



CONTACT :

www.alдона.org
Antonio Palermo : coordination
asakcent@gmail.com
+33625628005

It is rare nowadays when music produces such a feeling of novelty (...) Indeed, that music, incredibly consistent, comes with an outstanding atmosphere, which is personal and occasionally intimate and either humorous and dancing and joyful, or hypnotic and hectic and preoccupied. And simultaneously, Aldona's voice flatters, floats, whispers, screams and growls. And you believe each word of it, although you don't understand a word of it.
Amazing, what a discovery! ZEITZEICHEN

There is a sense of intimacy, of celebration, of mixed-up happiness and melancholia in that music, which is often delicate, at times upbeat, but never fails to seduce your ears. But beware, under her frail appearance (with which Aldona gently plays) she hides an explosive temper, which she knows how to channel so as to deliver a true kaleidoscopic emotion. Enchanting.
CENTRE PRESSE

... A truly spectacular musical adventure : a fantastic trip, primitive peoples' imaginary tribal dances, flight over Neverland as you imagine it... As a whole, this album is extraordinary. A French-Polish genius that seduces with her sense of music, her childlike creativity and an impressive palette of picturesque and poetic expressions.
MELODIVA

(...) Exceptional music, a crossover of folk, world music, jazz and lively songs. There are a lot of good vibes and this magical journey into an imaginary land really rocks ! Incredibly good!
Inga - ULTIMO

An uprooted Pole in Belleville, Aldona is an emotion-capturer with a high voice. With her Slavic touch she gives those feelings a new life in which joy, drama, memory, breath, nature... dress up with universal sounds.
LYLO

A theatre woman, Aldona Nowowiejska delivers the very inspired *Blue Birds of Blanka*, whose oversensitive lament evokes a Yiddish song by, say, Chava Alberstein, while drawing the musical arrangements inspiration from the mixed French and Arabic communities of her adopted Belleville. Don't miss it. Thierry Sartoretti - VIBRATIONS

The inhabitants of that sought-after address marked 'Company of unique original female singer-songwriters' have shuffled along to make space for a new house-mate (...) captivating and gymnastic vocal tones with which she dazzles and beguiles us in her own personal take on tradi-modern Polish folk. (Björk, Warsaw Village Band, Lili Down). A major surprise and discovery according to last summer festivals. Aldona is remarkable.
Lopa Kothari - BBC

Her first album is a perfect opportunity to discover an artist who is vocal and brave. And on top of that, a lot of talent... Aldona is before everything else a captivating voice that will delight you... In short, what we have here is a passionate and exciting young woman, in more ways than one.
LA PRESSE DE LA MANCHE

(...) Progressive Folk. Impressive vocal performance !
MUSIC NEWSLETTER

« Sonnet » - enthusiastic and well done. A whole universe.
Thomas Divis - ONE WORLD MUSIC

Quick, lively, curious – this is how Aldona's music can also be described (...) sometimes with a melancholic touch, too. And the voice is mesmerising.
GOOD TIMES

This mutant voice of Belleville, a Slavic bird with a vobule charm, conveys the musical memories of its native Poland, in a playful and dreamlike bouquet, full of cries, pace, tweets and enchanting whispers.
Anne Berthod - TELERAMA

aldona

WE HAVE BEEN WELCOMED BY / THE FESTIVALS / Les Suds à Arles / Villes des musiques du monde / Dunaiselfest (Vienne) / Stimmen (Suisse) / Wallenklaeng (Autriche) / Micro ! Festival (Dortmund) / Fête de l'humanité / Le Printemps de Bretelles (Strasbourg) / Musiques Métisses (Colmar) / Festival de Liège (Belgique) / Jazz Schmeide (Dusseldorf) / Pacqu'son (Zurich) / Wazemmes Accordéon (Lille) / Festival au Féminin / Sur tous les tons (France Musique) / Migrant' Scène / Femmes du monde / La voix est libre (Paris) / À fleur de peau (Tarn) / Cultures vagabondes (Tarn) / Les pieds sur le mur (Gironde) / Lire en fête (Boulogne sur Mer) / Le peuple en mouvement (Tours) / Festival d'Anères / Le Temps des cerises (Toulouse) / Solstice (Antony) / Festival Drom (Nîmes) / THE HALLS / Schlachthof (Wiesbaden) / Bee-Flat (Bern) / Music Halle (Worpswede) / Laboratorium (Stuttgart) / Synagoge (Schweich) / Tafelhalle (Nürnberg) / Pferdestall (Bremerhaven) / N9 (Belgique) / Café de la danse / Maroquinerie / New Morning / Divan du Monde / Les 3 baudets / Lavoir Moderne / Comedy Club / Studio de l'Ermitage / Satellit Café / Scène Bastille / Flèche d'or / Guinguette Pirate / Institut Polonais / Parquet de bal à la Villette / La Pêche / Cité Nationale de l'Histoire de l'Immigration / Les Voûtes (Paris) / Théâtre du Grand Rond / Théâtre du Pavé / Centre Henri Desbals / Chapeau Rouge / Le Mandala / Espace Bonnefoy (Toulouse) / la Tannerie (Agen) / Palais du Congrès (Aurillac) / Théâtre Roolmops (Boulogne sur mer) / Jazz & the City (Salzbourg) / Nicolaisaal (Potsdam) / Comedy Club (Paris) / L'Arc Scène Nationale (Creusot) / ON THE RADIOS / France Musique : Le mardi idéal (Arielle Buteau) / France Culture : Travaux publics (Jean Lebrun) / France Inter : Sous les étoiles... (Serge Levaillant) / Nova : Lundi, c'est Rémy (Rémy Kolpa Kopoul) / RTBF : Le monde est un village (Didier Mélon) / dRadio (Sylvia Systermaans) / Nordwest Radio (Globale Dorfmusik) / ORF1 / Polskie Radio 2 / BBC / Mundofonias / Trojka...



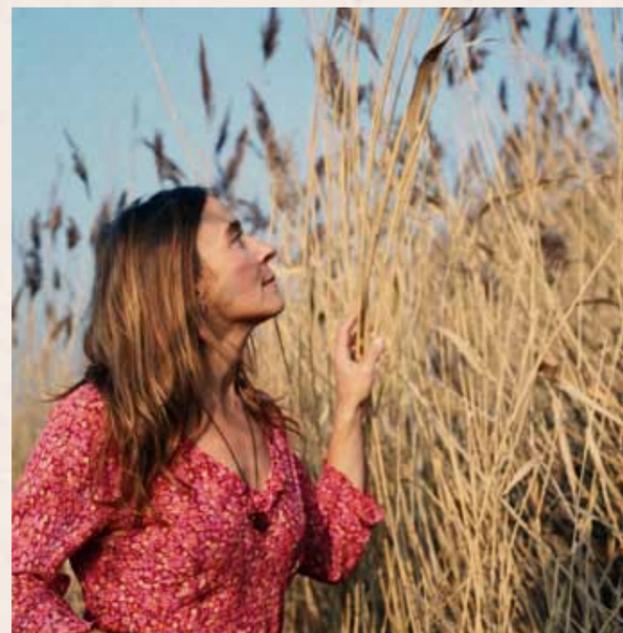
Aldona

THE AMAZON'S BEWITCHING SOUNDS

In 2011, Aldona released her new album, **Sonnet** (through L'Autre Distribution, Jaro and Métisse Music), and it was very well received, from both many European professionals and the general public in France, Germany, Austria, Switzerland, Poland, etc. Upon its release, **Sonnet** entered directly at top positions in Charts de World Music Europe; it also got several reviews in the international press. Additionally, **Sonnet** is regularly broadcast in Europe but also in Australia, Japan, Israel and in the USA.

After having studied acting in Warsaw and in Paris (at the prestigious CNSAD), Aldona Nowowiejska has definitely turned to music, but from her experience as an actress she yielded some remarkable stage energy. On stage, she offers herself as a child would do; she forgets herself in the midst of restless sounds, rhythms and emotions; she connects us

to the ground. Her songs are as brightly-coloured and lively as the streets of Belleville (where she lives) are. Her musical world benefits from her living at the heart of Paris (her own Tower of Babel) and she coalesces the smell and taste of the world, as it were. In her voice you can still hear some reminiscences of her home country, Poland, but her musical multiverse takes her and us much beyond any borders, to a place where sound memories blend like the different languages in her creolised neighbourhood. Each and every song is a story in its own right. Those stories of hers are woven with magical moments and short sentences with silences and the cries and whispers of existence. In her songs you can distinguish from afar the African flames and the echoes of Flamenco, as well as the Eastern, Gipsy, Indian rhythms and energies... One thing is sure: Aldona's whirlpool makes us travel beautifully and yet in mysterious ways deep within ourselves; she



Aldona's imaginary world. Her songs are like living paintings that hit us. The pictures she draws using her powerful and expressive and sensual voice are testament to an undeniable work of harmonies, instrumentation and musical arrangements.

Sylvia Systemans - FOLKER

Tender and Blond Aldona was born to be wild, and she magically uses her voice to sound hilarious or desperate, She follows the course of the seasons, she goes anywhere the wind blows, she knows how humans breathe, she ventures with a laugh or a tear on her face. Far from her roots, on her toes to absorb the "New World" sounds, Aldona finds herself again: her fingers remember the melodies composed on a lost guitar, and her memory recollect the song again. Two encounters were sufficient, that of her musicians and of course that of her audience, sensitive to the language of emotions [...] she commands words and people's feet, she is the goddess of a unique universe, in which our dreams and our nostalgias are interwoven with the will to drink from the cup of life!

Anne-Laure Lemancel - MONDOMIX

makes us stand at the outer limits of our world, a place that must be located between nowhere and elsewhere.

Aldona's songs appeal to the audience mostly because of the magic and the mystery they yield, because of the power in her voice and because of her somewhat shamanic magnetism. Textually, Aldona's own lyrics mix with those by Shakespeare, Galczynski, Dickinson or Bialoszewski. Musically, Aldona shares the stage with Raphaël Dumas (on mandolin and banjo), Michel Schick (on bass clarinet, ukulele and harmonica) and Stephen Harrison (on double bass). Genuine symbiosis operates between charming Aldona and her very attentive musicians, and the audience is more often than not part of that interactive dance.

In 2008 Aldona Nowowiejska composed the music and the songs for Izu Troin's animation short movie, *Le Bûcheron des Mots* (the wordcutter, produced by Folimage/Arte). The short movie was short-listed at the Annecy Festival and won the Prize for Best Animation Movie at Washington D.C. Independent Film Festival in 2010, at Festival Les Nuits Magiques (Magical Nights Festival) in Bègles and at Festival international Séquence Court-Métrage in Toulouse.

Not French and not quite Polish either, Aldona lives in a country she made by herself. She could write and sing in French, her adopted language. But she prefers the Polish language. To find through the sounds a new means of communication, beyond the language itself and the cultural references. And then, the magic works, the bridge unfolds. You don't understand a single word and yet you understand everything; you feel as if the story told was crystal clear, it goes straight to your heart. And then Aldona invites you to embark to her invented country and dance on its non existing borders.

Marie Mortier - CAUSES COMUNES

(...) The stage is vibrating with creativity and passion. Everything is at the right place in her soul, and Aldona wants to share and communicate all of her pain and her joy. She is in turn on cloud nine and sad as a tree with no leaves. She plays with fascinating images to paint the abyss of the soul, in a clear voice. Death, fear of her own shadow or lost love: with magical lightness she sings the dark and the grotesque.

DIE OBERBADISCHE

As soon as she started to sing the audience was already hung on her every word. Her singing is wild, and her voice is both deep and sensual, tender in the heights and ethereal to the point of becoming shrill. And after some slow ascents, Aldona sometimes reaches some tones that are reminiscent of exotic birds or even bats. She whispers and she implores and she squeaks. She cries and she laughs and she suffers. She is accompanied with just as much passion by Raphael Dumas (mandolin and banjo), Michel Schick (bass clarinet, ukulele and transverse flute) and Stephen Harrison (double bass). Aldona's lyrics are full of mysteries, poetic, amusing and spiritual. To conclude her show, the songwriter used her roaring singing to guide the audience into the soul of a cherry tree, very naturally.

RICHENER ZEITUNG

Oversensitive force and volubility. Slavic singing mixed with getaways in all directions. Playful and poetic, with discreet background banjo and accordion. *ff*

Eliane Azoulay - TELERAMA

(...) She metamorphoses on stage : she's in turn trash or tender, poetess or punk, reserved or eccentric. She charms and teases her audience, offering everything to them, sparing no expense. Pure emotion.

Fabrice Savel - L'HUMANITE

Aldona is a breath of fresh air. With her voice, which is in turn deep and fragile as crystal, she sends you a puff of oxygen, and you find yourself instrumentalist musician. Accompanied with her 3 multi-instrumentalist musicians, she invites you to travel with her surprising, varied, lively music. In the background, you can recognise eastern rhythms, the Gipsy influence and again, some Balkan fresh air. Definitely you can't indulge in daydreaming. (...)

LA VOIX DU NORD