

Namvula Press Pack



Key Information

Zambian-Scottish singer and songwriter Namvula has been described as “a true original” by the Guardian.

Her debut album Shiwezwa was released in 2014 to critical acclaim, and was selected as one of the top 100 albums of 2014 by The Sunday Times. The album release was followed by numerous radio and TV appearances, including the BBC’s Focus on Africa (TV and Radio), Jazz FM, BBC Radio 4’s Woman’s Hour, BBC Radio 3’s World on 3, and Zambian national TV and Radio, as well as repeat airplay on various stations including Late Junction and World Routes.

This was followed on by her sophomore album, Quiet Revolutions, released in 2017 to equal critical excitement. A concept album, it delves into aspects of femalehood, tracing an arc of stories from ancestry through girlhood and adulthood, into death.

Namvula has been named as one of 13 voices for the future of African music by Rede Angola alongside artists including Fatoumata Diawara, Jupiter & Okwess International and Sidiki Diabaté, and has been harkened to the likes of Cape Verdean diva Maya Andrade.

Namvula travels as a four to six piece band comprising vocals, percussion, guitar, bass, saxophone and drums. The band is based in London, England.

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Biography

Creating an intrepid new world where folk and urban traditions of her Zambian homeland blend with London's vibrant eclectic music scene, Namvula crosses boundaries with a refreshing honesty and evocative lyricism, transporting listeners into different worlds whilst staying firmly rooted in African soil.

Namvula has collaborated and shared the stage with artists including legendary South African trumpeter Hugh Masekela, sitarist Anoushka Shankar, and local Zambian singing legend Maureen Lilanda. She is backed by a stellar band of some of the UK's most respected African and jazz musicians, including Mercury-nominated bassist Liran Donin and saxophonist Chris Williams, and percussionist Mamadou Sarr (Baaba Maal, Angelique Kidjo).

Her debut album, *Shiwezwa*, and her sophomore album, *Quiet Revolutions*, were both produced by bassist Liran Donin and mixed by Sonny Johns (Fatoumata Diawara), and received with critical acclaim.

Listen

Live at Africa Festival:

<http://concert.arte.tv/de/namvula-africa-festival-2015>

Live at The Forge:

<https://soundcloud.com/namvula/sets/forgesections-live-unmixed>

Watch

Maweo (official video)

<https://www.youtube.com/watch?v=qwINFZLW2rY>

Web Links

www.namvula.com

www.twitter.com/namvulasings

www.facebook.com/namvulasings

www.discovery-records.com

www.xangomusic.com

www.namvula.bandcamp.com

Selected Press Cuttings (UK)

The Sunday Times

0000 Vodafone UK 17:48 57%

THE SUNDAY TIMES CULTURE | 100 BEST RECORDS OF THE YEAR

WORLD

1 THE ELIZABETHAN SESSION Various artists (*Quercus*)
The cream of UK folk, from Martin Simpson to Bella Hardy, John Smith and Nancy Kerr, take turns to put their own spin on Tudor history. Unflaggingly inventive and irreverent, too.

2 MELINGO Linyera (*World Village*)
Echoes of Tom Waits and Paolo Conte as this mischievous Argentine singer goes for another stroll down the shadowy side streets of his native Buenos Aires.

3 AURELIO Landini (*Real World*)
Think of it, if you like, as the new-world version of Cape Verdean cool. This singer-guitarist's celebration of Garifuna heritage yields a patchwork of melody.

4 MAYRA ANDRADE *Lovely Difficult* (*Sterns Music*)
The Paris-based diva journeyed to exotic Brighton to



Mischief maker: Melingo
C BRANDON

record her latest project, guaranteed to draw in pop listeners.

5 MORENO VELOSO *Coisa Boa* (*Luaka Bop*)
Part of a great Brazilian dynasty, Moreno Veloso has the last word in cerebral but funky tropical chic.

6 HAITI DIRECT Various artists (*Strut*)
Papa Doc and his secret police

may have been on the prowl, but this remarkable compilation testifies to the power of Haitian dance music of yesteryear.

7 NAMVULA Shiwezwa (*NMR*)
Part Scottish, part Zambian, Namvula Rennie digs into her roots on a debut set overflowing with life-affirming melody.

8 LOOK AGAIN TO THE WIND — JOHNNY CASH'S BITTER TEARS REVISITED Various artists (*Sony*)
The Man in Black's Native American concept album receives an immaculate update from a cast including Emmylou Harris and Kris Kristofferson.

9 IBIBIO SOUND MACHINE *Ibibio Sound Machine* (*Soundway*)
West African rhythms get the psychedelic dancefloor treatment as the London collective go on the rampage.

10 PINK MARTINI & THE VON TRAPPS *Dream a Little Dream* (*Wrasse*)
Everyone's favourite lounge band hook up with the descendants of the Sound of Music troupe — the only place you'll hear Abba sung to a samba beat.

Clive Davis

► *Swipe for our classical records of the year*

CONTENTS EDITION LIVE NEWS

NAMVULA SHIWEZWA
NMR Records NMRCD01



Here's a contender for debut album of the year. Part Zambian, part Scottish, the singer and guitarist Namvula Rennie sounds every bit the seasoned veteran on a set that navigates a scintillating path between continents. Like that demure Cape Verdean diva Mayra Andrade, she skips back and forth across borders and languages, her first-rate band — featuring Baaba Maal's percussionist, Mamadou Sarr — crisply blending saxophone, guitar, kora and no end of guest players. Exuberant, poetic and uplifting. CD

MOJO

Namvula

★★★

Quiet Revolutions

MARK CD/DL

Building bridges,
not walls, but quietly.



Three years
after her
impressive
debut,
Zambian-Scot
Namvula

Rennie makes light of the difficult-second-album syndrome with 12 songs inspired by her other passion, as a photographer, and a series of pictures she took of women and girls around the globe. Musically, there is a conscious flaunting of focus, as Rennie flits across boundaries, using different languages and musical styles to bind thoughts together: there are hints of Afrobeat, the transatlantic jazz of Cape Verde and even a nod in the direction of Manu Dibango (from deep-voiced Eugene Makuta). Language and communication are key to *Quiet Revolutions*: on Mbuya, she sings to a (living) grandmother with whom she cannot speak, on Njishe, granny gets her revenge; on Kolomfula, Rennie sings in English while uncovering a tale of trans-African slavery. Here is a star undoubtedly on the rise.

David Hutcherson

The Guardian

Namvula
Quiet Revolution
was 10/10/14
★★★★★



Namvula Rennie is a cool, thoughtful singer-songwriter with a distinctive fusion style. Born in Zambia, she lived in Kenya, Switzerland and the US before settling in London. Her second album shows how she has developed as a confident, soulful performer who can switch effortlessly between her African and European influences.

Friday 10.11.17 theguardian

Reviews Jazz & folk

« So Nalle (Little Somewhere) starts as a Zambian traditional lament before moving to a melody inspired by Nina Simone, while Zuba begins as a breathy acoustic ballad with echoes of Soudi Massi, then develops into a robust workout with clazy backing provided by members of Led Bib and Beebe Man's percussionist Mamadou San. Namvula sings in a bewildering variety of languages, and the lyrics and translations are worth checking out online. **Robin Denelow**



Thoughtful Fusion ... Namvula

Showcasing her new album, Namvula performed an adventurous and impressive set that blended African styles with jazz

★★★★★



Robin Denelow

The Guardian, Tuesday 21 October 2014 17:30 BST

[Jump to comments \(0\)](#)



Adventurous and original ... Namvula. Photograph: Sian Williams

Namvula Rennie is a singer-songwriter whose attractively cool, unusual songs reflect her interesting history. Born in Zambia to a Zambian mother and Scottish father, she has lived in Switzerland, Kenya, the US and now London, developing a hybrid style with lyrics that mix Zambian languages with English, Portuguese and French, and musical influences that range from African styles to jazz. She plays acoustic guitar, but works with an impressive backing band that includes African musicians and members of London-based jazz outfit **Led Bib**.

This can't have been an easy show for her. Her debut album *Shiweza* is not released until next month, and she was previewing the songs without the help of all her usual musicians. There was no kora player and the Ghanaian guitar hero Alfred Bannerman (of *Osibisa* fame) was unavailable. But none of this seemed to bother her, and she eased through a set that switched from breathy balladry to stomping jazz-rock.

She started quietly, with light, breezy songs influenced by her visits back to Zambia, where she was helped by her aunt Maureen Lilanda, a respected local musician. But the Zambian influences were soon given a cosmopolitan makeover. *Maweo*, a relaxed and soulful lament sung in Lenje, developed into an upbeat piece dominated by a guitar solo, while *Andorinha* was treated with the energy of a South African township jive. Her most surprising song, *Nandayeya*, was written by her aunt and deals with suffering and survival. It started with Namvula singing solo, backed only by her acoustic guitar, showing off her easy, unforced vocal style on a gently soulful ballad that was suddenly transformed as the band crashed in with a jazz-funk workout, featuring saxophone solos from Chris Williams. She sounded even more adventurous playing live than she does on the album – always a crucial test. Namvula is one of the most original newcomers of the year.

The Evening Standard



Songlines

INTRODUCING...

NAMVULA

The singer-composer talks to *Je Week* about tapping into her Zambian heritage

Still only in her early 30s, Kamela Roman has had an impressively peripatetic life so far. Born in London to a Scottish father and Russian mother, she lived in Switzerland, Kenya, the US and now the UK. You'd just give a screaming child—being gay?—a million Kamelas. What Kamela has been so consistent?

Trishka Rudnikova (background) that really comes to life here on her fellow artists, Romanova. She is named Romanova (meaning "Woman of Rome") after her great-great-grandmother who was known as the "princess of exile" in her village of Romanovka. "She came to us grandmothers," says Romanova, talking about her highly esteemed relative. "It's about recognizing the people that I didn't know but who are and in my blood. What I know of them is

Handmade was made to study to any applications of a music career when he was only 15 as he called "self-motivated" hospital shift from the time he told himself the personal variety of other work, including photography, creating music and programming. "It felt like I was self-motivated," she says. "I would go to work, some hours, say until it is the morning writing songs. I reached a point where I was so self-motivated I thought if I don't say that now, then I might never try it, or I think the phrase, just my job, and I never look at it."

Then turning point happened in 2012 when an eight-week-on-again/stop-again tour ended up being an eight-week tour. "It changed everything," says Niamala. "I can still say-so much searching for my identity. I didn't intend to see more of the stuff for the album out there but that's what happened. You're not a lot of it."

There's a wall-to-wall in Niamala's voice, one that sounds well-learned, having picked up many influences along the way. Indeed the songs in English, French, Portuguese and Latin

A vertical photograph showing a person's arm and hand resting on the back of a wooden chair. The person is wearing a patterned sleeve. The background is a rough, grey stone wall.

or family's local language. One of the songs in *Unapologetic* called "Unlabeled sections from that great-grandmother who left on husband after he mentally treated me like a slave." Apparently, one day he carried her two children back to her village, it would have been her first day in a week," says Minicucci. "When I hear that story, I look at my mouth and I think, this is the kind of woman that you're coming from, because that's a great woman, because that's a great woman."


Minicucci's Buddhist connection originates from her father, who was born in Minnesota. "Emotionally, I feel more connected to the place," she admits. "But I definitely have a strong interest in it." She's certainly curious about the world of traditions her Buddhist

heritage often and is thinking about a future project exploring the folk traditions of Jamaica and Scotland.

In the meantime, Neneh's focus is on finding where the 17 strains in Jamaica first began to finally root themselves, the home of her grandmother's self undoubtedly is a gratifying homecoming, meaning the roots of her culture. "I just feel really good and happy that it's me to who I am." ■

■ **AS-8178** (Neneh's e-mail is neneh@the17.com and her record is the17.com)

■ **THE 17** Neneh's e-mail address (neneh@the17.com) is on November 21 at the 17th Street in London, the Big Dipper, the record store.



**SHAMMI
PITHLA**

Watching a British Asian producer and a British Asian actress talk to *Alexander Popov* about writing music to celebrate their

[illegible]

the innovation truly leading mainstream and bold business ideas. The success of the new green-on-the-wall concept is a testament to the company's strategy and the success is largely due to the fact that the company has been able to gain a foothold in the green space of environmentally friendly products that "practically live" in the consumer's home. The success of the company is a testament to the fact that the company has been able to gain a foothold in the green space of environmentally friendly products that "practically live" in the consumer's home.

[illegible]

TGA Magazine

Namvula | *Shiwezwa*

Release Date: 27 October 2014

Zambian-born singer-songwriter **Namvula** releases her debut album, *Shiwezwa* this month. An intimate and evocative record that calls on her Zambian and Scottish heritage, *Shiwezwa* is a multilingual personal journey through pop, folk and African musics, delivered via her captivating vocals and undeniable songwriting talent.

Namvula (whose name means 'mother of rain') spent much of her childhood travelling – she lived in Switzerland and Kenya before coming to the UK to go to school. This mixture of cultural experiences can be felt throughout the album, which includes songs in four languages (Lenje, English, French and Portuguese). Despite this, *Shiwezwa* achieves a surprising level of cohesion and the music easily transcends any language barriers.

'Nsalamo' and 'Maweo' (two of the five songs in Namvula's native tongue, Lenje) are both standout tracks – the former, a gentle tender ballad written about her grandmother, and the latter, a passionate song expertly narrated by Namvula. 'Maweo' also features some gorgeous Kora sections, combining with Namvula's vocals to hypnotic effect. 'Old Man' is another album highlight. In contrast to 'Nsalamo' and 'Maweo', it's a heady folk/pop influenced track, beautifully exposing her soulful vocals.

Having spent her childhood in four different continents, Namvula's musical upbringing was varied to say the least and she presents this broad musical edification most adeptly on *Shiwezwa*, making for a fine debut outing.

Namvula performs as part of #thegirlsare weekend at **The Forge**, Camden this coming Friday 17 October.

Rosie Hanley

S

NAMVULA

Quiet Revolutions NMR Records NMRC02



'Afri-folk' is how UK-Zambian singer Namvula Rennie describes her music and that seems like as good a description as any. On this, her second album (recorded when she was heavily pregnant), Namvula's warm voice and multi-lingual lyrics are

backed by a shifting mix of guitar (from Namvula herself and Phil Dawson), the sax and flute of Chris Williams, Kadialy Kouyaté's kora and the supple, often unobtrusive rhythm section of drummer Yuval Wezler and bassist Liran Donin (who also produces).

The album may be called *Quiet Revolutions* and it certainly has its more reflective moments (I find *Night Song* (*Nikali Kuyanda*) and the closing *Prayer* particularly lovely), but that isn't the whole story by any means. *Bola Kuli* and *Moto* rattle out with Afrobeat percussion and smoky sax. This is a proper album, with shifts in style and mood, its varied parts adding up to a satisfying whole, thanks to Namvula's assured ownership of all of these elements. What we have here is a musical mapping out of her cultural identity. She slips from style to style, language to language, with ease and confidence, because all of this is who she is.

www.namvula.com

Jamie Renton

Namvula

She's of mixed Zambian-Scottish identity and on the verge of a breakthrough, reckons **Jamie Renton**

"Have you ever come across a London-based woman singer called Namvula?" asks an email from the Editor. Had he posed the same question a few days earlier, I'd have drawn a blank. But as chance would have it I've just witnessed her performing a short set at Camden's Forge Arts Centre. Her voice is sweet and soulful, her appearance striking, her music a light combo of folk, pop and various African styles... she all but stole the show.

Further research reveals that Namvula's been involved in London's African global scene for over a decade now. She's sung with The London Lusami Choir (1973), worked with South African musical royalty Hugh Masekela (1998/2008) and is currently recording her debut album *Shiweya*, which features such mainstays of the UK African scene as Ghanaian guitarist Kari Bannerman (1993/2) and kora player Kadialy Kouyaté (1992/4). If the six-track sampler which had grabbed our Editor's attention is anything to go by, it will be one of the major roots releases of the coming months. You can hear a preview on the free album with this issue.

Namvula Rennie was born in Zambia of mixed Zambian-Scottish parents, as she explains when we meet in a West London bar a couple of days later. "My father was from Scotland but grew up in Africa (my grandparents were Presbyterian missionaries). We moved to Switzerland, then Kenya, my parents went off to the States and I ended up in a school here. I had one of those childhoods!" This probably explains the unforced musical melting pot of her sound and the all too rare knack she has of singing convincingly in a variety of languages.

When she was 15, Namvula's dad bought her a guitar and she started writing songs not long after. However, in her early twenties she went through a crisis of confidence. "I believed that I'd never make it in music, gave it up and worked on other things instead." Having studied photography, she got a job as a snapper for Associated Press for a couple of years. "Even though it's a median I love, photography somehow wasn't creatively fulfilling for me. It's never allowed me to express what I needed to, whereas music does that." Nevertheless she still works as a photographer and as a sideline also organises the UK African film festival FilmAfrica.

Namvula did a two year stint with the London Lusami Choir whilst working day jobs and developing her singing and writing in her spare time. In 2010 she took the plunge and decided to focus on music full

time. "There was something missing from my creative vocabulary." That something was her cultural identity. "It's a weird thing when you grow up a child of the diaspora and my mum didn't teach me the language. So there was a lot of insecurity about how Zambian I was allowed to be."

Home is often the hardest place to go, but Namvula saved up her money and early in 2012 headed back to Zambia for a planned three month stay. "I ended up staying six months, and that's where the album was born." She played with drummers in a compound in the capital Lusaka (a side of Zambian life that, as a nice middle-class girl, had previously completely passed her by) and discovered that local singing legend Mawemba Lunda was her aunt. "She's one of the few Zambian artists who draw on traditional music. She became my mentor and gave me the confidence to feel that I was allowed to be Zambian musically."

Namvula's mum was a big help, too. "I phoned her up to ask her how to pronounce a particular phrase and from that ended up writing a whole song. It seemed like such a natural way of working that now my mum is kind of my co-author. I'd write the lyrics in English and then she'd give me various options of how to say it in Lunda, her language. Through that, I've been able to reconnect with my family's history. My mum also didn't know a lot of the stories about the family, so we've kind of gone on this journey together. It's been very liberating and I feel like I've found my home musically and creatively."

The album is being mixed by Sonny Dawah (previously worked with Fatoumata Diawara) and produced by Liran Donin of contemporary London jazz trio Led Bb, who she met through Israeli jazz roots pianist about town Tavi Shanett. He's doing a great job. There's a lot going on here, kora, marimba, Mr Bannerman's lovely fluid guitar and various

backing vocalists without things ever getting close to aural clutter-age. She already knew Kadialy Kouyaté (having sung on his album) and Soula Masi's percussive Mamasou Sere (who also featured), but it was only when she returned from Zambia that she felt confident enough in her music to invite them on board.

Future plans include exploring the Scottish side of her musical roots, but right now it's full steam ahead with the album. She's also starting to understand how writing in different languages works. "In English I feel bound by a particular structure. Things have to rhyme and follow a particular form. But when I'm writing in my mum's language, it's much more about the poetry of the words, how they fit within a roll, how they fit within a melody and the melody of the words themselves."

Thanks to Kate Peroudis for real wine and ancillary questions.
www.namvula.com

root salad

17 fRoots



Selected Press Cuttings (INTERNATIONAL)

BBC



Zambia folk songstress Namvula Rennie wows critics

26 November 2014 Last updated at 19:33 GMT

Shiwezwa is the debut album from singer-songwriter Namvula Rennie, and is causing excitement among reviewers, especially in the UK.

A Sunday Times article said Shiwezwa was a contender for debut album of the year and The Guardian called her a "true original".

Namvula means "mother of rain" in Zambia where she was born of mixed Zambian-Scottish heritage. Her great-great-great grandmother, after whom she was named, was a priestess of rain in the Zambian village of Shiwezwa.

The album references Zambian folk music and is also fused with urban music and elements of Scottish folk, jazz and Latin rhythms. It has 11 original songs by Namvula and one by her aunt, local singing legend Maureen Lilanda.

Namvula told BBC Africa's Jenny Horrocks about her influences.

Rede Angola (Angola)



RA
13 VOZES
Para o Futuro da Música Africana



NAMVULA

Cidadã do mundo

PAÍS
Zâmbia

ORIGEM
Zâmbia

DISCOS GRAVADOS
Shiwezwa (2014)

INÍCIO DE CARREIRA
2012

LINKS ÚTEIS
Página Oficial
Makina nº do primeiro disco

Uma das últimas edições da revista britânica *Songlines*, especializada em world music, dedica a Namvula uma das páginas da sua habitual secção de novos artistas a seguir com atenção no futuro. *Shiwezwa*, álbum de estreia desta filha de um escocês e de uma zambiana residente em Londres, acaba de conhecer edição e as reacções têm sido positivas.

Trata-se de um disco que revela bem a diversidade de influências e de locais onde viveu esta "Mãe da Chuva" (o significado do seu nome, herdado da trisavó). Há por aqui muita África (o som da kora é inconfundível e marca boa parte do registo), mas há também uma boa dose de Europa e Estados Unidos da América. Jazz, pop, folk e até flamenco fazem parte deste "caldeirão fusionista", servido em inglês, francês, lenje (o idioma da sua família zambiana) e até um surpreendente português de nível bem acima do razoável.

Tendo nascido na Zâmbia, Namvula Rennie passou depois pela Suíça, Quênia, EUA e Grã-Bretanha, onde se fixou. A música foi um sonho de infância, mas só perto dos 30 anos teve a coragem de se dedicar a ela, depois de, no início da idade adulta, um namorado com boas intenções mas falta de ouvido a ter feito desistir, com o argumento de "já ser demasiado velha para isso". A fotografia e a programação/divulgação da cultura africana (em particular do cinema, dado que é co-directora fundadora do Film Africa, o mais importante festival londrino dedicado aos filmes deste continente) ocuparam entretanto boa parte do seu percurso.

Na música, regressou às raízes e à Zâmbia. Em 2012, uma viagem de oito semanas transformou-se em seis meses e na necessidade/coragem de experimentar aquilo que há muito ambicionava. O resultado foi *Shiwezwa*, um título de homenagem à terra dos seus antepassados que espera visitar pela primeira vez em breve. Para o futuro, quer continuar a explorar as suas muitas influências e, quem sabe, experimentar uma inédita fusão entre as tradições musicais da Escócia e da Zâmbia.

NRC (Netherlands)



Southern Times (Southern Africa)

38 **ARTS** Friday 04 - 10 November 2016

Namvula content with Namibia bow

> Glen-Nora Tjipene

WINDHOEK-ZAMBIAN folk songstress **Namvula Rennie** thrilled music fans during a performance at the Franco-Namibia Cultural Centre (FNCC) last Friday in the capital.

Simply known as Namvula, the singer, songwriter, and photographer, performed in Namibia for the first time, as part of her Southern African tour that started in her motherland Zambia.

Namvula, whose father is Scottish, is one of a few Zambian musicians who found success in Europe, and has been in the limelight since the release of her debut album "Shwezwa" in November 2014.

Her songs blend African sounds and rhythms, especially Zambian folk music with Latin, jazz and Scottish folk.

"Earlier this year, I remember stating that I want to perform more in Africa, and here I am, it's my first time in Namibia, but I definitely want to come back here. The country has a friendly artistic vibe to it," the jovial singer told The Southern Times, following her well-attended performance.

Namvula has lived in Switzerland, Kenya, the United States and England, developing a hybrid style with lyrics that mix Zambian languages with English, Portuguese and French, and musical influences that range from African styles to jazz.

She recently completed a UK tour and expressed a deep desire to perform in Africa more.

Namvula also dreams of performing at the annual Windhoek Jazz Festival.

During her performance, the singer connected well with her audience, which she engaged with stories and her inspirations for her songs.

"It was so much fun we even had a moment where we were just having a jam session, the crowd was absolutely great to perform for," she said. "I feel like my music can't really be described or even named as just that or this. And I think that is a great thing as an artist - to have your foot prints in everything."

She is currently working on her next album due out next year.

"I'm falling in love with house music, so I'm hoping to do a side house project as well," she added.

Namvula quit her job as an events planner to pursue her dreams.

"It took me a long time to gain the courage and also gain the self-confidence to finally decide to follow a career in music. But it has been worthwhile, there is always the ups and downs that comes with the business and it can get really slow before things pick up but it's worth it," she said.

"It took me a long time to gain the courage and also gain the self-confidence to finally decide to follow a career in music"



> Namvula Rennie

Daily Mail (Zambia)

ZAMBIA DAILY MAIL

NEWS BUSINESS COURTNEWS FEATURES GENDER

BREAKING NEWS Natural history museum project vital **Kambwell**

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Namvula warms hearts as tour begins

Posted in Entertainment, Music on October 28, 2016 by Web Editor



NKOLE NKOLE, Lusaka

THE night was young and the crowd gay as songbird Namvula began her southern African tour in Lusaka last Friday at Latitude 15.

Namvula, who is of Scottish-Zambian origin, brought her folkay sound to a well-attended show and kept her audience thoroughly entertained throughout her set.

The songs were mainly selected from her debut album, *Shwezwa*, released in 2014 to critical acclaim.

Before she took centre stage, however, the audience was warmed up by Zimbabwean artist Jerome Arab, formerly Jeromeo JJ who took part in the Big Brother Africa Hotshots edition.

Namvula was accompanied by a five-man band, which included percussion and the saxophone while she also strummed on her guitar.

Her sound was not too dissimilar to seasoned artist Maureen Lilanda, who has mentored Namvula musically and whose influence seems to have rubbed off on her.

Wearing a black top and colourful pants made from African fabric, Namvula delivered an engaging performance, that left a visibly content audience.

In an interview prior to her performance, she shared that she is currently working on her second album.

Shwezwa was more of a search for identity through which she questioned where she fits considering she is from a mixed race background.

"The first album is really mixed because it had a lot of influences so it's really like an upbringing, almost, and like a homecoming album at the same time" she explained. "It's really like me trying to get closer to my mother's roots and that kind of thing."

With *Shwezwa* done, now Namvula feels she can be free with what she can explore and how to explore it.