

KHIIYO



BENGALI MUSIC WITH A LONDON SOUND

KHIYO



Khiyo are a London-based six-piece band playing radical, modern interpretations of Bengali heritage music. The band was formed in 2007 as a collaboration between British-Bangladeshi vocalist Sohini Alam and composer / multi-instrumentalist Oliver Weeks to explore new ways of presenting traditional Bengali music whilst preserving its essence. The songs on this album represent an eclectic mix of Bengali classics from both Bangladesh and India, drawing on folk, film, protest songs and other traditional genres such as *Rabindra Sangeet* (the songs of Rabindranath Tagore) and *Nazrul Sangeet* (the songs of Bangladesh's national poet Kazi Nazrul Islam). Alam's powerful and expressive vocals are matched with dynamic and original arrangements that draw on South Asian and Western folk and classical traditions, rock and jazz.

The band is named after a letter of the Bengali alphabet, the 'Khiyo' (খি). It is a unique letter that, whilst being a combination of two letters, has an identity of its own. Similarly, though the band's members draw on many different musical backgrounds, the amalgamation of the whole has a singularly identifiable sound.

Sohini Alam is a third-generation vocalist from a well-known Bangladeshi singing dynasty. Sohini trained in music with her mother, Hiron Alam and her aunts, Jannat Ara and Ferdous Ara. Her repertoire includes folk, patriotic, modern and traditional Bengali songs with a specialisation in *Nazrul Sangeet*. She has branched out into multi-lingual music in bands (Khiyo & Kishon Khan's Afro-Cuban-Bengali jazz band, Lokkhi Terra), for dance (she has been acclaimed for her vocals on Akram Khan's Olivier Award-winning dance piece DESH), and for the theatre (she is Musical Artist in Residence at pioneering London Asian theatre Tara Arts). She is also a founding member of the arts company Komola Collective.



Oliver Weeks is a London-based composer and multi-instrumentalist. His works have been performed by the London Philharmonic Orchestra, the Philharmonia Orchestra, the BBC Singers and the Mercury Quartet, amongst others. His interest in South Asian music has led to the formation of Khiyo, British Council-funded tours of India and Bangladesh with Parapar (a collaboration with Moushumi Bhowmik) and music for the theatre in London, Mumbai and Kolkata. He also plays keyboards in Astrohenge, a brutal piano-driven London metal four-piece.



Ben Heartland has a wide musical range as a performer, composer and session musician, covering styles from western orchestral music to jazz and rock, taking in funk, electronica and folk along the way. As a performer, he has toured India and Bangladesh with Parapar, played support for Take That at the O2 and various UK arenas, and gigged with the James Taylor Quartet, Sir Joe Quarterman, Dennis Greaves (Nine Below Zero), Glenn Tilbrook (Squeeze) and many others.



In 2012, Khiyo released their first single, their own version of Tagore's *Amar Shonar Bangla*. The song, which is also the national anthem of Bangladesh, sparked controversy in Bangladesh, fuelling debate on artistic creativity and freedom of expression. Whilst some of Bangladesh's best-known musicians weighed in on the side of the band, others argued the song should only be played in the accepted style and that Khiyo should be charged with sedition for doing it differently. The band quickly became national news in the country, appearing on most major TV channels, newspapers and on radio.

1. Akashta Kanpchhilo Kyan? (Why Did the Sky Shudder?)

Akashta Kanpchhilo Kyan? is a contemporary *Baul* song. The *Bauls* are a Bengali sect of ascetic wandering musicians who practice a unique syncretic religious philosophy containing elements of Hinduism, Islam, Vaishnavism and Sufism, but which generally holds that God resides within human beings and not within texts or buildings. This song has much in common with Sufi beliefs and challenges the idea that music is forbidden in Islam.

*Why did the sky shudder
Why did the earth dance
Why did the sage sweat
On that day, on that day,
The day that Khwaja* sang?*

*The song of Allah and the Prophet
Is the enlightenment of the sages
Those who say that songs are forbidden are ignorant.
Without understanding differences
Why do you say that this is forbidden?
Upon hearing music
The Prophet gets closer to God.*

*So, without making a fuss
Open up the word of the Prophet
Why does Bilal play the drum
On that day, on that day?
The day that the Prophet of the Faith
Leaves the world
Play the drum and ask for forgiveness, on that day.*

*The call to prayer is in melody
The recitation of the Quran is in melody
The muezzin delivers his sermon in melody.
Shorkar Shah Alom says:
There are two types of song.
Welcome Baul songs, oh, you Faithful.*

* Khwaja is a title meaning Lord or Master. In this case, it is a reference to a particularly celebrated saint.

Words & Melody by *Shorkar Shah Alom*



2. Doyal Tomaro Lagiya (*For You, Beloved*)

Doyal Tomaro Lagiya is a Bengali folk song describing love in both its spiritual and earthly forms. The singer expresses deep devotion while seeking an elusive love and setting snares to capture it.

*Beloved, for you - I will give up everything and become a yogini
If I can't see you, my soul has no place to live
Who knows in which land you remain, Beloved One.*

*Beloved, for you - I will give up everything and become a yogini
I will dedicate my heart and soul
Who knows in which land you remain, Beloved One.*

*Beloved, for you - here, there, everywhere -
I have laid snares of love
Who knows in which land you remain, Beloved One.*

*Like the lightest shimul cotton blowing in the breeze
You make my heart soar just the same
Who knows in which land you remain, Beloved One.*

Words & Melody: Trad. Bengali

3. Rum Jhum Rumu Jhumu

Rum Jhum Rumu Jhumu's title is onomatopoeic, referencing both the sound of bells on dance anklets and that of rain on forest leaves. The song describes a gathering storm, ending in the torrential downpour of monsoon rain. Kazi Nazrul Islam (1899-1976) wrote thousands of songs and is the national poet of Bangladesh. His music is known as *Nazrul Sangeet* and is considered a musical genre in itself.

*Who plays the water-bells?
Startled, the sleeping forest awakes.
The playful forest waterfall
Along with the playful doe
Kisses the forehead of the shy bud
To wake her up.*

*The cuckoo calls in the branches of the piyal tree
The new leaves play the vina in the breeze
With the sway of its rhythm.*

*To the pattering tune of the rain
A shepherd at the edge of the forest replies on his flute
The greenery shivers
The restless forest plays the bells.*

Words & Melody by Kazi Nazrul Islam

4. Nishi Raat (*Dark Night*)

Nishi Raat is a love song from the golden age of Bengali cinema. It originally appeared in the film *Prithibi Amarey Chayey* (1957), sung by Geeta Dutt.

*Dark night, a crescent moon in the sky
Quietly a flute plays in the breeze.*

*This simple home is a temporary playground
Though it is broken, the moonlight still appears
The sandbank is strewn with flowers
And I create a wedding night of dreams.
What I have wanted in this life,
My heart says I have been given more.*

*As I walked the path of life
All my hopes had disappeared
But an ivory necklace in the dust
Is what this beggar has found today.
What I have wanted in this life,
My heart says I have been given more.*

Words by Pranab Roy, Melody by Nachiketa Ghosh

5. Amar Protibaader Bhasha (*The Language of My Protest*)

Amar Protibaader Bhasha is a protest song written by the Bengali Indian composer / multi-instrumentalist Salil Chowdhury (1923-1995) about the power of language to inspire political change. Whilst his text could apply to any language, people or revolution in history, it has particular resonance in Bengal owing to the Pakistan government's attempts to impose Urdu upon the Bengali populace in East Pakistan (now Bangladesh) as the sole language, massacring demonstrators in 1952 and galvanising Bangladeshis into eventually establishing independence in 1971.

*The language of my protest
The fire of my resistance, may it burn twice as strong
And twice as terrible in retaliation
It tears to pieces the web of a hundred conspiracies
It brings freedom, brings light,
brings meaning to hundreds, thousands, millions of souls
The language of my protest
The fire of my resistance*

*In the poison of every breath
I breathe the language of the world's exploited
Like a terrible explosion that comes in the roar of destruction
I am the companion of revolution and rebellion everywhere
I am committed to struggle for the sake of
freedom for the people.*

*My blood flows in many countries, in many ports
In a hundred deserts and caverns, on the peaks of mountains
In the search for peace and unity
It brings freedom, brings freedom, brings light,
brings meaning to hundreds, thousands,
millions of souls
The language of my protest
The fire of my resistance.*

Words & Melody by *Salil Chowdhury*



6. Murshidi (Kachhe Nao Na Dekha Dao Na)

(Murshidi [You Don't Come Close, You Don't Show Yourself])

Murshidi (Kachhe Nao Na, Dekha Dao Na) is a song by the famous Baul Shah Abdul Karim (1916-2009) which seeks knowledge of the divine. The song describes a fruitless search in mantras, books, and oceans and eventually accepts that the divine resides within the hearts of those who demonstrate love and devotion. Murshidi songs are a genre of spiritual folk music.

You don't come close, you don't show yourself

How much longer should I remain far away

How do I get to know you

Oh, precious Lord

How do I get to know you?

Ensnared in the net of worldliness

How long should I remain

I think to myself that I should leave everything behind

To find you

I hope for light but sink into darkness

How do I get to know you

Oh, precious Lord

How do I get to know you?

I chant and recite mantras but see that

You are not in them

However many texts I read

I get further away from you

In which sea are you dwelling,

I wonder in my heart

How do I get to know you

Oh, precious Lord

How do I get to know you?

Baul Abdul Karim says:

Have mercy on me

With bent head

I kneel at your shrine

Stay a subject of those who adore you and stay in their hearts

How do I get to know you

Oh, precious Lord

How do I get to know you?

Words & Melody by Shah Abdul Karim

7. Koi Jao Rey (Where Are You Going?)

Koi Jao Rey is a traditional Bhatiyali song. Bhatiyali is a genre of Bengali folk music devoted to songs about rivers. The song is sung from the point of view of someone who has left home and is longingly asking the Padma river where it is going, saying: "Take my words with you".

Where are you going?

The waves of the Padma take my words with you

In the dark night, in the middle of the river, I am plying my boat.

Heyya ho.

I left my home behind and came this far

I left the bank behind

Who knows where I have left my heart.

Words & Melody: Trad. Bengali

8. O Ke Udashi Benu Bajayey

(The Lonesome One Plays His Flute)

O Ke Udashi Benu Bajayey is a Nazrul Sangeet about a shepherd playing a sorrowful song on his flute. The listener is called by the sound of the flute, which acts 'like a healing balm' on his soul.

The lonesome one plays his flute

It calls out in the saddest tune.

He is without limits and ties, he wanders free

He finds himself a stranger within the walls of his home

The swelling Jamuna river is full of waves

The lonesome one plays his flute.

As if he knows my mind, the young shepherd

Plays his flute and I could listen forever.

That simple bansuri, that flowing rhythm

Is like a healing balm on my soul

The lonesome one plays his flute.

Words & Melody by Kazi Nazrul Islam

9. Purbo Digontey (On the Eastern Horizon)

Purbo Digontey is about looking ahead to a brighter future after breaking the shackles of an oppressive regime. The song references a new Bangladesh after freedom from Pakistan.

*The time has come to break the shackles
A wave has come forth in a sea of people
Blood red.*

*On the Eastern horizon
The sun has risen
Blood red
A wave has come forth in a sea of people
Blood red.*

*The days of oppression come to an end
The oppressors shake with fear
Fire in the blood creates defence
A new Bengal sees a new day.*

*No more delays, fly the flag
May the horn of uprising sound in our blood
May the quest be lightning fast
Tear apart the enemy snares.*

Words by *Gobindo Halder*, Melody by *Samar Das*

10. Hai Rey Amar Mon Matano Desh (Oh, My Homeland That Brings Joy to My Heart)

Hai Rey Amar Mon Matano Desh is about the natural beauty of one's homeland. It describes birds, clouds, villages, flowers, ponds, and rivers, of which the eyes and heart never seem to have their fill.

*Oh, my homeland that brings joy to my heart
Oh, my soil that grows golden grain
How come my eyes never get enough of your beauty?
I love you so, and yet my heart never feels content.*

*When, in your village
On a lazy afternoon filled with doves' cooing
Swans float along
On a blossoming restless lily pond
My vision is overwhelmed*

*By the wings of the butterflies
My amazed eyes do not blink.
How come my eyes never have their fill of your beauty?
I love you so, and yet my heart never has its fill.*

*When, in your blue skies
The boats of many seas raise their sails
And in the heart of the river
A million waves sparkle in the light of the sun
Oh, in my heart
A thousand-stringed veena plays
I don't feel like doing any work
How come my eyes never have their fill of your beauty?
I love you so, and yet my heart never has its fill.*

Words & Melody by *Khan Ataur Rahman*

11. Amaro Deshero Matiro Gondhe (The Smell of the Earth of My Homeland)

Amaro Deshero Matiro Gondhe is another song referencing the beauty of one's homeland. This song expresses the new hope of brighter times ahead.

*The smell of the earth of my homeland
Fills my whole heart.
Other than her green, gentle touch
I need nothing else.*

*And so in my heart
May I have only her song
Across the horizon, a golden-coloured picture
I play with constantly.*

*My green dream sways in the breeze,
My voice brings forth its sound.*

*And so today in song
This is what I say:
A new hope has brought to my life
This time of sunshine.*

Words by *Dr. Moniruzzaman*, Melody by *Abdul Ahad*

12. Ek Shagori Rokter Binimoyey (In Exchange for a Sea of Blood)

Ek Shagori Rokter Binimoyey is about the sacrifices made by the Bangladeshi freedom fighters of 1971. The refrain “We will not forget you” acknowledges the dark times in Bangladesh’s history that have been overcome to allow free Bangladeshis to experience moments of joy.

*In exchange for a sea of blood
Those who brought Bengal its freedom,
We will not forget you.*

*Taking the road of unbearable pain
Those who tore apart the snakelike
vice of oppression,
We will not forget you.*

*From the bonds of these ages
Those who brought this message of freedom,
We will not forget you.*

*In the sound of farmers’ songs,
The melody of the Padma and Meghna rivers,
The tune of the Bauls’ ektaras, the ecstasy of joy
Your names will resound ecstatically.*

*On the path to building a new homeland
You will forever be our guiding lights,
We will not forget you.*

Words by *Gobindo Haldar*, Melody by *Apel Mahmood*

13. Kotobaaro Bhebechhinu (Many a Time Have I Thought)

Kotobaaro Bhebechhinu is a love song by Nobel Prize-winning poet Rabindranath Tagore (1861-1941). It reflects the influence that English traditional music (specifically, *Drink to Me Only with Thine Eyes*) had on Tagore while he lived in England. The words describe a hidden love that seeks expression.

*Many a time have I thought of putting
aside all my doubts
And disclosing my heart to you.*

*Of sitting at your feet in total surrender, crying out
In secret, dearest, I have loved you for so long.*

*But I looked upon you like you were a God in Heaven
How could I tell you of my love?*

*I thought instead I should stay far away from you
In the secret shrine of my mind, worship alone and for eternity.*

*No one would ever know of my deep adoration
Or see the tears that I have shed.*

*Today when you come seeking me on your own
How do I express to you how much I love you?*

Words & Melody by *Rabindranath Tagore*
(Inspired by the traditional English melody
'*Drink To Me Only With Thine Eyes*')

14. Bareer Kachhe Arshinogor

(Near My Home There is a Mirror City)

Bareer Kachhe Arshinogor is a *Baul* song by Lalon Shah (c. 1774-1890), considered one of the greatest of the *Baul* poets. Lalon's songs are deeply philosophical and have multiple layers of meaning. This song describes a mirror city in which the singer's neighbour lives. The neighbour supposedly has no hands, feet, shoulders, or head and can make all worldly pains disappear. The singer wishes to meet this neighbour who has not been seen, not even for one day.

*Near my home there is a mirror city
My neighbour lives there
My neighbour lives there in a house
I have never seen him, not even for a day.*

*The village is surrounded by fathomless water
There is no bank in sight
and no boat to take me across
I wish to see him
But how do I get there?
I have never seen him, not even for a day.*

*What can I say about this neighbour of mine?
He has no hands, no feet, no neck, no head
One moment he is in the air
The next moment he is afloat in the water
I have never seen him, not even for a day.*

*If my neighbour were to touch me
All my pain would go away
He and Lalon live in the same place
But yet remain a million miles apart
I have never seen him, not even for a day.*

Words & Melody by *Lalon Shah*



KHIYO



Khiyo ist eine in London ansässige 6-köpfige Band, die radikale, moderne Interpretationen von traditioneller bengali Musik spielt. Die Band wurde 2007 als eine Zusammenarbeit zwischen der britisch-bangladeschi Sängerin Sohini Alam und dem Komponisten / Multiinstrumentalisten Oliver Weeks gegründet, um zu ergründen, wie man traditionelle bengali Musik frisch und neu präsentieren kann, während man ihre Essenz bewahrt. Die Songs auf diesem Album sind eine eklektische Mischung von bengali Klassikern, aus sowohl Bangladesch und Indien, bezogen aus Folk, Film, Protestliedern und anderen traditionellen Genres, wie *Rabindra Sangit* (die Lieder von Rabindranath Tagore) und *Nazrul Sangit* (die Lieder von Bangladeschs Nationaldichter Kazi Nazrul Islam). Alams kraftvoller und ausdrucksvoller Gesang vereint sich mit dynamischen und originellen Arrangements, die von südasiatischen und westlichen Folk- und klassischen Traditionen, Rock und Jazz beeinflusst sind.

Die Band ist nach einem Buchstaben des bengali Alphabets, dem ‚Khiyo‘ (খি) benannt. Das ist ein einzigartiger Buchstabe, der, obwohl er eine Kombination zweier Buchstaben ist, eine eigene Identität hat. Ähnlich, die Bandmitglieder, die aus unterschiedlichen musikalischen Herkünften stammen und deren Zusammenwirken einen einzigartig indentifizierbaren Sound kreiert.

Sohini Alam ist eine Sängerin der 3. Generation einer bekannten bangladeschi Gesangsdynastie. Sohini wurde in Musik von ihrer Mutter, Hiron Alam und ihren Tanten, Jannat Ara und Ferdous Ara ausgebildet. Ihr Repertoire umfaßt Folk, patriotische Lieder, moderne und traditionelle bengali Songs mit Spezialisierung auf *Nazrul Sangit*. Sie weitete ihren Wirkungsbereich aus in mehrsprachige Musik in Bands (Khiyo & Kishon Khans afro-kubanische Jazzband Lokkhi Terra), in Dance (sie wurde gewürdigt für ihren Gesang in Akhram Khans, mit dem Olivier-Preis ausgezeichnetes Dance-Stück DESH), und ins Theater (sie ist ‚musikalische Künstlerin in Residenz‘ am bahnbrechenden Londoner asiatischen Theater, Tara Arts). Sie ist auch ein Gründungsmitglied der Kunst-Company Komola Colletive.

Oliver Weeks ist ein Londoner Komponist und Multiinstrumentalist. Seine Werke wurden unter anderem vom Londoner Philharmonischen Orchester, dem Philharmonia-Orchester, den BBC Singers und dem Mercury Quartett aufgeführt. Sein Interesse an südasiatischer Musik führte zur Gründung von Khiyo, sowie vom British Council finanzierten Tourneen durch Indien und Bangladesh mit Parapar (einer Kollaboration mit Moushumi Bhowmik) und zu Theatermusik in London, Mumbai und Kolkata. Er spielt auch Keyboards in Astrohenge, einer 4-köpfigen „brutalen, Klavier-getriebenen“ Londoner Metal Band.

Ben Heartland hat ein breites Repertoire als Bühnenmusiker, Komponist und Sessionmusiker, und spielt Stile von westlicher Orchestermusik bis Jazz und Rock, und nimmt unterwegs noch Funk, Electronica und Folk mit. Als Bühnenmusiker bereiste er Indien und Bangladesh mit Parapar, spielte in einer Vorgruppe für Take That im O2 und anderen UK Stadien, spielte mit dem James Taylor Quartett, Sir Joe Quarterman, Dennis Greaves (Nine Below Zero), Glenn Tilbrook (Squeeze) und vielen anderen.

2012 veröffentlichte Khiyo ihre erste Single, ihre eigene Version von Tagores *Amar Shonar Bangla*. Das Lied, das auch die Nationalhymne von Bangladesch ist, entfachte Kontroversen in Bangladesch, mit Debatten über Kreativität und Freiheit des Ausdruck. Viele von Bangladeschs bekanntesten Musikern stellten sich auf die Seite der Band, während andere argumentierten, daß sie ausschließlich in der hergebrachten Form gespielt werden solle und daß Khiyo als Aufrührer angeklagt werden sollte, weil sie es anders machten. Die Band kam in die nationalen Nachrichten des Landes und erschien in den meisten TV-Sendern, Zeitungen und im Radio.

1. **Akashta Kanpchhilo Kyan? (*Warum schüttelte sich der Himmel?*)**
Akashta Kanpchhilo Kyan? ist ein zeitgenössisches Baul-Lied. Die *Bauls* sind eine bengalische Sekte von asketischen wandernden Musikern, die eine einzigartige synkretistische religiöse Philosophie praktizieren, die Elemente des Hinduismus, Islam, Vaishnavismus und Sufismus enthält, die jedoch generell glauben, daß Gott im Menschen residiert und nicht in Texten oder Gebäuden. Dieser Song hat viel mit dem Sufi-Glauben gemeinsam und wendet sich gegen die Idee, daß Musik im Islam verboten sein soll.
2. **Doyal Tomaro Lagiya (*Für dich, Geliebter*)**
Doyal Tomaro Lagiya ist ein bengali Song der Liebe in ihrer spirituellen und irdischen Form beschreibt. Der Sänger drückt tiefe Hingabe aus, während er eine schwer faßbare Liebe sucht und Fallen auslegt, um sie einzufangen.
3. **Rum Jhum Rumu Jhumu**
Rum Jhum Rumu Jhumu Titel ist lautmalerisch und bezieht sich auf den Klang der Fußschellen der Tänzer und auf den Regen, der auf die Blätter im Wald fällt. Das Lied beschreibt einen aufziehenden Sturm, der in einem sintflutartigen Monsunregen endet. Kazi Nazrul Islam (1899-1976) schrieb tausende Lieder und ist der Nationalpoet von Bangladesch. Seine Musik ist als *Nazrul Sangit* bekannt und gilt als eigenständiges Musikgenre.
4. **Nishi Raat (*Dunkle Nacht*)**
Nishi Raat ist ein Liebeslied aus dem goldenen Zeitalter des bengalischen Kinos. Es erschien erstmals in dem Film *Prithibi Amarey Chayey* (1957), gesungen von Gita Dutt.
5. **Amar Protibaader Bhasha (*Die Sprache meines Protests*)**
Amar Protibaader Bhasha ist ein Protestlied, geschrieben von dem bengalischen Komponisten / Multiinstrumentalisten Salil Chowdhury (1923-1995) und handelt von der Macht der Sprache, um politische Veränderungen hervorzurufen. Obwohl der Text für jede Sprache, Gruppe von Menschen oder Revolution der Geschichte passend wäre, hat er besondere Bedeutung in Bengalen, wo die pakistanische Regierung versuchte, die bengalische Bevölkerung in Ostpakistan zu zwingen, Urdu als einzige Sprache zu sprechen. Sie massakrierte 1952 Demonstranten und das veranlaßte die Bangladeschis schließlich dazu, 1971 ihre Unabhängigkeit zu etablieren.

6. **Murshidi (Kachhe Nao Na Dekha Dao Na) (*Murshidi [Du kommst nicht nahe, du zeigst dich nicht]*)**
Murshidi (Kachhe Nao Na, Dekha Dao Na) ist ein Lied des berühmten *Baul* Shah Abdul Karim (1916-2009), das Wissen über das Göttliche sucht. Das Lied beschreibt eine fruchtlose Suche in Mantras, Büchern und Ozeanen, und akzeptiert schließlich, daß das Göttliche in den Herzen derer wohnt, die Liebe und Hingabe zeigen. *Murshidi* Lieder sind ein Genre spiritueller Volksmusik.
7. **Koi Jao Rey (*Wohin gehst du?*)**
Koi Jao Rey ist ein traditionelles *Bhatiyali*-Lied. *Bhatiyali* ist ein Genre bengalischer Volksmusik, das sich mit Liedern über Flüsse befaßt. Das Lied wird von einer Person gesungen, die ihre Heimat verlassen hat und nun voller Sehnsucht den Fluß Padma fragt, wo er hingeht, und bittet: „Nimm meine Worte mit.“
8. **O Ke Udashi Benu Bajayey (*Der Einsame spielt seine Flöte*)**
O Ke Udashi Benu Bajayey ist ein *Nazrul Sangit* über einen Schafhirten, der ein trauriges Lied auf seiner Flöte spielt. Der Zuhörer fühlt sich von dem Flötenton angezogen, der auf ihn wie ‚Balsam für die Seels‘ wirkt.
9. **Purbo Digontey (*Am östlichen Horizont*)**
Purbo Digontey singt über das Vorwärtsblicken auf eine bessere Zukunft, nachdem man die Ketten eines unterdrückerischen Regimes abgestreift hatte. Das Lied besingt ein neues Bangladesch nach der Befreiung von Pakistan.
10. **Hai Rey Amar Mon Matano Desh (*Oh meine Heimat, die meinem Herzen Freude bringt*)**
Hai Rey Amar Mon Matano Desh spricht von der natürlichen Schönheit des Heimatlandes. Es beschreibt die Vögel, Wolken, Dörfer, Blumen, Teiche und Flüsse, an denen sich Augen und Herzen niemals sattsehen können.
11. **Amaro Deshero Matiro Gondhe (*Der Duft der Erde meiner Heimat*)**
Amaro Deshero Matiro Gondhe ist ein weiteres Lied über die Schönheit der Heimat. Das Lied drückt Hoffnung auf bessere Zeiten aus.

12. **Ek Shagori Rokter Binimoyey** (*Im Tausch gegen einen See von Blut*)

Ek Shagori Rokter Binimoyey gedenkt der Opfer, die die bangladeschi Freiheitskämpfer von 1971 gebracht haben. Der Refrain „Wir werden euch nicht vergessen“ gedenkt der dunklen Zeiten in Bangladeschs Geschichte, die überwunden wurden, um freien Bangladeschis Augenblicke der Freude zu bescheren.

13. **Kotobaaro Bhebechhinu** (*Oftmals dachte ich*)

Kotobaaro Bhebechhinu ist ein Liebeslied von dem Nobelpreisträger Rabindranath Tagore (1861-1941). Es zeigt den Einfluß, den englische traditionelle Musik (spezifisch: *Drink to Me Only with Thine Eyes*) auf Tagore hatte, während er in England lebte. Die Worte beschreiben eine verborgene Liebe, die Ausdruck sucht.

14. **Bareer Kachhe Arshinogor** (*Nahe meiner Heimat ist eine Spiegel-Stadt*)

Bareer Kachhe Arshinogor ist ein *Baul*-Lied von Lalon Shah (c. 1774-1890), der als einer der größten *Baul*-Poeten gilt. Lalons Lieder sind zutiefst philosophisch und haben vielschichtige Bedeutungen. Dieses Lied beschreibt eine Spiegel-Stadt, in der der Nachbar des Sängers lebt. Der Nachbar hat angeblich keine Hände, Füße, Schultern oder Kopf und kann allen weltlichen Schmerz verschwinden lassen. Der Sänger möchte diesen Nachbarn treffen, den niemand je gesehen hat, auch nicht nur für einen Tag.

Khiyo:

Oliver Weeks – *acoustic and electric guitars, piano*

Sohini Alam – *vocals, bells*

Ben Heartland – *double bass, electric bass*

Derek Scurl – *drums, tam-tam*

Danyal Dhondy – *violin, viola*

Hassan Mohyeddin – *tabla, darbuka*

Also featuring:

Jane Gordon – *violin* (1, 8, 9)

Victoria Sutherland – *violin* (3)

Rosalind Acton – *cello* (1, 3, 8, 9)

Soumik Datta – *sarod* (5)

Haider Rahman – *bansuri* (8)

Rohini Alam – *backing vocals* (12)

Labik Kamal Gaurob – *khomok* (6)





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