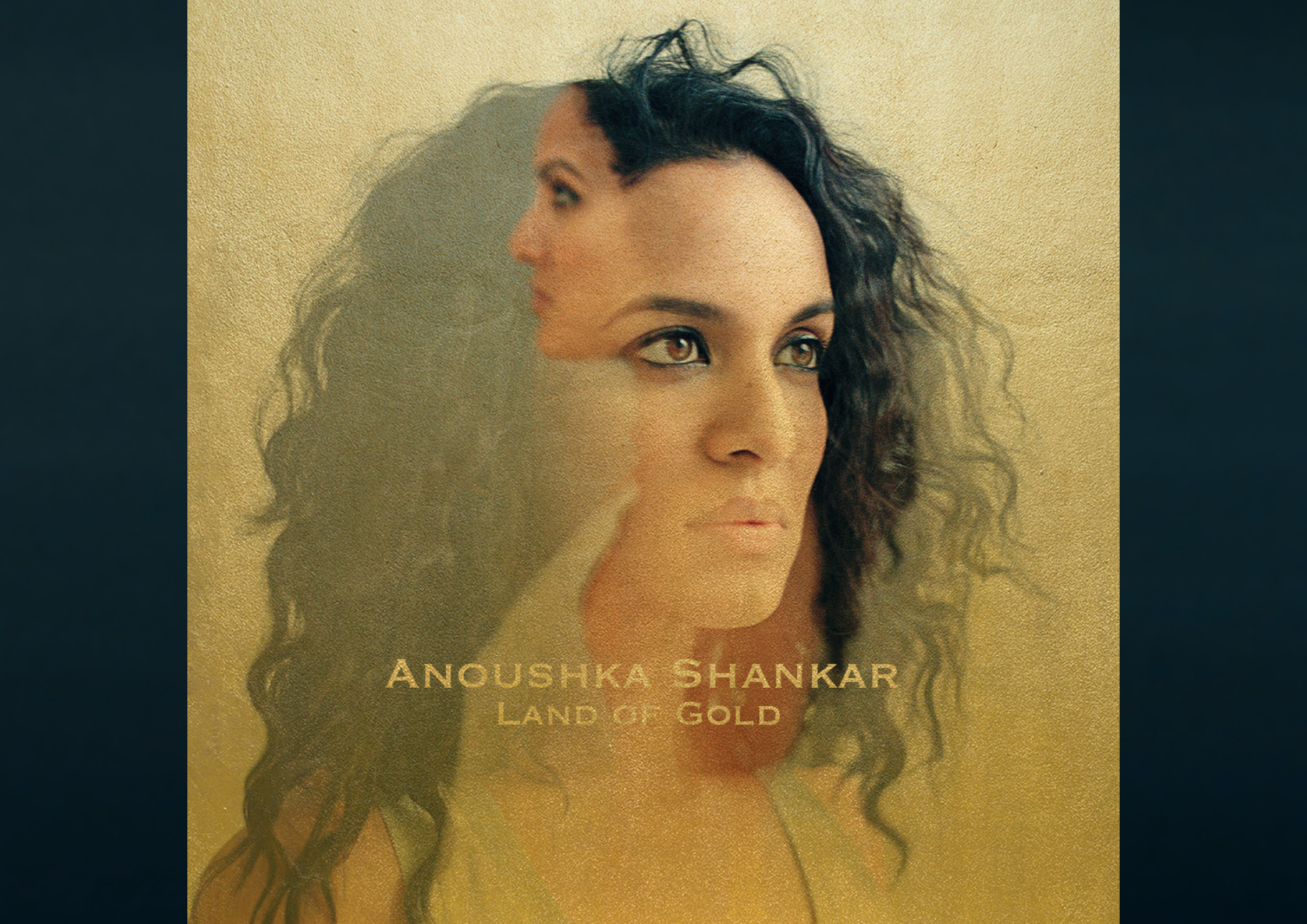




ANUSHKA SHANKAR
LAND OF GOLD



ANOUSHKA SHANKAR
LAND OF GOLD

1. BOAT TO NOWHERE

Written by Anoushka Shankar and Manu Delago

Anoushka Shankar - Sitar
Larry Grenadier - Bass
Pirashanna Thevarajah - Kanjira
Caroline Dale - Cello
Max Baillie - Violin, Viola
Matt Robertson - Production, Beat Programming

2. SECRET HEART

Written by Anoushka Shankar and Manu Delago

Anoushka Shankar - Sitar
Sanjeev Shankar - Shehnai
Manu Delago - Asachan ESS, Additional Beat Programming
Larry Grenadier - Bass
Matt Robertson - Production, Beat Programming

3. JUMP IN (CROSS THE LINE) FEAT. M.I.A.

Written by Maya Arulpragasam,
Charles Smith and Anoushka Shankar
Lyrics by Maya Arulpragasam

Anoushka Shankar - Sitar
M.I.A. - Vocals and Production
Blagstarr - Production, Beat Programming
Manu Delago - Additional Beat Programming

4. DISSOLVING BOUNDARIES

Written by Anoushka Shankar and Manu Delago

Anoushka Shankar - Sitar
Akram Khan - Ghungroo Bells
Manu Delago - Drums, Percussion, Additional Programming
Mitch Jones - Piano
Pirashanna Thevarajah - Ghatam, Kanjira, Moorsing
Arif Durvesh - Tabla
Matt Robertson - Production, Beat Programming
Chris Kemsley - Vocal Collage

5. LAND OF GOLD FEAT. ALEV LENZ

Written by Anoushka Shankar, Manu Delago and Alev Lenz
Lyrics by Alev Lenz

Anoushka Shankar - Sitar
Alev Lenz - Vocals
Manu Delago - Hang
Caroline Dale - Cello

6. LAST CHANCE

Written by Anoushka Shankar and Manu Delago

Anoushka Shankar - Sitar
Manu Delago - Hang, Percussion, Additional Programming
Larry Grenadier - Bass
Matt Robertson - Production, Beat Programming

7. REMAIN THE SEA FEAT. VANESSA REDGRAVE

Written by Anoushka Shankar and Matt Robertson
Spoken Word Poetry by Pavana Reddy
Chants - Traditional

Anoushka Shankar - Sitar
Vanessa Redgrave - Voice (Spoken Word)
Corzano e Paterno Choir - Voice (Chants)
Pirashanna Thevarajah - Pakhawaj
Manu Delago - Hang
Matt Robertson - Production, Beat Programming

8. CROSSING THE RUBICON

Written by Anoushka Shankar and Manu Delago

Anoushka Shankar - Sitar
Sanjeev Shankar - Shehnai
Manu Delago - Hang, Percussion, Additional Beat Programming
Mitch Jones - Piano
Matt Robertson - Production, Beat Programming

9. SAY YOUR PRAYERS

Written by Anoushka Shankar and Manu Delago

Anoushka Shankar - Sitar
Manu Delago - Hang
Larry Grenadier - Bass
Matt Robertson - Production, Beat Programming

10. REUNION

Written by Anoushka Shankar and Manu Delago

Anoushka Shankar - Sitar
Girls for Equality (Rhyl Primary School) - Vocals
Akram Khan - Ghungroo Bells
Mitch Jones - Piano
Pirashanna Thevarajah - Mridangam, Ghatam
Larry Grenadier - Bass
Manu Delago - Percussion
Matt Robertson - Production

11. LAND OF GOLD (INSTRUMENTAL)

Written by Anoushka Shankar and Manu Delago

Anoushka Shankar - Sitar
Alev Lenz - Vocals
Manu Delago - Hang
Caroline Dale - Cello
Matt Robertson - Production, Beat Programming



LAND OF GOLD

Everyone is, in some way or another, searching for their own “Land of Gold”: a journey to a place of security, connectedness and tranquillity, which they can call home. This journey also represents the interior quest that we all take to find a sense of inner peace, truth and acceptance – a universal desire that unites humanity.

The seeds of Land of Gold originated in the context of the humanitarian plight of refugees. It coincided with the time when I had recently given birth to my second child. I was deeply troubled by the intense contrast between my ability to provide for my baby, and others who desperately wanted to provide the same security for their children but were unable to do so. It was a disturbing comparison that played on my mind, fuelled by a sense of growing outrage, that the mass displacement of this vulnerable tide of people had been caused by external political decisions and detached acts of war. It is tragic to think that we live in a world where our capacity to offer sanctuary to those uprooted by violent circumstances beyond their control is determined by geographical borders.

As I watched this nightmarish trauma unfold, graphically crystallized by the heart-wrenching images of the lifeless body of Syrian infant Aylan Kurdi washed-up on a Turkish beach – an event that shaped the album’s title song, “Land of Gold” – I felt overwhelmed with a sense of powerlessness to alleviate the suffering and injustice taking place as the world looked on. However, like many others, I was painfully aware that, while I was physically remote from their harrowing experience, it was impossible for me to deny my emotional connection, as a human being.

Land of Gold is the culmination of my journey to the interior, channeling my distress at the situation in a constructive way, exploring the stories of the voiceless and dispossessed. I believe that art can make a difference – it connects us to our hearts, bringing us back to what really matters. Music has the power to speak to the soul.

The narrative thread carried throughout the album evokes themes of disconnection, vulnerability and the underlying hope that persists in our darkest experiences. My instrument is the terrain in which I explore the gamut of emotional expression – evoking shades of aggression, anger and tenderness, while incorporating elements of classical minimalism, jazz, electronica and Indian classical styles.

The process of recording this album was integral to creating a fluid, cohesive sound. The initial recordings, which went on to define the sound of the album, took place outside of a sanitized studio environment, in a remote rural setting in Tuscany. In these early stages, I had the privilege of working with a core team of gifted musicians. Manu Delago, the world’s foremost Hang player, was in many ways my main partner in making Land of Gold, co-writing nearly all the pieces and also playing across the album on Hang and multiple percussion instruments. Sanjeev Shankar, a student of my father, plays a searingly emotional instrument called the shehnai, a reed instrument from India. The three of us, my husband Joe Wright – whose film-making sensibilities helped to shape and add depth to the mood and energy of the album – and my longtime engineer Julian Hepple stayed on a farm together and worked

from the ground up, shaping a core sound and mood that would define the album as a whole. In this way, we were able to integrate the ambience of nature and life that surrounded us. The remote setting also gave us the space to experiment with and blend our styles, responding to each other while playing, and so producing layering and depth.

Separate from my desire to have an established core sound at the musical heart of this album, thematically, I wanted to integrate the authority of the female voice, and the drive for women to establish personal autonomy and dignity in situations where the female perspective is often, sometimes forcibly, subdued. I have been lucky to collaborate with some incredible female guest artists who helped me to bring this across. The unapologetically hard-hitting M.I.A. features on "Jump In (Cross the Line)" and the veteran political activist Vanessa Redgrave contributes an elegant rendering of a poem written by the viscerally expressive poet Pavana Reddy on "Remain the Sea". Alev Lenz offers her evocative vocal skills on the title piece, "Land of Gold", and the inspirational Girls for Equality children's choir features on the closing piece, "Reunion".

The incredible electronic producer Matt Robertson added cinematic soundscapes, textures and production details that greatly enhanced the storytelling and mood of Manu Delago's and my initial compositions. The contribution of Larry Grenadier, the eminent jazz double bassist, blurred the boundaries of genre, characterizing the stylistic fluidity of the album, while the renowned cellist Caroline Dale elicits powerful emotional content in the title piece, "Land of Gold", and in the opening piece, "Boat to Nowhere".

The contribution of acclaimed dancer Akram Khan fits in well in an album about movement and travelling. We recorded Akram dancing with bells on his feet to depict these aspects. Akram's rhythms are featured to capture the desperate energy of refugees arriving in Europe in "Dissolving Boundaries" and a sense of burgeoning optimism in the closing piece, "Reunion".

There is a narrative journey imagined through the sequence of the music: beginning with hopefully stepping into the unknown in "Boat to Nowhere"; crowds of people triumphantly crossing a border in "Dissolving Boundaries"; a weary traveller seizing the moment and running for his life in "Last Chance"; a terrible struggle climaxing in "Crossing the Rubicon". The horror of children needing to make this terrifying journey played constantly on my mind, and both "Land of Gold" and "Say Your Prayers" explore a parent's role in keeping children cocooned and protected from the trauma around them as much as possible. I felt the need to bring the narrative arc of Land of Gold to an optimistic conclusion through the closing piece, "Reunion": the upbeat and playful tempo evokes tentative new beginnings and emotional freedom, encapsulating the central message of Land of Gold as the recognition of the resilience of the human spirit and of our capacity to find the place where enduring hope resides.

Anoushka Shankar

5. LAND OF GOLD

FEAT. ALEV LENZ

Be no burden
Be polite
Say goodbye
And say hello

Gentle hands
You are brave
Look at me
And carry on

Wait your turn
Sit up proud
Go to bed now
Sweet dreams

All is good
I love you
You can hear me
You can call

Find a kind heart
Rest your feet and soul
May your kind heart
Find a land of gold

Sing your song with ease and pride
I'll be there not far behind

Pay attention
Say your name
Listen closely
And keep warm

Find a kind heart
Rest your feet and soul
May your kind heart
Find a land of gold

Tell them I walked...

7. REMAIN THE SEA

FEAT. VANESSA REDGRAVE

Mother swallows golden sand,
whispers she's taking back what's hers.

Her feet are two split continents.
Her heart is the map of the world.

Lay with me through my storm,
she says. Be the moon to my sea.
I ask her, But where does the heart go
when it's taken from the Motherland?

I am like the sky,
pregnant with life and searching
for a safe place to empty.

Mother crashes her body against
the shore, says pain is what we
carry upon our backs, love is being
silent about the weight.

The death of the Motherland
is not in what we leave behind,

she says, but in everything we forget,
and you are not so privileged.

You are a child of fire and water,
the strength to be the storm
and to carry it is within you.

So storm, she says.
And I will carry your every drop.
The body is a continent.
But may your heart always remain the sea.

Chant
Hara Ring
Hara Rung
Hara Ring Rung Hung

THANKS

I'm truly grateful for the abundance of people in my life with whom I share this journey creatively and spiritually. My heart beats wildly in love and gratitude for them.

First I must mention Manu Delago, my friend and musical colleague, by whom many of the musical seeds of this album were first planted. It was a new experience for me to open myself to someone else's musical ideas to this extent, but I'm so grateful for what he shared, and for the precious time with my new baby that his involvement allowed me to experience before coming back to work.

My husband Joe Wright has given me intense support and invaluable ideas ever since I first met him, but on Land of Gold we formalized this by bringing him on as a producer. His vision and commitment to drawing the very best work out of people enhanced everyone's musical contribution and cannot be minimized.

I'm so inspired by having witnessed the creative contributions of everyone involved. Special thanks to the inspiring women who made guest appearances on Land of Gold: M.I.A., Vanessa Redgrave and Alev Lenz. Also, my gratitude to all the other artists, including the young Girls for Equality primary-school choir, the inspiring poet Pavana Reddy, co-producers Julian Hepple and Matt Robertson, and Peter Raeburn, Megan Wyler and my dear Tuscan family who stood in so beautifully as a choir on "Remain the Sea".

Deutsche Grammophon has been a wonderful home for me over the past four albums. Christian and Leonie in particular have been a pleasure to work with on Land of Gold. Thanks, as always, to my amazing assistant, Alexandra, and to my management. It was

wonderful to work with friends Kay Montano, Daniel Martin and Deep Kailey on the photos. Sometimes people who had "nothing to do with the album" contributed as much as the musicians themselves. Thanks to my friends Margaret Pope and Evie Gurney for leading me to such inspiring female artists. Thanks to Boonath, Kim Bizzari, Laura Lewis and Sophie Nichols, who shared the New Moon with me in yoga and fellowship. Thanks to my family, Manju, Michael Wilson, and everyone else who helped love my beautiful boys when I needed to be busy.

At last that brings me to my beautiful boys. Land of Gold, at heart, was informed by my devastating love for them and the love that I imagine parents in every situation, of the best and worst kinds, must feel for their children. In hope and prayer for a better world,

Anoushka Shankar



Produced by Joe Wright and Anoushka Shankar
Co-produced by Matt Robertson and Julian Hepple
Engineered by Julian Hepple
Assistant Engineer: Chris Allen (New York)
Additional percussion recordings engineered by Manu Delago
Mixed by Julian Hepple & James "Slim" Campbell at Jeevan Music Studios, London
Mastering by Ray Staff at Air Studios, London

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