலை 9:30 - மதியம் 01:00)

- | | |
|--|---------------------------------|
| 09:30-10:30 றாகட ❶ | 11:00-12:00 பஹ்மேனம் ❷ |
| 09:30-10:30 டர்லோல் மற்றும் சூர்க்கா ❸ | 11:00-12:00 இசை நாடகம் ❹ |
| 09:30-10:30 மலைநாட்டு நடனம் ❺ | 12:00-1:00 கொஹொம்ப கங்காறிய ❻ |
| 09:30-10:30 வசந்தன்சூத்து ❻ | 12:00-1:00 கோலம் ❼ |
| 09:30-10:30 உழவர் நடனம் ❽ | 12:00-1:00 சிபிக்வா ❽ |
| 11:00-12:00 மங்களியார் குழு ❾ | 12:00-1:00 கரகம் ❻ |

❶ இலையங்கு நிகழ்ச்சிகளை இடத்து குறிக்கும் மேலதிக விவரங்களுக்கு தகவற்சி திட்டத்தின் 30-31ம் பக்கங்களை பார்க்கவும்.

தினம் 2 - மார்ச் மாதம் 26ம் திகதி சனிக்கிழமை

பிரதான மேடை நிகழ்வுகள் | (மாலை4:00-இரவு10:00)

பி.ப4:00 - பி.ப4:30 | மலைநாட்டு நடனம் மற்றும் பாரம்பரிய நாட்டுப்புற பாடல்கள் (வறக்காப்பொல)

பி.ப4:30 - பி.ப5:00 | பப்பிரவாகம் கூத்து (சுழிபுரம்)

பி.ப5:00 - பி.ப5:30 | களி கம்பாட்டம் (அக்கரைப்பற்று)

பி.ப5:30 - பி.ப6:00 | என்.பி.டங்கோல் மற்றும் துர்க்கா .பி.கே (நேபாளம்)

பி.ப6:00 - பி.ப6:30 | பறைமேளம் (மட்டக்களப்பு)

பி.ப6:30 - பி.ப7:00 | சமன் பணபிற்றிய மற்றும் மாத்ரா குழுவினரும் (கொழும்பு)

பி.ப7:00 - பி.ப7:30 | தென்பாங்கு (முருங்கன்)

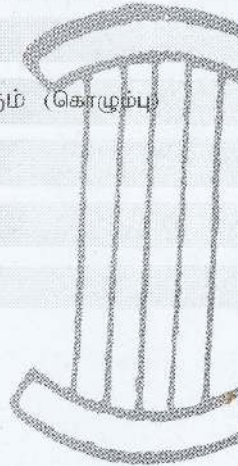
பி.ப7:30 - பி.ப8:00 | சப்றின் அசோசியேசன் (பலஸ்தீனம்)

பி.ப8:00 - பி.ப8:30 | வில்லுப்பாட்டு (அச்சவேலி)

பி.ப8:30 - பி.ப9:00 | தகட்ட சன்னிய (டெனிப்பிட்டிய)

பி.ப9:00 - பி.ப9:30 | மங்கனியார் குழு (இந்தியா)

பி.ப9:30 - பி.ப10:00 | சிந்துநடைக் கூத்து (நீர்வேலி)



பகல்நேர நிகழ்வுகள் | (காலை9:30 - மதிய11:00)

மு.ப9:30-மு.ப10:30 | காமன் கூத்து 01

மு.ப11:00-பி.ப12:00 | சப்றின் அசோசியேசன் 05

மு.ப9:30-மு.ப10:30 | நேபாளம் குழுவினர் 05

மு.ப11:00-பி.ப12:00 | கபீர் மாஞ்ஞா 13

மு.ப9:30-மு.ப10:30 | தகட்ட சன்னிய 04

பி.ப12:00-பி.ப01:00 | பப்பிரவாகம் கூத்து 16

மு.ப9:30-மு.ப10:30 | டின்றா 14

பி.ப12:00-பி.ப01:00 | சிபிக்வா 14

மு.ப11:00-பி.ப12:00 | வில்லுப்பாட்டு 10

பி.ப12:00-பி.ப01:00 | சிந்துநடைக் கூத்து 13

02 இசையரங்கு நிகழ்ச்சிக்கான இடத்தை குறிக்கும் மேலதிக விவரங்களுக்கு நடைச்சி திட்டத்தின் 30-31ம் பக்கங்களை பார்க்கவும்.

பிரதான மேடை நிகழ்வுகள் | (மாலை4:00-இரவு10:00)

- பி.ப4:00 - பி.ப4:30 | றூகட (அம்பலாங்கொட)
- பி.ப4:30 - பி.ப5:00 | கப்பற் பாட்டு (நாகர்கோவில்)
- பி.ப5:00 - பி.ப5:30 | என்.பி.டங்கோல் மற்றும் துர்க்கா.பி.கே (நேபாளம்)
- பி.ப5:30 - பி.ப6:00 | முருகன் திருநடனம் (புலோப்பழை)
- பி.ப6:00 - பி.ப6:30 | பறைமேளம் (மட்டக்களப்பு)
- பி.ப6:30 - பி.ப7:00 | காமன் கூத்து (நோவுட்)
- பி.ப7:00 - பி.ப7:30 | டின்றா (நோர்வே)
- பி.ப7:30 - பி.ப8:00 | கலாநிதி மௌனகுருவும் குழுவினரும் (கிழக்கு மாகாணம்)
- பி.ப8:00 - பி.ப8:30 | கபீர் மாஞ்ஞா (சிறம்பி அடியா)
- பி.ப8:30 - பி.ப9:00 | பறைமேளம் (மட்டக்களப்பு)
- பி.ப9:00 - பி.ப9:30 | சிபிக்வா (தென் ஆயிரிக்கா)
- பி.ப9:30 - பி.ப10:00 | கோவலன்கூத்து (முல்லைத்தீவு)

பகல்நேர நிகழ்வுகள் | (மாலை9:30 - மதியம்01:00)

- | | |
|---|--|
| மு.ப9:30-மு.ப10:30 கோவலன்கூத்து 15 | மு.ப11:00-பி.ப12:00 டின்றா 13 |
| மு.ப9:30-மு.ப10:30 தென்பாங்கு 09 | மு.ப11:00-பி.ப12:00 கப்பற் பாட்டு 16 |
| மு.ப9:30-மு.ப10:30 கலாநிதி மௌனகுரு 08 | பி.ப12:00-பி.ப01:00 சப்பிரகமுவ பவி 08 |
| மு.ப11:00-பி.ப12:00 சப்றின் அசோசியேசன் 08 | பி.ப12:00-பி.ப01:00 மங்கனியார் குழு 09 |
| மு.ப11:00-பி.ப12:00 பறைமேளம் 11 | பி.ப12:00-பி.ப01:00 முருகன் திருநடனம் 02 |

* இசையரங்கு நிகழ்ச்சிக்கான இடத்தை குறிக்கும் மேலதிக விவரங்களுக்கு நிகழ்ச்சி திட்டத்தின் 30-31ம் பக்கங்களை பார்க்கவும்.



06

05



12

13

செந்தாமரம்

04

03

02

01

VP கங்கை இ. ம.

சி. சி. கங்கை இ. ம.

JAFNA
MUSIC
FESTIVAL
2011

பிரதான
மண்பு
நிகழ்வுகள்

14

15

16

17

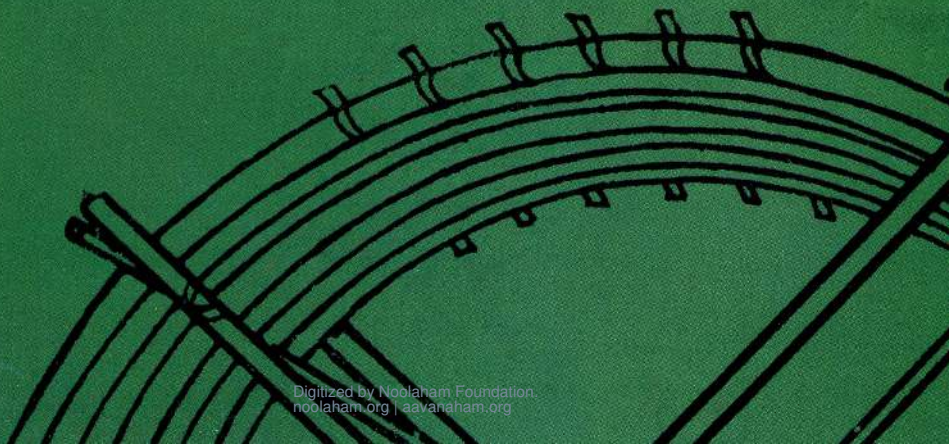
USAID
U.S. DEPARTMENT OF STATE

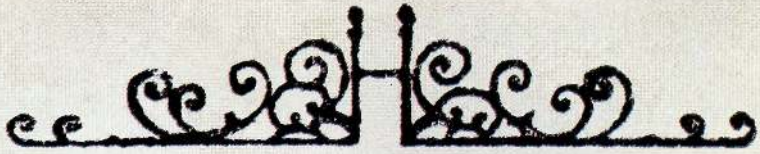
18





සැනකෙළි වැඩසටහන





යාපනය සංගීත උළෙල 2011

යාපනය සංගීත උළෙල 2011 මාර්තු මස 25, 26 සහ 27 දිනවල දී ද්වි වාර්ෂික උළෙලකට මග සකසමින් චේතනාසික යාපනය නගරයේ දී පැවැත්වෙනු ඇත. මෙම වසරේ දී දිවයිනේ විවිධ ප්‍රදේශ නියෝජනය වන ලෙස තෝරාගත් විවිධ ජනවර්ග වලට අයත් වූ විවිධ ජන කලා ශිල්පීන් සමගින් ඉන්දියාව, දකුණු අප්‍රිකාව, නේපාලය, පලස්තීනය සහ නෝර්වේ රාජ්‍යයන් නියෝජනය කරන ජන සංගීත කණ්ඩායම් උළෙල වර්ණවත් කරනු ඇත. ගම්මානයක ස්වරූපයෙන් ඉදිකර තිබෙන සංදර්ශන භූමියේ, සිකුරාදා සිට ඉරිදා දක්වා දේශීය සහ ජාත්‍යන්තර ශිල්පීන් සමගාමී සංදර්ශන ඉදිරිපත් කරන අතර දිවා සංදර්ශන උදේ 9.00 සිට සවස 1.00 දක්වා ද ප්‍රධාන සංදර්ශනය සවස 4.00 සිට රාත්‍රී 10.00 දක්වා ද පැවැත්වෙනු ඇත. තවද විවිධ ජනකලා කණ්ඩායම් විසින් ඔවුන්ගේ ප්‍රදර්ශන කුටි තුළ පවත්වනු ලබන ප්‍රදර්ශන මගින් සාරවත් සහ සුවිශේෂී වූ කලා අංගයන් පිළිබඳව ජනතාව දැනුවත් කරනු ඇත. යාපනය සංගීත උළෙල යනු 2009 වසරේ දී ආරම්භ වූ ද්වි වාර්ෂික ගාලු සංගීත උළෙලක සමගාමී අංගයකි.

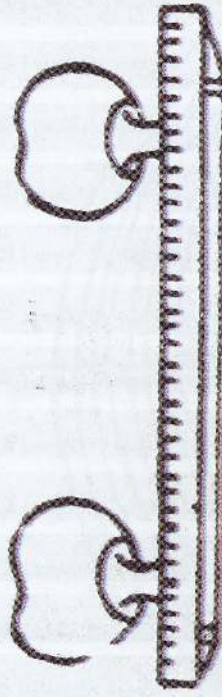




1 දිනය - මාර්තු 25 සිකුරාදා

ප්‍රධාන වේදිකාවේ වැඩසටහන | (4:00pm - 10:00pm)

- 4:00pm - 4:30pm | ආඝ්‍රිතය
- 4:30pm - 5:00pm | වසන්තන් කුත්තු (කටුවන්)
- 5:00pm - 5:30pm | මැන්ගනියර් කණ්ඩායම (ඉන්දියාව)
- 5:30pm - 6:00pm | සබරගමුව බලි (සබරගමුව)
- 6:00pm - 6:30pm | උල්ලාර් නදනම් (වව්නියා දිස්ත්‍රික්කය)
- 6:30pm - 7:00pm | චිත්තා (නොර්වේ)
- 7:00pm - 7:30pm | රෝනණ බැද්දගේ (භාරතය)
- 7:30pm - 8:00pm | සබ්‍රිත් සංගමය (පලස්තීනය)
- 8:00pm - 8:30pm | කර්නම් (අමීන්)
- 8:30pm - 9:00pm | කොහොඹ කංකාරිය (තෙල්ලෙකිය)
- 9:00pm - 9:30pm | සිබ්බිව (දකුණු අප්‍රිකාව)
- 9:30pm - 10:00pm | ඉසෙයි නාඩගම් පුත්තත්තම්බි (අල්වායි)



දිවා වැඩසටහන | (9:30am - 01:00pm)

- | | |
|--|-----------------------------------|
| 09:30am - 10:00am රැකඩ | 11:30am - 12:00pm කාලි කම්බටම් |
| 09:30am - 10:30am බැන්ගෝල් සහ දුර්ගා | 11:30am - 12:00pm ඉසෙයි නාඩගම් |
| 09:30am - 10:30am උඩරට නැටුම් | 12:00pm - 01:00pm කොහොඹ කංකාරිය |
| 09:30am - 10:30am වසන්තන් කුත්තු | 12:00pm - 01:00pm කෝල්ම |
| 09:30am - 10:30am උල්ලාර් නදනම් | 12:00pm - 01:00pm සිබ්බිව |
| 11:00am - 12:00pm මැන්ගනියර් | 12:00pm - 01:00pm කර්නම් |

රංගන භූමියේ ආටි අංකය දක්වයි. වැඩි විස්තර සඳහා සැතකෙට් සැලැස්මෙහි පිටු අංක 40-41 බලන්න.

2 දිනය - මාර්තු 26 සෙනසුරාදා

ප්‍රධාන වේදිකාවේ වැඩසටහන | (4:00pm - 10:00pm)

4:00pm - 4:30pm | උඩරට නැටුම් සහ සම්ප්‍රදායික ගායනා (වංකාපොල)

4:30pm - 5:00pm | පප්පරඩාහම් කුත්තු (මුල්ලපුරම්)

5:00pm - 5:30pm | කාලි කම්බටම් (අත්කරපිපත්තු)

5:30pm - 6:00pm | එච්.පී. ඩැන්ගෝල් සහ දුර්ගා පී.කේ. (නේපාලය)

6:00pm - 6:30pm | පරයි මේලම් (මඩකලපුව)

6:30pm - 7:00pm | සමන් පනාපිටිය සහ මාත්‍රා (කොළඹ)

7:00pm - 7:30pm | දෙන් පන්ගු (මුරුගන්)

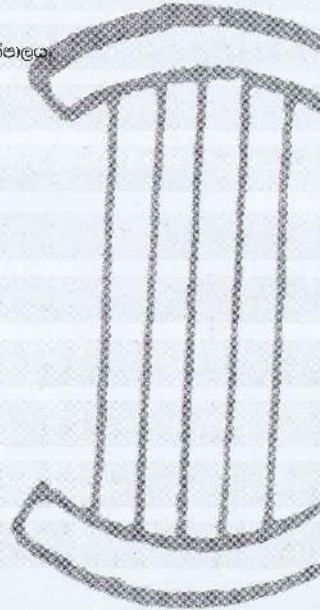
7:30pm - 8:00pm | සබිරින් සංගමය (පලන්තිය)

8:00pm - 8:30pm | විල්ලුපාට්ට (අවිච්චේල)

8:30pm - 9:00pm | දහඅට සන්නිය (දෙහිපිටිය)

9:00pm - 9:30pm | මැන්ගනියර් කණ්ඩායම (ඉන්දියාව)

9:30pm - 10:00pm | සින්දුනඩයි කුත්තු (කිඳිවෙල)



දිවා වැඩසටහන | (9:30am - 01:00pm)

09:30am - 10:30am | කාමන් කුත්තු 01

10:30am - 12:00pm | සබිරින් සංගමය 02

09:30am - 10:30am | ඩැන්ගෝල් සහ දුර්ගා 03

10:30am - 12:30pm | කැරේ මාන්පා 04

09:30am - 10:30am | දහඅට සන්නිය 05

12:00pm - 01:00pm | පප්පරඩාහම් කුත්තු 06

09:30am - 10:30am | ටින්ඩ්‍රා 07

12:00pm - 01:00pm | සිබ්බිවා 08

11:00am - 12:00pm | විල්ලුපාට්ට 09

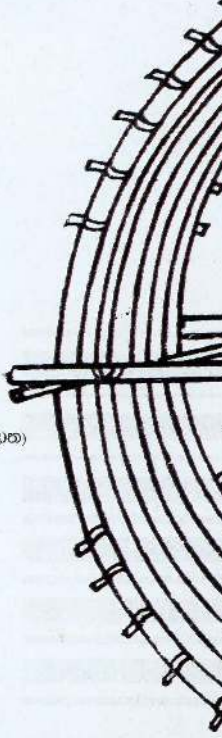
12:00pm - 01:00pm | සින්දුනඩයි කුත්තු 10

01 රංගන භූමියේ කුටි අංකය දක්වයි. වැඩි විස්තර සඳහා සැතකෙයි සැලැස්මෙහි පිටු අංක 40-41 බලන්න.

3 දිනය - මාර්තු 26 ඉරිදා

ප්‍රධාන වේදිකාවේ වැඩසටහන | (4:00pm - 10:00pm)

- 4:00pm - 4:30pm | රැකඩ (අම්බලන්ගොඩ)
- 4:30pm - 5:00pm | කප්පල් පාට්ටු (නාගර කෝවිල්)
- 5:00pm - 5:30pm | එච්.පී. බැන්ගෝල් සහ දුර්ගා පී.කේ. (කේපාලය)
- 5:30pm - 6:00pm | මුරුගන් තිරුනදනම් (පුලෙස්පොඩි)
- 6:00pm - 6:30pm | කෝලම් (මේරිස්ස)
- 6:30pm - 7:00pm | කාමන් කුන්තු (නෝර්වුඩ්)
- 7:00pm - 7:30pm | ටින්ඩු (නෝර්වේ)
- 7:30pm - 8:00pm | මහාචාර්ය මවුනගුරු සහ කණ්ඩායම (නැගෙනහිර පළාත)
- 8:00pm - 8:30pm | කැරේ මාන්ජා (සිරිමි අසිය)
- 8:30pm - 9:00pm | පරයි මේලම් (මඩකලපුව)
- 9:00pm - 9:30pm | සිබ්බිල් (දකුණු අප්‍රිකාව)
- 9:30pm - 10:00pm | කෝවලන් කුන්තු (පුළුඳියාවෙල)

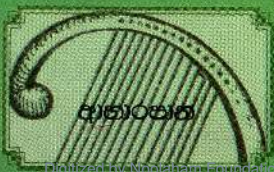


දිවා වැඩසටහන | (9:30am - 01:00pm)

- | | |
|--|--|
| 09:30am - 10:30am කෝවලන් කුන්තු 18 | 11:00am - 12:00pm ටින්ඩු 48 |
| 09:30am - 10:30am දෙන් පාන්ගු 08 | 11:00am - 12:00pm කප්පල් පාට්ටු 46 |
| 09:30am - 10:30am මහාචාර්ය මවුනගුරු 05 | 12:00pm - 01:00pm සබරගමුව බලි 06 |
| 11:00am - 12:00pm සබ්බිල් සංගමය 05 | 12:00pm - 01:00pm මැනගනියර් 05 |
| 11:00am - 12:00pm පරයි මේලම් 11 | 12:00pm - 01:00pm මුරුගන් තිරුනදනම් 02 |

48 රංගන ක්‍රමයේ කුටි අංකය දක්වයි. වැඩි විස්තර සඳහා සැකසූ සැලැස්මෙහි පිටු අංක 40-41 බලන්න.

« A9 ඉවර භර



ලෙඩ්ලාභ



04



03



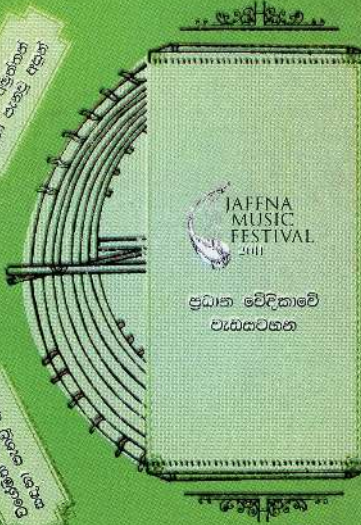
02



01

විද්‍යාලීන විදුහලක
සිසුවා සිසුවිය
වෙත

සෙසු සිසුන් සඳහා
සහතික ලේඛන



JAFFNA
MUSIC
FESTIVAL
2011

ප්‍රධාන වේදිකාවේ
වැඩසටහන



14



15



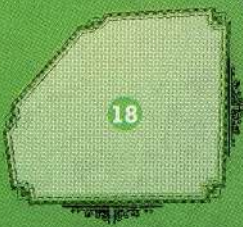
16



17

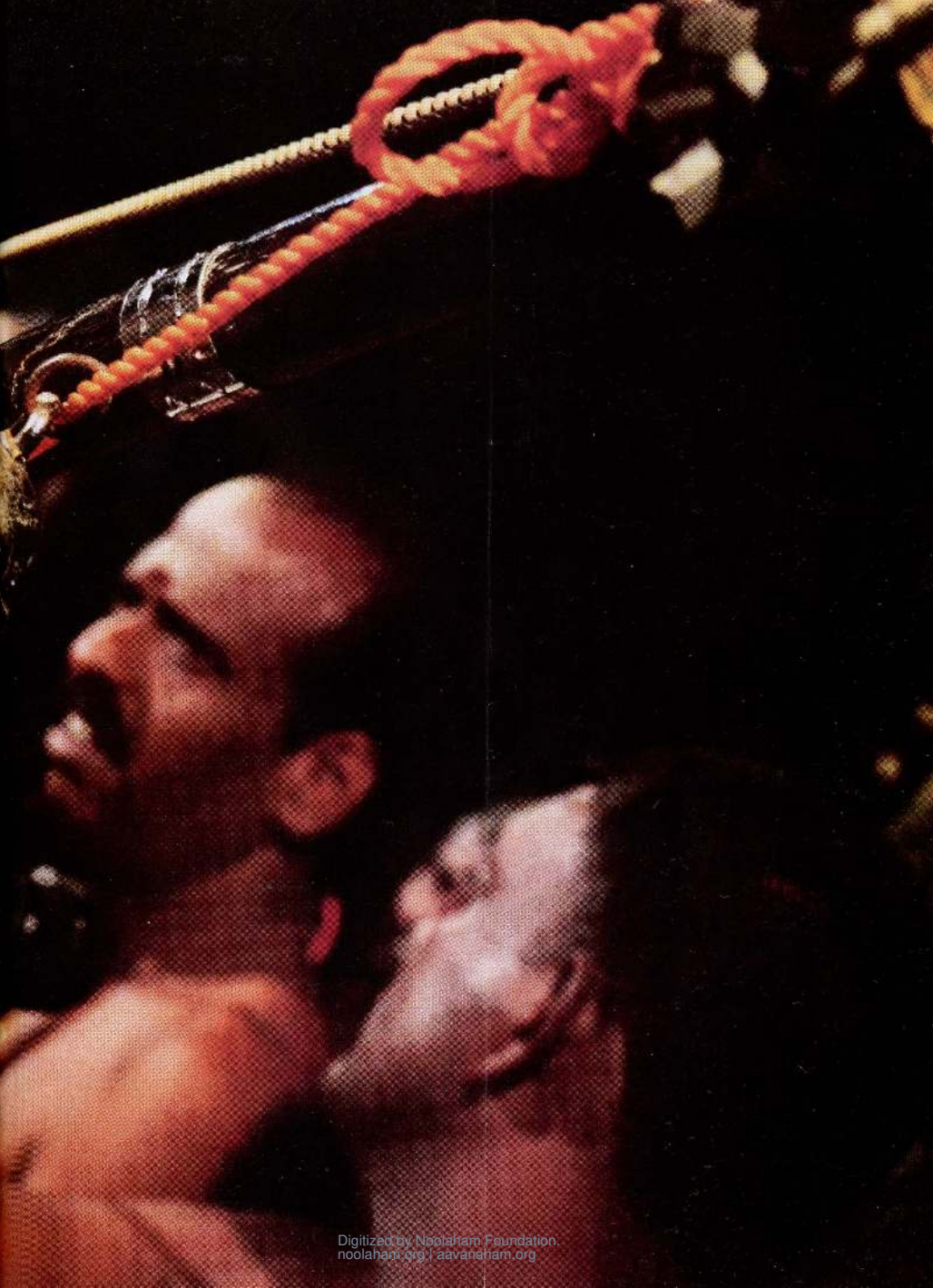


USAID



18





TRADITIONAL SRI LANKAN FOLK GROUPS



UPCOUNTRY DANCING & TRADITIONAL SINGING | *Warakapola*

SITUATED AT WARAKAPOLA, “Ranganath Dancing Academy”, is well known for up country or Kandyan dance which took its name from Kandy, the last royal capital of Ceylon. This art is still closely intertwined with religious rituals which are accompanied by the complex rhythms of several drummers to appease to local deities. The percussion instrument used is a wooden drum with leather heads of monkey skin at one end and cowhide at the other. Two different types of skins make room for contrasting tones. Dancers, usually women go through a routine of sinuous poses and flowing arm movements. This genre is today considered the classical dance of Sri Lanka. In Sanskrit terminology it is considered pure dance (*nritta*); it features a highly developed system of *tala* (rhythm), provided by cymbals called *thalampataa*. With the objective of bringing these unique Sri Lankan up country folk dance and singing styles into the limelight, the professional dancers started the, “Ranganath Dancing Academy” in 1946. The academy has won many national and international-level awards for their wonderful expression of a country’s diverse culture and tradition. Among them are; Kalasoori President Award, Sumathi Award in 2003 and OCIC Award in 2003 Tele Drama Awards Festival. Also, the group members represented Sri Lanka as the “Eminent Folk Singer” for the South Asian Folklore Festival held in 2008 in New Delhi, India. Presently, the academy comprises of 40 students, a research unit, arts museum and a new dancing creation unit.

DAY 2: 4:00-4:30pm (*Main Stage*) | **DAY 3:** 9:30am-10:30am (*Hut 17*)

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org



KOHOMBA KANKARIYA & BALI | *Kandy*

IN KANDY, WHERE KOHOMBA KANKARIYA EVOLVED, Nishan Rampitiye Dancing Academy has been performing this art for generations. Well known for Kohomba Kankariya and Bali, the group has around 50 performing artists. It takes nearly five years or more to arrange a full Kohomba Kankariya performance - the most difficult point is to scour the professional dancers who know the procedures well and the Kankariya itself. The Kohomba Kankariya contains a number of episodes around an incident. Kohomba Kankariya ritual is performed to ensure freedom from diseases, invoke blessings and for the people to live in prosperity. The blessings are expected to manifest only in the location that Kohomba Kankariya is enacted, so that if any others want such blessings, they too are compelled to enact Kohomba Kankariya in their own areas, thereby ensuring more people would make offerings to please the 'Yakka' (devil) separately for their well-being! The Bali ceremony is a mixture of Buddhism and folk religion. The ritual consists of dancing and drumming in front of the Bali figures by the Bali artist (Bali-adura), who continuously recites propitiatory stanzas calling for protection and redress. The patient (aturaya) sits by the side of the Bali figures. The Bali artist is helped by a number of assistants working under him. The academy is very proud to be winning national and international level awards and the Presidential Award for "Skillfull Wes Natum Artist of 2009 - 2010".

DAY 1: 8:30pm-9:00pm (*Main Stage*) | 12:00pm-1:00pm (*Hut 08*)



KALI KAMBATAM | *Akkaraipattu*

THE MEMBERS OF THE TRADITION AND CULTURE OF MUSLIM INDUCING ASSOCIATION TACOMIA live in Akkaraipattu, in the Eastern coast of Sri Lanka. The group is well known among the Muslim community for their distinctive style of performing music with sticks. This style is known as 'Kali Kambattam', which refers to 'beat and play'. The knowledge and art of performing the play are handed down in traditional families to the present generation. The roots of their play style can be traced back to about 300 years ago. This tradition is very popular in every Muslim community. The band over the years has played more than 30 shows to wide and varied audiences around the country. The group performs a wide variety of folk tales in form of singing and dancing with sticks. The folk group's playing, singing and dancing style is Saudi Arabian in origin. This scenario forms the base and all surrounding sequences are acted in various manners using diverse symbols, costumes accompanied by rhythmic singing and drumming with sticks. According to M.H Musamil, leader of the group, the younger generation in the Eastern coast shows a big interest in joining the group and learning this unique tradition.

DAY 1: 11:00am-12:00pm (*Hut 03*) | **DAY 2:** 5:00pm-5:30pm (*Main Stage*)



KAFFER MANJA | *Sirambi Adiya*

THE SRI LANKAN KAFFIRS (cafrinhas in Portuguese, kapiriyo in Sinhala, and kapili in Tamil) are an ethnic group in Sri Lanka who are partially descended from 16th century. The Kaffirs were brought to Sri Lanka as a source of labour and were also used as soldiers to fight against the Sri Lankan kings, most probably in the Sri Lankan-Portuguese War. Portuguese seafarers carried the first Kaffirs to what was then Sri Lanka in the 1500s, most likely from Mozambique. Kaffirs are proud to be Sri Lankans, they also acknowledge their African history. Promoting their music allows their future generations to better understand the Kaffir's history. Sri Lanka Kaffir culture is a direct link back to their distant African past which is rapidly disappearing. Baila is a form of dance music popular in Sri Lanka, originating centuries ago among the Kaffirs or Afro-Sinhalese communities (mixed communities consisting of Portuguese, African and native Sinhalese people), and was later amalgamated with European instruments and eastern and western rhythms, especially rhythms found in Spain and northern European folk music. The group "Kaffer Manja" was established in 1980. Since then they have been performing at hotels and open stages island-wide. The group consists of 12 members who are between 23 – 60 years old. Recently the group started a Community Based Organization (CBO) called "Kaffer Stella (Kaffir Stars). A fraction of their income from shows is deposited in the CBO account to do a big Kaffir Cultural Show in the coming year. 'Kaffir culture' is a video portrait of one such community and the struggle to keep their culture alive in the face of falling numbers.

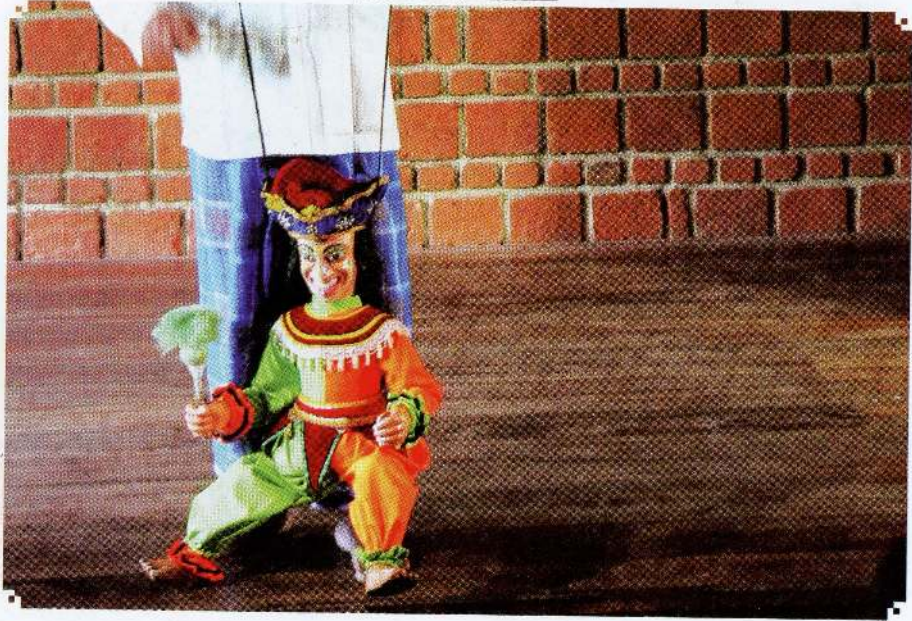
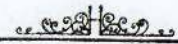
DAY 2: 10:30am - 12:30pm (*Hut 13*) | **DAY 3:** 8:00pm - 8:30pm (*Main Stage*)



KOLAM | *Mirissa*

THOUGH ORIGIN OF KOLAM IS, BY NOW, UNTRACEABLE, this unique form of mask dance has settled down along the Southern coastal line during the British occupation of Sri Lanka. Over many generations, the clan of Podi Singjoo in the Southern coastal fisheries township of Mirissa have been preserving and passing on the tradition of Kolam and low country folk dance to the posterity. People gather in large numbers when folk rituals are performed in 'Gam-Maduwa' by Podi Singjoo dancing team. A gam-maduwa is an elaboration of rituals based on age-old customs and traditions. It is performed in a temporary shed erected for the occasion. It is of special interest to the farmers, for whom a gam-maduwa would bring in blessings of the gods for success in their agricultural activities. Others too believe that it would bring a lot of good to the village. It falls into the category of rituals known as 'shanti karma' and is a ritual with mass participation. Being a rare event, it attracts village-folk from the surrounding villages as well. Young members of the clan like G.G Padmasiri and his dancing team stand out for their dedication and commitment to preserving this inimitable tradition of Kolam and Folk Dance which, for them, is a way of life.

DAY 1: 12:00pm-1:00pm (*Hut 04*) | **DAY 3:** 6:00pm - 6:30pm (*Main Stage*)



ROOKADA | *Ambalangoda*

SRI LANKA HAS INHERITED AN ANCIENT TRADITION of puppetry. The art of string puppetry and its practice is centered round Ambalangoda region in the South. We owe a debt of gratitude to “Saranga String Puppetries” who have preserved this art form, with much dedication, by preventing it from going into extinction. In the old days, the puppets were used to bring news and politics as well as to tell exciting and romantic stories to the rural areas. Most of the performances are based on characters found in Buddhist literature including chronicles and creations which highlight Buddhist values. The services of G. Premin of Ambalangoda, a pioneer puppeteer of current era belonging to the clan of Sri Lankan Traditional Puppetry, are still appreciated, as he is an artist who understood the value of puppetry and safeguarded the art. The knowledge and art of performing the puppetry are handed down in traditional families. Premin and his team of ten members of Saranga String Puppetries have sacrificed their whole life for the promotion of puppetry and show a great zeal and dedication for the industry. His productions, such as “Ehelapola” and “Sri Wickrama” gaining knowledge and influence from his father and grandfather entered a new path in the art of puppetry. Modern day puppeteers continue to engage in puppetry struggling for their own survival lacking incentives from society and policy makers to continue this tradition.

DAY 1: 9:30am-10:00am (*Hut 07*) | **DAY 3:** 4:00pm - 4:30pm (*Main Stage*)



DAHA ATA SANNIYA | *Denipitiya*

DENIPITTYA DANCING GROUP FOCUSES ON TYPICAL SOUTHERN DANCE FORMS - Ruhunu dancing - which is ritualistic and originates from pre-Buddhist folk religion and traditions. It is renowned for the use of oversized colorful masks. It is believed that masks propitiate the gods to cure illness caused by demons. With members descending from generations of dancers from the Southern Province, the troupe is determined to preserve a rich legacy while blending different forms of dance to create a distinctive style. Another form of Ruhunu tradition is devil dancing. The troupe adopts different styles of devil dancing in addition to other forms of low country dancing. These include Sooniyam, Sanni Yakuma, Rata Yakuma and Mahason Samayama. The patron of Denipitiya Polwatta Traditional Dancing Group is Chandrarathna Wadasingha. He has been involved in preserving and passing on the tradition of southern dancing style which he learned from his grandparents. Chandrarathna represents the ninth generation of their tradition and he is teaching the art to his son and the youth in the area. Denipitiya Dancing Group has toured to Japan in 1985 and performed in front of a large gathering in Tokyo.

DAY 2: 8:30pm-9:00pm (*Main Stage*) | 9:30am-10:30am (*Hut 04*)



SABARAGAMUWA DANCE | *Sabaragamuwa*

STARTED IN 2004, RAVINETHRA DANCING ACADEMY is well known in the Sabaragamuwa Province. Members of the dancing academy are the fourth generation folk musicians. The dancing team has performed in foreign countries like, Malaysia, Oman, India and Philippines and has won the first place at the inter-school dancing competition from 1987 to date. Their dance tradition still plays the most vital role at certain cultural and traditional festive occasions. They are: The Perchera, Yaktovil, Kirimadu, Pahanmadu, Gam-madu, Clergy processions and festival drums. Certain features like, hands and feet formations, instruments, style of play and costumes are unique to the Sabaragamuwa dance tradition. According to ancient records the dancer is required to adorn a costume similar to that worn by god Saman of the Saman Devalaya. Their formation of dance requires much skill that only comes with practice. Only an experienced tutor will possess the necessary skills to train others. Usually the training period requires 3-4 months. The academy also conducts training programs and workshops in schools to create awareness on folk music among the school children, which in turn helps them to preserve this unique piece of folk culture.

DAY 1: 5:30pm-6:00pm (*Main Stage*) | **DAY 1:** 12:00pm-1:00pm (*Hut 06*)



KARMAN KOOTU | *Norwood*

“KARMAN KOOTU”, A MAHABHARATHA BASED PLAY staged by “Kalayaha Makkal Kalai Arangu”, the Tamil theatre group is on in the neighborhood of Portree Division of Norwood. This is a different kind of entertainment, when it comes to sets, props, costumes and the stage itself. Very direct, but powerful, is the portrayal of the characters. The play has attracted a good audience in the up country as well as other areas of Sri Lanka. The play moves briskly and keeps the audience absorbed. The play is based on the episode of Madhan and Radhi's love affair – amidst god Siva plans to kill Madhan. Different actors doing a role in various scenes & different roles done by a single actor are interesting aspects of this production. The demonstration of some characters like Komali (joker), Kuravan and Kurathi, puts a smile on everyone's faces. All these actors are professional artists; they formed the group 25 years ago. They also play Ponnar Sangar, Arjunan Thabasu, Nalla Thangal and Kadei.

DAY 2: 9:30am-10:30am (*Hut 01*) | **DAY 3:** 6:30pm-7:00pm (*Main Stage*)



PAPARAVAHAM KOOTHU | *Chulipuram*

THIS IS ONE OF THE KOOTHU PRACTICED amongst Tamils in the Chulipuram area. It is now going to be performed again after nearly twenty years. The story of Paparavaham is connected to the legend Mahabharata. Papurabaham goes on to tell the story of the great fight between father and son, Arjuna the great archer in the epic Mahabharath and Paprabahan, who captured a horse his father released during a Yaga (offering to the gods). Paprabahan wins the battle killing his father. But, ultimately due to the intervention of the gods, Arjuna is revived back to life. The men perform to the sound of the thalam ringing with an annaviyar singing, backed by sallari and mathalam. The performance usually takes place in a circular space in the kovil compound. The audience is seated on the three sides of the performing space. The performers do not use modern facilities such as loudspeakers. This koothu is performed only during the temple periods. Almost a century ago, it was said that real horses and elephants were brought in during the performance to add grandeur to the performance.

DAY 2: 4:30pm-5:00pm (*Main Stage*) | 12:00pm-1:00pm (*Hut 16*)



KOVALAN KOOTHU | *Mullaitivu*

THIS KOOTHU IS VERY POPULAR IN THE MULLAITIVU DISTRICT for the last seven generations. The legend associated with Kannaki and Kovalan provides the theme of this Koothu. Mathalam and thalam are the instruments used in the background. The performance is usually enacted in front of the temple in a circular stage. The story of Silappathikaaram, one of the five main epics in Tamil literature is narrated in this Koothu. Kannaki is considered the goddess of chastity. She burns down the entire city of Mathurai for the unjust caused to her husband, when he was sentenced to death by the Pandya king for being suspected for stealing the queens' silambu (a thick anklet filled with bells). In the Mulliyavalai village, people believe it was god herself who came down to earth as Kannaki. Like in many other villages in the North, the villagers mainly perform this koothu to pray for better harvest and protection from sickness. The main dancers in this folk drama prepare themselves for almost one month, purifying their minds and bodies through worship and good religious practices.

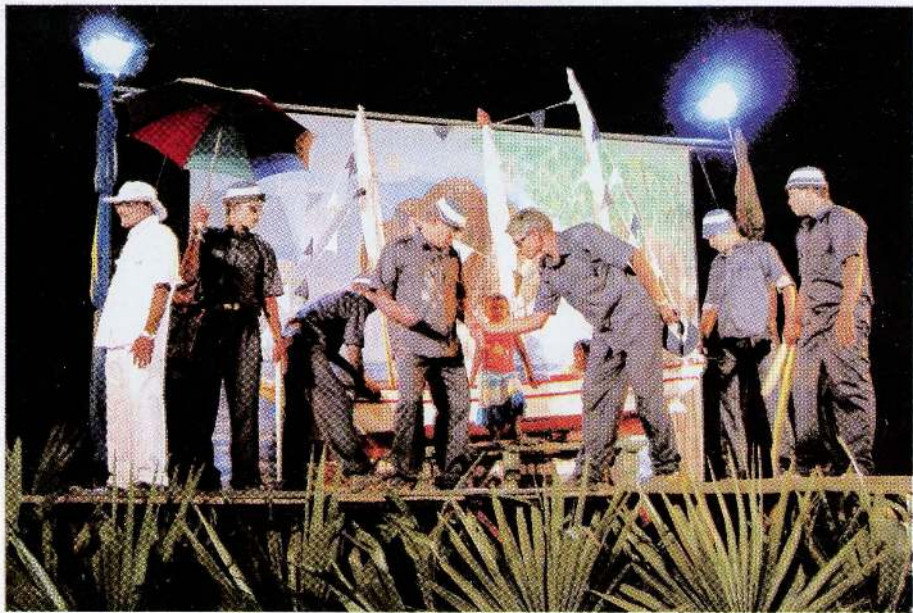
DAY 3: 9:30pm-10:00pm (*Main Stage*) | 9:30am-10:30pm (*Hut 18*)



SINTHUNADAI KOOTHU | *Neervelei*

THIS IS A VERY POPULAR KOOTHU FORM IN THE TAMIL TRADITION. It is connected to a legend about goddess Maariamman. The main character in this Koothu is Kathavarayan thus it is also called Kathavarayan Koothu. The whole Koothu is following the Sinthunadai style: a simple rhythmic walk like movement of legs with a rhythm. The whole performance is traditionally created accordingly to the character. It is performed in temples as part of the Amman Worship. The Koothu is performed as praise to goddess Muththumari, asking her to protect the village from sickness and drought. The performance is accompanied by singing, thalam, mruthangam and harmonium. Shiva and Vishnu took the form of two deer to produce Kaaththavaraayan. The baby was given to goddess Muththumari to be looked after. But her love towards this boy, and her constant cradling of the infant annoyed the Devas. They sent the river Ganga from heaven to destroy both mother and son. The baby blocked the river with his foot and protected earth from destruction and thus getting his name: Kaaththavarayan meaning 'savior'.

DAY 2: 9:30pm-10:00pm (*Main Stage*) | 12:00pm - 1:00pm (*Hut 12*)



KAPPAL PAATTU | *Nagar Kovil*

THE SONG PORTRAYS THE COLONIAL ERA, and describes stories formed through existing relationship between the British and the natives. During the Colonial period, a British ship sailed to Nagar Kovil. The people of that village were promised a better life only to be shipped abroad for labour. When the people realised this, they cried out for help, begging the crew to release them. A snake from Nagar Kovil then entered the ship. The ship's captain then proceeded to slice the snake only to find hundreds of other snakes emerged from within. The ship unable to continue with its journey, released the villagers back to the shores of Nagar Kovil. However, the snakes did not leave. Upon further inspection it was found that a little girl and a cat from Nagar Kovil were still inside the ship. Only after their release the snakes finally left the ship. Every year, Artists dressed according to the various characters of this story, stand around a small ship, and sing and act this story during the Nagar Kovil festival. The audiences sit on the sandy beaches, around the singers and watch them perform in moon light.

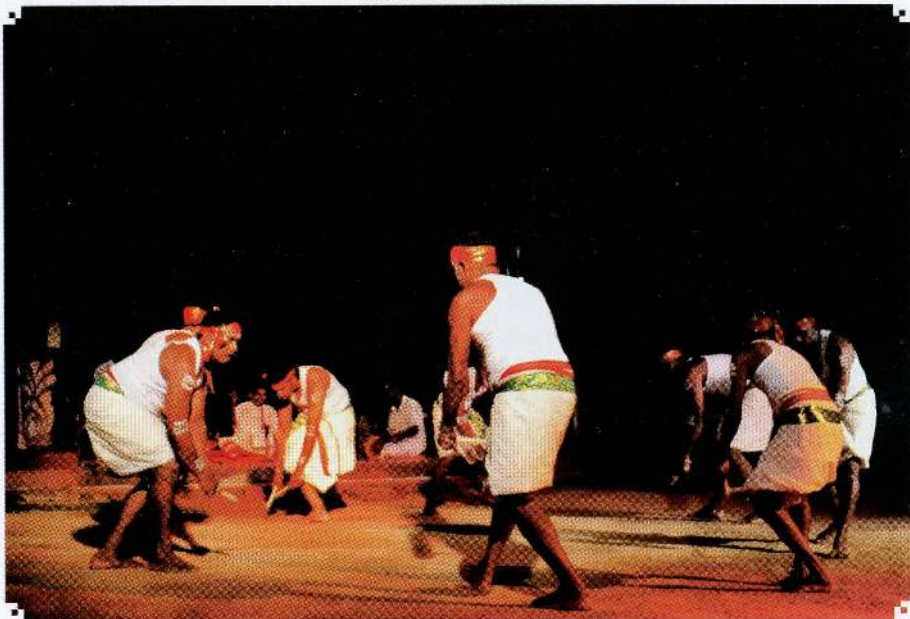
DAY 3: 4:30pm-5:00pm (*Main Stage*) | 11:00am-12:00pm (*Hut 16*)



KARAHAM | *Amban*

KARAHAM HAS BEEN AND STILL IS DANCED IN MANY VILLAGES. Hence unique music styles for the dance have flourished in each village to suit the local taste. *Karakam* is a decorated cone-like structure which the dancers balance on their heads while they dance. The performers sit and stand, swaying to the various tunes. It could also be described as a parade dance, because the dancers dance along the village streets and people would stand outside their houses to watch this parade. Now it is mostly performed in temple courtyards. The art of dancing, while balancing an embellished structure, was said to have begun when villagers started dancing, while balancing the baskets they carried on their heads to the fields. *Karakam* is now danced during temple festivals, as a pledge to god and purely for entertainment. The accompaniment includes *Uddukku* (a small hand drum) and *Parai*, both used for the loud sound they produce. During temple festivals, *Nathaswaram* (a long trumpet like wind instrument) and *thavil* (drum commonly played with the *Nathaswaram*) are also used. Generally a group of ten dancers dance in a synchronized form for the accompaniment of a group of singers. Traditionally the songs which were sung and played were thevarams (stanzas praising god). But now South Indian cinema tunes are played to provide entertainment to the audience. It is said the *Karakam* becomes more and more exciting and fast towards the end and sometimes the audience are pulled by the power of this music to start dancing with the performers.

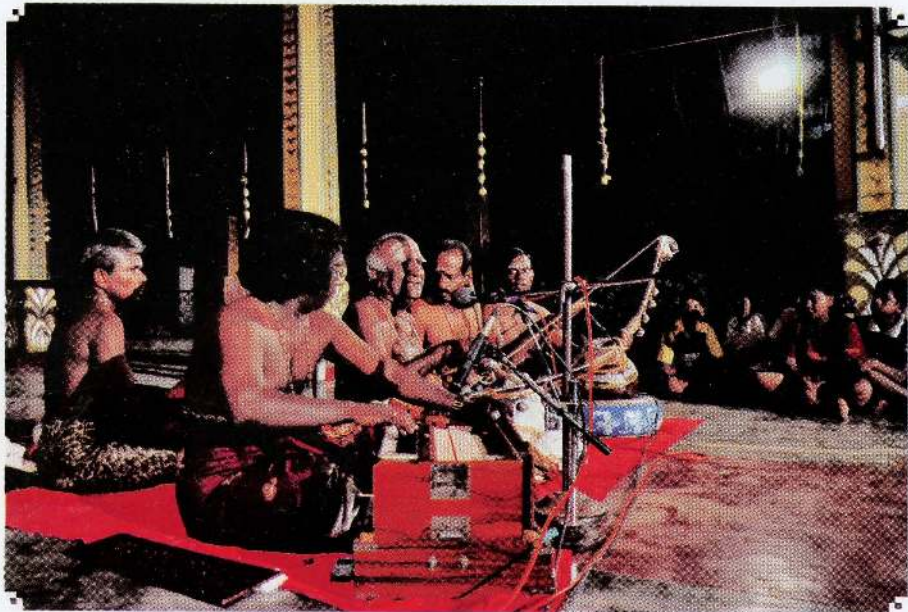
DAY 1: 8:00pm-8:30pm (*Main Stage*) | 12:00pm - 1:00pm (*Hut 16*)



VASANTHAN KOOTHU | *Kadduwan*

THIS IS ONE OF THE POPULAR KOOTHU FORMS IN TAMIL TRADITION. It is connected to the Veerapathirar worship, which originated in the Village named Kadduvan in the northern part of Jaffna. This Koothu form is around two hundred years old. This Koothu got its name, 'Veerapaththirar Vasanthan', from the poet who was known as Visuva who composed it in the Veerapaththirar temple. The song describes people working in the fields planting and harvesting their crops, the colorful birds which circle the skies above and the beauty and richness of the village. Through this Koothu the villagers pray to Veerapaththirar, an avatar of Lord Shiva, to protect them from all evil. The performers make a circle and act in pairs. Each performer uses two sticks to make a rhythmical beat, which is synchronized to their movements. The audience sits in a circle around the performers. The rhythm and tune of the songs are determined by the meaning of the songs. The movement of the performers depicts the meaning of the songs. The singing is usually accompanied by the harmonium and mruthangam with tamam (cymbal). It is also performed in places other than temples with attention to time frame during the nights as an extension of temple worship.

DAY 1: 4:30pm-5:00pm (*Main Stage*) | 9:30am - 10:30am (*Hut 10*)



VILLU PAATU | *Achchuveli*

THIS IS THE MOST POPULAR FORM OF TRADITIONAL STORYTELLING amongst Tamils. Villu paatu means bow song. It is told in folk history that soldiers of the Sera Chola and Pandya Kingdoms in South India initially performed the villu paatu during the nights when they were resting after battle. They used their villus (bows) and armor to create music and tell stories for entertainment. Later this was revised by poets in South India and stories from epics and of kings were sung in this art. Usually a single person is the singer, storyteller and actor in this performance who beats the bow while he sings. The accompanying instruments are mruthangam and harmonium. The performance is usually based on traditional stories, in order to attract the public. Contemporary issues which are not connected to the main storyline are also carefully interwoven without distorting the main story. Contemporary issues are also used as themes in the recent past. Although Villu Paatu emphasizes on an underlying moral in most of its stories, humor is incorporated a great deal into the story telling.

DAY 2: 8:00pm-8:30pm (*Main Stage*) | 11:00am - 12:00pm (*Hut 10*)



ISAI NADAKAM: POOTHATHAMBI | *Alvai*

ISAI NADAKAM, (MUSICAL) EVOLVED FROM THE PARSİ THEATER TRADITION, which introduced a structured theater form in India. This form of theater is popular for its use of colorful stage backdrops and became popular in many parts in India especially in Bombay. Sangarathas Swamikal, the author of many scripts is considered the father of Isai Nadakam. It is believed the story Poothathambi was written by Sangarathas during his stay in Jaffna, even though the original script was never discovered. Poothathambi, as it's performed today is a modified version of the original script. The actors sing as they act in 'Poothathambi'. The songs are composed according to the rules of Carnatic music, and the ragas and taalas are set according to the moods of the play. The songs are accompanied by a Harmonium, Cymbals, Mrithangam and a Violin. Traditionally, songs narrate stories found in ancient epics. But, Poothathambi is a story which is set during the Dutch period in Jaffna. The Dutch had a practice of appointing Natives to help in their administration. Poothathambi was appointed as a 'manthiri'. The story proceeds, that one of the officers fell in love with Poothathambi's wife and made advances at her. Unsuccessful, he tricked Poothathambi in to signing a blank paper. The paper was used to frame charges of treachery that he was plotting with the Kandyan Kings to overthrow the Dutch.

DAY 1: 9:30pm-10:00pm (*Main Stage*) | 11:00am-12:00pm (*Hut 12*)

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org



PARAI MELAM | *Batticaloa*

THIS DANCE FORM IS TRADITIONALLY FOUND IN THE MATTAKALAPPU REGION. A special uniqueness of the Parai Mela Koothu lies in the fact that it uses the dance form as well as various beat patterns as a medium to communicate different emotions to the audience. The Parai Mela Drummers stand facing each other and by their performance evoke contrasting emotions to be expressed by their counterpart. There are 18 different drum patterns in this type of Melam, which is traditionally performed in temple courtyards and during funeral processions, where a main feature is the frequent stop at junctions to drum and dance. The Parai Mela Koothu contains numerous fundamental dance and movement patterns and many elements of it resemble the Nritya dance form of the northern tamil tradition. Parai Mela is a rapidly declining art form that should not solely be enjoyed as entertainment but that needs to be cherished, encouraged and protected by all arts lovers, scholars and artists.

DAY 2: 6:00-6:30pm (*Main Stage*)

DAY 3: 8:30am-9:00pm (*Main Stage*) 11:00am - 12:00pm (*Hut 11*)



MURUGAN THIRUNADANAM | *Pulloppalai*

KAVADI IS A FOLK DANCE which is predominantly performed in temple rituals. The dancers carry a bow like structure on their shoulders and sway and twirl to the rhythmic song. The song is sung to Murugan, Mariyamman or Ganesh asking them to bless the villagers. Bending sticks and decorating them with brightly colored cloths and peacock feathers make the Kavadi. The folk art Murugan Thirunadanam has evolved in the Vanni district in a small village called Pulloppalai. Annaviyar Vallipuram Chelladurai learned this art by watching his father and his grandfather dancing in the neighborhood temple Vallividu Murugan. He has been performing and teaching this art to the villagers for the past 45 years. Murugan Thirunadanam is unique to any other Kavadis performed elsewhere. This form is Annaviyar Chelladurai's own rendition of the original art and it is endemic to Pulloppalai. In this form wooden statues of Peacocks and deities are brought on stage as part of the story telling. Annaviyar Chelladurai was awarded the Governor's award as recognition for his services to this art form and his efforts to keep it alive.

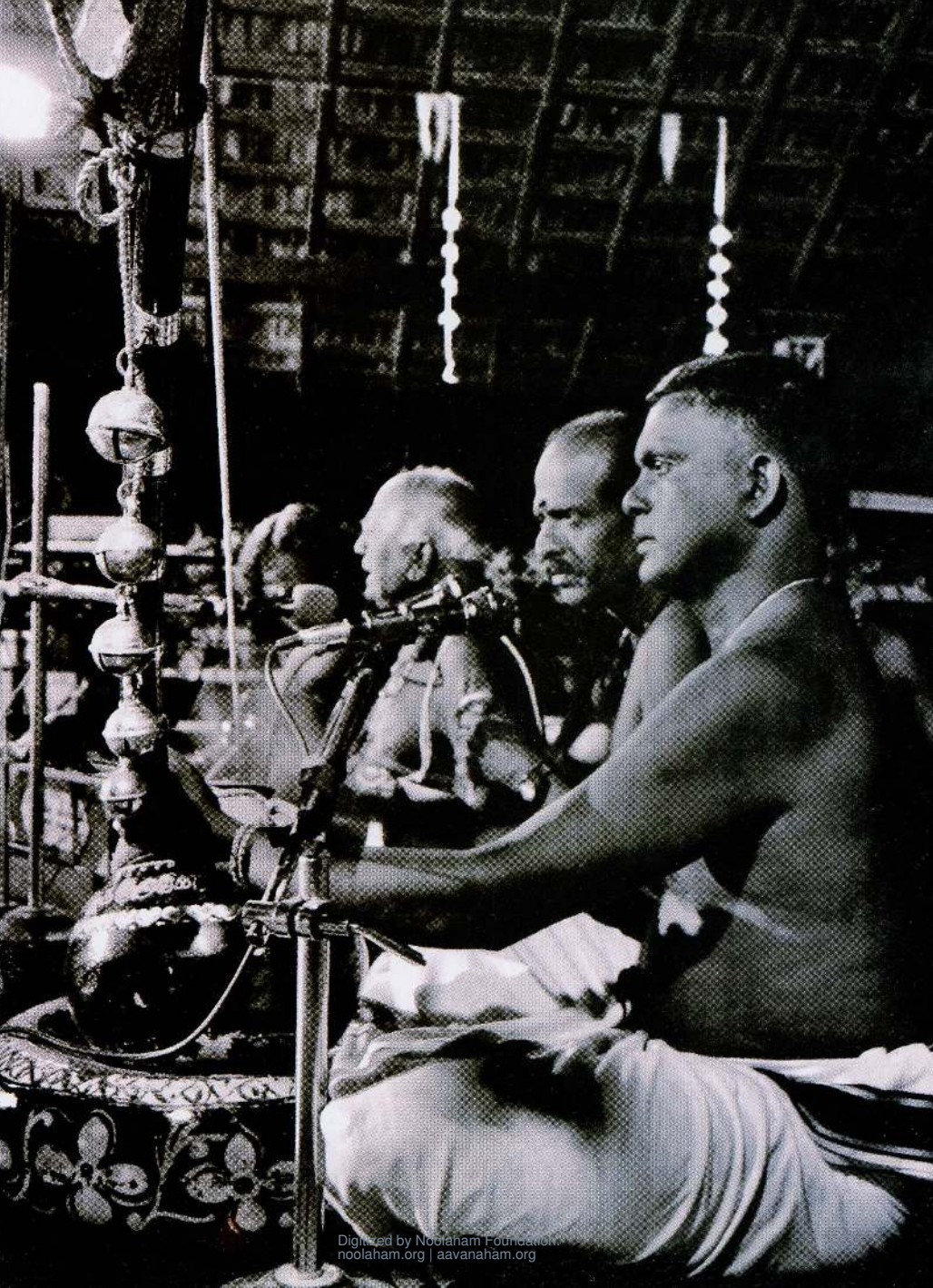
DAY 3: 5:30pm-6:00pm (*Main Stage*) | 12:00pm-1:00pm (*Hut 02*)



ULAVAR NADANAM | *Vavuniya District*

ULAVAR NADANAM IS A FOLK DANCE BASED ON THE FARMING LIFE OF VILLAGERS in the Vanni area and it describes the origins and the life style of the Vanni district. Ulavar Nadanam is an art which has been danced for many centuries. The singers chant about farmers working hard in the fields, enjoying the cool breeze, the dancing peacocks and the singing cuckoos. The dancers enact the Vanni farmers' daily life style: the farmers getting up before day break, visiting the small Pillaiyar which is near a lotus pond and praying for a good day, plowing the land, fertilizing the soil, weeding, planting seedlings, eating together under the shades of road side trees and enjoying the beauty of the passing village girls and so on. The middle part a dance shows the farmers harvesting, removing the chaff of the seeds, separating the chaff from the rice using a 'sulaku', tying them in to sacks and loading them on bullock carts to be taken away. The final part shows the Thaippongall festival where the people thank the Sun god for a bountiful harvest, making milk rice and celebrating the year's harvest. The song is called 'Vanni Vayaloram'

DAY 1: 6:00-6:30pm (*Main Stage*) | 9:30am-10:30am (*Hut 15*)



CONTEMPORARY SRI LANKAN FOLK GROUPS



PROF. S. MAUNAGURU | *Batticaloa*

BORN IN BATTICALOA, PROF. MAUNAGURU HAS MADE MANY ACHIEVEMENTS in performance and research in the field of Theater during the last 40 years. He has made profound contributions to Sri Lankan Theater especially to the traditional theater of Batticaloa Koothu. He has produced plays while working both in university of Jaffna and in Eastern University Sri Lanka. Prof. Maunaguru is an actor, author, director. His contribution to Tamil Theater in Sri Lanka is immense as an innovator. He has written over 25 books and 15 plays in Tamil. He was awarded by the Sri Lankan state and by civil organizations for his work, contributions & publications in the field of Theater including the Sahidya Mandala award. He is a former Dean of the Faculty of Arts, Head of the Department of Fine arts and the Head of the Sawami Vipulananda institute of aesthetic studies at the Eastern University Sri Lanka. At the Jaffna Music Festival Prof. Maunaguru and his group will perform:

- **Songs of the Soil** (Folk Music of Eastern Sri Lanka) Batticaloa is situated in the Eastern Coast of Sri Lanka. It is an area endowed with sea, jungle and paddy fields. The people of Batticaloa drew their livelihood from natural resources. The social structure found among the Tamils here differs from that of other parts of Sri Lanka. This programme reveals the significant character of Batticaloa. This programme introduces the different types of folk songs of Batticaloa.
- **Ravanesan** (A play based on Vadamody Koothu style of folk theatre of Batticaloa) Vadamody Koothu is a traditional theatre among the theatrical forms of Batticaloa. This narrative theater composed of music and dance has been traditionally performed in the village all throughout the night on a round stage. In this production of Ravanesan the potential theater elements of the rich Koothu traditions have been exploited to create a new influential theater.

DAY 3: 7:30pm-8:00pm (Main Stage) 9:30am-10:30am (Hut 05)



ROHANA BEDDAGE | *Horana*

ROHANA BEDDAGE IS AN IMMORTALIZED ARTIST inspired by folk music tradition in Sri Lanka. His vision of leaving a legacy to future generation is influenced by composing novish melodies to folk tunes and verse which are based on folk literature where our tradition and Sri Lankan identity lies. Applying the meter of folk poetry to compose his songs and his familiarity with folk literature is the everlasting secret of his popularity. Foundation of ethnomusicology has become one provable factor for his unmatched excellency and unchallenged creativity. A teacher of music, dance and drama, this kind hearted father teaches pure Sri Lankan tradition and ethics.

A composer, a lyricist, a singer, a world renowned musician and in the real sense of the word he is a maestro with overflowing humility. At the Jaffna Music Festival this world renowned musician will be performing:

- **Kande Lande** Personal experience by Beddage which expresses heartfelt feelings towards his village.
- **Raja o Mangaliya:** Veddas (indigenous people in Sri Lanka) folk song when they go to cut the honeycomb and with the experience Beddage gained at “Mahiyanganaya” where he lived side by side with the Veddas in Sri Lanka.
- **Sasanda Sasanda:** A form of cultural expression accompanied with Buddhist philosophy and the daily work of bullock carters which express their spontaneous ideas to lessen their physical stress.

DAY 1: 7:00pm-7:30pm (*Main Stage*)



SAMAN PANAPITIYA & MATHRA | *Colombo*

EACH AND EVERY ETHNIC GROUP OF THE WORLD has its own culture and identity. All these cultural aspects come from ancient times, and should be considered the national heritage of any society. Today some of these aspects seem to be gradually vanishing. It is important to preserve these traditions, and educate the younger generations of our societies of the value of these cultures and traditions, so that they too can do their part in protecting and preserving our cultural heritage. It was to achieve this mission that the folk group 'Mathra' was formed. They will present traditional folk songs onstage, with modern music. They will be performing the folk songs of Andahera, Nelum, Goyam Kavi, Pthal Kavi, Bambara Kavi using modern methods and musical arrangements, to sing songs first sung by their ancestors.

DAY 2: 6:30pm-7:00pm (*Main Stage*)





INTERNATIONAL GROUPS



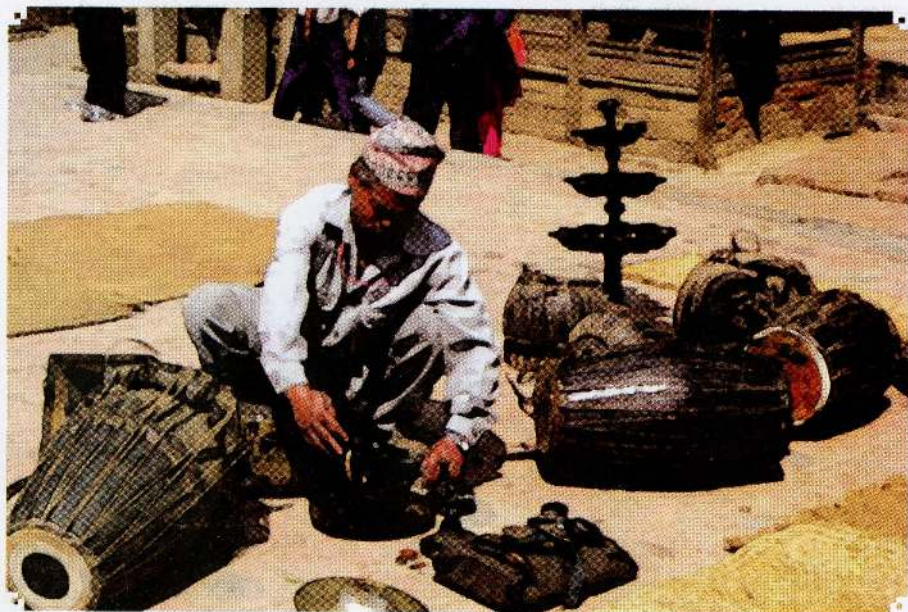
MANGANJAR GROUP | *India*

THE MANGANJAR GROUP IS KNOWN FOR THEIR TRADITIONAL INDIAN FOLK MUSIC, and seen as some of the most sophisticated musicians of the Western Rajasthan. The folk music group come from the district of Barmer in Rajasthan, also called the land of kings, and famous for their folk music, and generations of professional musicians. They are seen as the descendants of the Rajputs – the Kings of Rajasthan, in the way that their songs are passed on from generation to generation, making them effectively keepers of the history of the desert. Their songs are about all parts of life; love, weddings, birth, or any family festivity. Amongst the instruments they play, is the remarkable bowed instrument the ‘kamayacha’, with its big, circular resonator, giving out an impressive deep, booming sound.

The Manganiar Group is: Nehru Khan (vocal), Gazi Khan (harmonium), Bhugra Kahn (khartal), Bhuta Kahn (dholak) and Decn Mohammad (kamayacha).

DAY 1: 5:00-5:30pm (*Main Stage*) | 11:00am-12:00pm (*Hut 14*)

DAY 2: 9:00-9:30pm (*Main Stage*) | 12:00am-01:00pm (*Hut 05*)



BHARTA, DANGOL & DURGA | *Nepal*

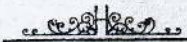
NUCHHE BAHADUR DANGOL HAS BEEN PLAYING THE MADAL (Nepali drum) since the age of five. At thirteen, he began learning Nepali folk dance from his father. A few years later, he was invited to perform at King Mahendra's coronation ceremony. During his set, Nuchhe fell off the stage and broke his back. Unfortunately, he could no longer dance after the surgery. Nuchhe then devoted his time to studying and teaching the drums of Nepal at Tribhuvan University. Nuchhe is known for his twenty-two piece folk drum set, which contains many madals tuned to different pitches. He has performed on his invention for Queen Elizabeth at the Royal Albert Hall. Currently, he is conducting research on Dhime, Madal, folk songs and Chariya dance, in addition to teaching madal at NMC.

DURGA PRASAD KHATIWADA FIRST BLEW THROUGH A BANSURI at the age of seven. After three years of teaching himself to play, he began making his own flutes. During his time in India, Durga finished as the first runner up in both the All India Radio Music Competition in 2000, and the All India Youth Music Competition in 2002. Since then, Durga has performed in France, Denmark, Norway, Sweden and Germany, as well as across the Subcontinent. He has been teaching bansuri for the past four years at NMC.

DAY 1: 9:30am-10:30am (*Hut 05*)

DAY 2: 5:30-6:00pm (*Main Stage*) | 9:30am-10:30am (*Hut 05*)

DAY 3: 5:00-5:30pm (*Main Stage*)



TINDRA | *Norway*

THE MUSICIANS ARE EDUCATED from The Norwegian Academy of Music, and founded the trio Tindra in the year 2000. The members are Åshild Vetrhus (born 1978) from Suldal in Rogaland, Jorun Marie Rypdal Kvernberg (born 1979) from Fræna in Romsdal and Irene Tilling (born 1977) from Voss. Tindra has won first prize in the open category of the National Contest for Traditional Music (2003) and was a finalist in INTRO-folk, Concerts Norway's competition for launching new talent (2005). The group has toured Norway under the auspices of Concerts Norway, and has presented concerts in Europe and Asia. Tindra released their debut CD, *Lukkeleg vaking*, in 2006. This album was nominated for Spellemansprisen (Norwegian Grammy). In 2009 they released an album named "Den kvite hjorten" (The white deer), which contains self composed music for a childrens play. Their third album was recorded in January this year, and will be released in April. Tindra means "sparkle". Their musical arrangements and performances are colourful, energetic, partly humorous, passionate and rough. The three young women of Tindra provide innovative renditions of the tunes of their ancestors, as well as crafting their own songs, powered by strong West Norwegian traditions and a clear view of modern musical styles. The group shows their sincere musicality through their performances as well as a charming ability to communicate their stories and their music. The themes of the songs are universal – love, marriage, tragedies in life and death.

DAY 1: 6:30-7:00pm (*Main Stage*)

DAY 2: 9:30am-10:30am (*Hut 14*)

DAY 3: 7:00-7:30pm (*Main Stage*) | 11:00am-12:00pm (*Hut 14*)

noolaham.org | aavanaham.org



SABREEN ASSOCIATION | *Palestine*

Charlie Rishmawi: A Palestinian multi-instrumentalist, born in 1986 in Kuwait. Growing up, he developed a love for different musical genres especially Ethnic, Classical, Jazz, and Contemporary music. By age 11, he started to play the Piano and the Transverse Flute. He performed in many International festivals with different bands as a Bass, Guitar, or Oud player. After his graduation from The National Conservatory of Music in Bethlehem, he worked as a music instructor in The Dhow Countries Academy of Zanzibar/Africa for two years. Charlie has composed musical soundtracks for local and international movies and is currently working as a music teacher and music arranger in several studios. He performs school concerts with Sabreen Association.

Ibrahim Khalil Najem: A Palestinian Oud and Contrabass player, born in Nablus, in 1983 in Palestine. Graduated from Edward Said National Conservatory of Music Beit Sahour, Palestine. Ibrahim attended many courses and workshops at local and international level. He has performed in school concerts with Sabreen Association and now is the head of the cultural Unit – Public Relations and Cultural Affairs Department at Al- Quds University Abu- Dis, Palestine.

John Robert Handal: A musician, born in Jerusalem in 1982 and living in Bethlehem. He has worked with Sabreen Association for Artistic Development since 2003 as a percussion trainer and has led workshops for students and teachers as a sound technician. He graduated from E'cole De Frere in Bethlehem in 2001. John is a Percussionist and piano player, and has done musical arrangements for songs and documentary films. He is also a member in many Palestinian musical groups. He has performed in Norway, Germany, Italy, Nepal and United States of America.

- DAY 1: 7:30-8:00pm (*Main Stage*)
- DAY 2: 7:30-8:00pm (*Main Stage*) | 10:30am-12:00pm (*Hut 14*)
- DAY 3: 11:00am-12:00pm (*Hut 05*)



SIBIKWA | *South Africa*

SIBIKWA ARTS CENTRE is South Africa's leading multi disciplinary art centre and has been designated a centre of excellence by the Department of Arts & Culture. Established in 1988 and situated in Benoni 45km east of the centre of Johannesburg, Sibikwa has seven rehearsal spaces, a dance studio an art studio, administration block and a state of the art black box theatre with 220 seats. Sibikwa runs several programmes amongst them the African Indigenous Orchestra which has been so generously supported by the South African- Norwegian Music Cooperation [MMINO] for several years. The seven piece African Indigenous Orchestra uses traditional African instruments such as horns, uhadi [African bow instruments], marimbas, drums and mbira to create a sound for the 21st century. The African Indigenous Orchestra's music is a celebration of the traditional and the new and plays itself out through lulling, moving subtleties of sound and movement to high energy beats. The performances are always guaranteed to be a feast for the senses. **The musicians:** Thokozane Nsibande, Thandi Dube, Lindiwe Nhlapho, Lucky Tshimbudzi, Mokhalinyana Mokhere, Vusi Shongwe & Simeli Maumela **Musical Director:** Neo Leleka.

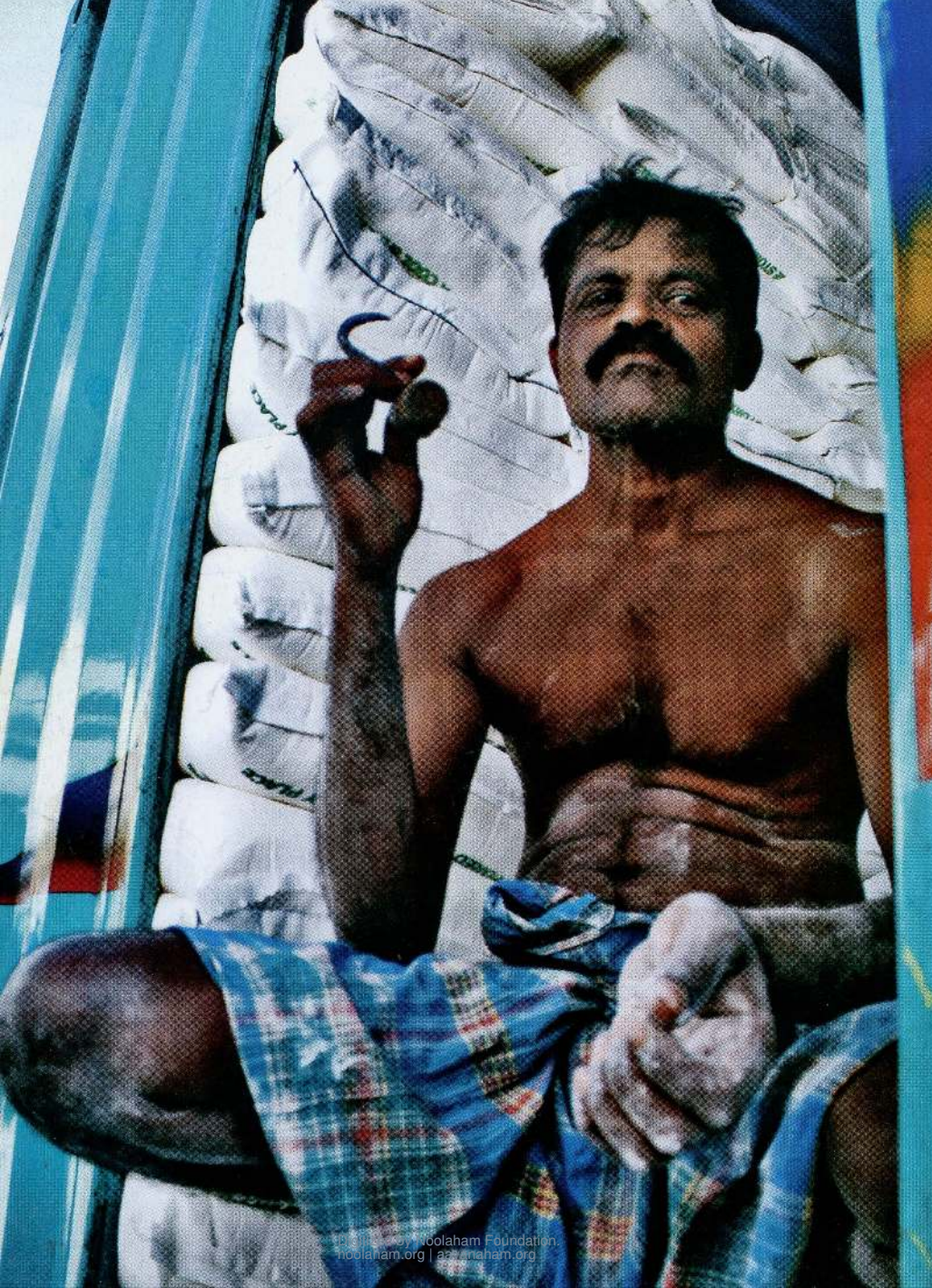
DAY 1: 9:00-9:30pm (*Main Stage*) | 12:00pm-1:00pm (*Hut 05*)

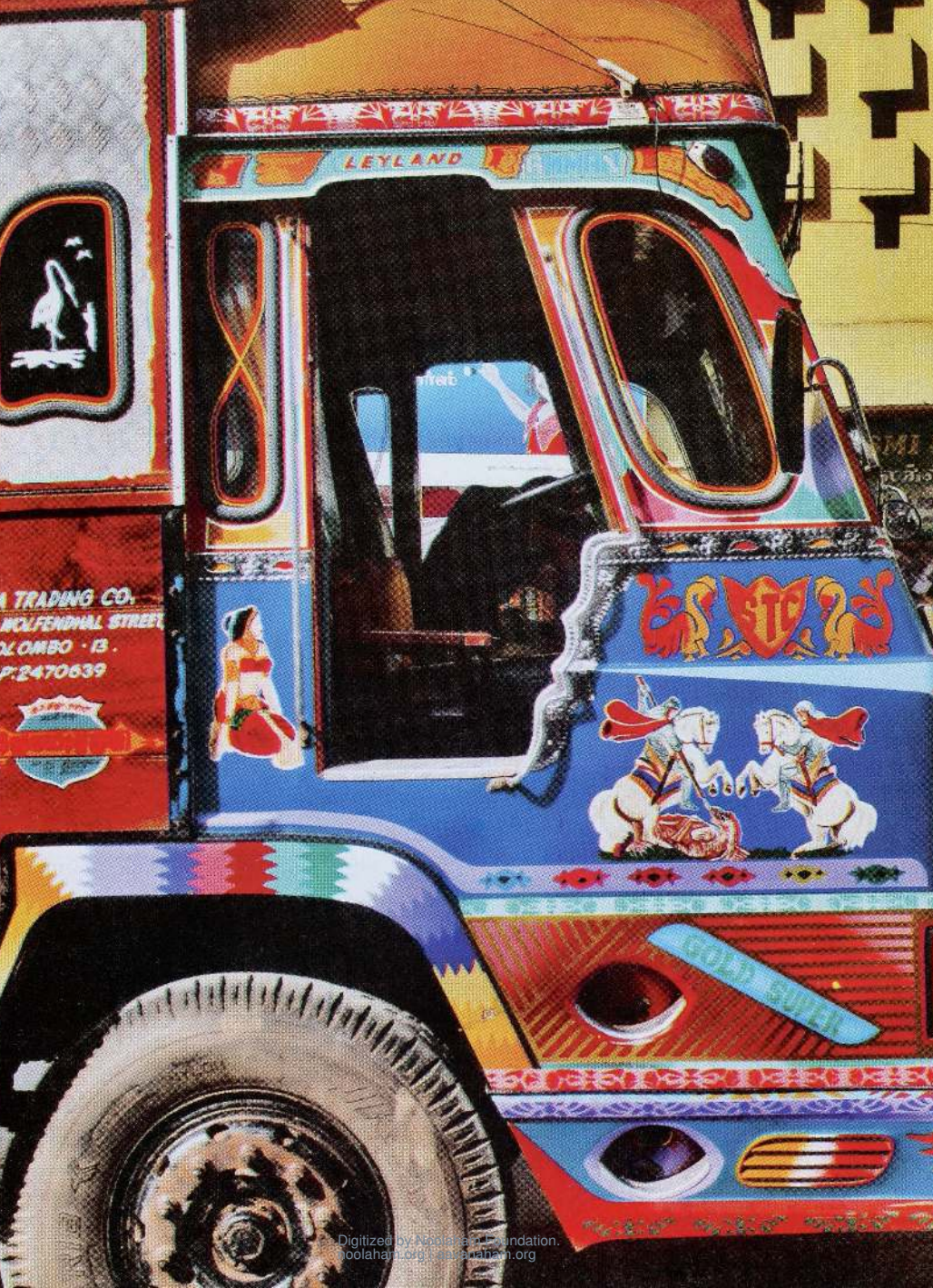
DAY 2: 12:00pm-1:00pm (*Hut 14*)

DAY 3: 9:00-9:30pm (*Main Stage*)

VIEWS OF JAFFNA







LEYLAND

A TRADING CO.
MULFENDAL STREET
KOLKATA - 13
P-2470639



GOLDEN BUTTER

















Digitized by www.scribd.com
Digitized by www.scribd.com

KENRO