COMING UP AT CAP UCLA

Zakir Hussain, Dave Holland & Shankar Mahadevan
CROSSCURRENTS
Tue, Oct 6 at 8pm
Royce Hall

Butler, Bernstein & The Hot 9
plus Red Baraat
Mardi Gras Bhangra
Tues, Feb 9 at 8pm
Royce Hall

Arturo O’Farrill’s
Afro Latin Jazz Orchestra
Sat, Nov 7 at 8 pm
Royce Hall

Pussy Riot
Art, Sex & Disobedience
in conversation with Edward Goldman
Thu, Feb 11 at 8pm
Royce Hall

Tigran Hamasyan
Luys i Luso
featuring the Yerevan State Chamber Choir
Sat, Dec 5 at 8pm
Royce Hall

Noura Mint Seymali & Tal National
Desert Rock Revue
Sat, Mar 5 at 8pm
Royce Hall

 Fri, Sep 25 at 8pm
Royce Hall

Huun Huur Tu
Kaygal-ool Khavalva
Radik Tyulyush
Sayan Bapa
Alexey Saryglar

— INTERMISSION —

DakhaBrakha
Nina Garenetska
Iryna Kovalenko
Olena Tsybulkska
Marko Halanevych

Running Time:
Approximately two hours including intermission.

Pre-Show Party on the Royce Terrace 6:30pm
Featuring music and dancing from Firebird Balalaika Ensemble, part of the amazing Los Angeles Balalaika Orchestra.

About the Artists

DakhBrahka
DakhaBrahka is music quartet from Kyiv, Ukraine. Reflecting fundamental elements of sound and soul, Ukrainian “ethno chaos” band DakhaBrahka creates a world of unexpected new music.

DakhaBrahka was created in 2004 at the Kyiv Center of Contemporary Art “DAKH” by the avant-garde theatre director – Vladyslav Troitskyi – and given the name that means “give/take” in the old Ukrainian language. Theatre work has left its mark on the band performances – their shows have never been staged without a strong visual element.

Media Sponsor:

PROGRAM
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ABOUT THE ARTISTS

DAKHABRAHKA

In 2011, Huun Huur Tu collaborated with prominent Russian composer Vladimir Martynov, who drew on the works by the visionary early 20th-century avant-garde poet Velimir Khlebnikov to create Children of the Orter (forthcoming as a DVD on GreenWave), a 70-minute piece for chamber orchestra, choir, and Tuvan ensemble. Martynov’s background in Russian Orthodox music, other non-Russian music from Central Asia, as well as his embrace of everything from mid-century minimalism to rock operas to Renaissance polyphony, made collaboration easy and inspiring for Huun Huur Tu. While the quick influence of minimalism can be felt in the group’s newest approach to “Chyraa-Khoor,” a traditional Tuvan song, but with a contemplative Philip Glass-esque undercurrent.

A different kind of musician came when the group worked with producer Carmen Rizzo (Niyaz, Seal, Paul Oakenfold, Ryuichi Sakamoto). By working closely with Rizzo on Eternal (GreenWave, 2009), the members of Huun Huur Tu got a taste of how to create electronic soundscapes around traditional...with their role as the heart of a new kind of chamber orchestra, has guided much of their music following that project.

“Gradually, over the years, the sound has shifted,” reflects former manager and co-producer of their 2010 release, Ancestors Call, Vladimir Oboronko. “It’s become more sophisticated, more-dimensional, and much more relevant to current music sensibilities. Huun Huur Tu is innovating indigenous Tuvan music under the subtle influence of the music that belongs to the whole world and a fresh take on the traditional music of their beloved Tuva”

After experimenting with Ukrainian folk music, the band has added rhythms of the surrounding world into their music, thus creating the bright, unique and unforgettable sound of DakhaBrakha. They strive to help open up the potential of Ukrainian melodies and to bring it to the hearts and consciousness of the younger generation in Ukraine and the rest of the world as well.

Accompanied by Indian, Arabic, African, Russian and Australian traditional instrumentation, the quartet’s astonishingly powerful and uncompromising vocal range creates a trans-national sound rooted in Ukrainian culture. At the crossroads of Ukrainian folklore and theatre, their musical spectrum is at first intimate then riotous, plumbing the depths of contemporary roots and rhythms, inspiring cultural and artistic liberation.

In March 2010, DakhaBrakha won the prestigious Grand Prix prize named after S.Kuriokhin, in the sphere of contemporary art, and confirmed its place in the culture once again. In March 2011 DakhaBrakha was discovered by Australian Womadelaide and began their ascent in the international music scene. They have since played more than 300 concerts and performances and have taken part in major international festivals throughout Eastern and Western Europe, Russia, Asia, Australia, and North America. DakhaBrakha has also collaborated with such international musicians as: Port Mouton (By), Kimmo Pohjonen Cluster (Fi), Karl Frierson (De/Phazz) (Ge), Steve Cooney (IRL), Inna Zhelannaya (Ru), Kievbass (UA), Djjam (UA-Iran), and more.

Marko Halanevych – vocals, djembe, tabla, didjéolika, accordion, trombone
Marko is the only representative of the countryside in the band. He was born in the village of Krušenivka, in the Vinnytsia region, into a family of village intellectuals. He graduated from the faculty of the Ukrainian philology, but came into the theatre, became an actor of the Centre of Contemporary Art “DAXKH” and then accidentally found himself working with the band. Marko is fond of design – he creates the visual images of DakhaBrakha and also for the “DAXKH” theatre where he continues to perform on stage.

Iryna Kovalenko – vocals, djembe, bass drums, accordion, percussion, bouzouki, zygzale, piano
Ira has played Ukrainian ethnic music since her early childhood. Moreover, she has graduated from the faculty of folklore. She is fond of yoga, yachting, and rowing. Ira is redacted from the faculty of the Ukrainian philology, and she easily gets the feel of different musical instruments. She also performs at the “DAXKH” theatre as an actress.

Olena Tisbulska – vocals, bass drums, percussion, gammarasha
Lena is one of the specialists at the folklore department of the National University of Ukraine. When she has some time off, she works on preparing her Candidate’s dissertation about traditional Ukrainian wedding songs. She is fond of driving, sewing and interior design.

Nina Garenetska – vocals, cello, bass drum
Nina professionally studied folklore and is a self-taught cellist. She is the most artistically open-minded member of the band and is always up for collaborating with other musicians. Nina is fond of travelling, photography, fancywork and adornment creation.

**HUUN HUUR TU**

The whistling of the high mountain winds creates eerie overtones and postmodern statement. The repeated thrum of a string against wood and hide turns into a meditative, evocative, beautiful musical experience. The descendants of isolated Siberian herdsmen make serious, strangely universal music out of some of the planet’s quirkiest acoustics.

Using traditional instruments and drawing subtly on 20th-century composers, funky rhythms, and the palette of electronica, Siwan Huur Tu transformed ancient songs into complex acoustic compositions. As they began touring in the West 15 years ago, Huun Huur Tu “unhesitatingly introduced the outside world to the boundless wealth of Tuvan traditions, thanks in great part to their superior musicianship. Hailing from the high pastures of the Altai Mountains in south central Siberia, the musicians have spent decades honing the overtone singing, instrumental approaches, and vibrant songs of their home.” Yet the group also created the musical soyvo and the chappo, to take their traditions far from the slopes and valleys of Central Asia.

They made groundbreaking traditional recordings that put their home on the map. They toured the world, gaining fans and inspiring throat-singers. They’ve wowed audiences in both Americas, Europe, Asia, Australia, and Africa; eliciting surprised remarks after one festival show in Kenya that they played with the same “soul” as local musicians. They sparked a boom in Tuvan and other throat-singing, lute-strumming ensembles from Central Asia.

Being the first (and arguably the most skillful) has its advantages. Well-established as “world music” masters, Huun Huur Tu has long been involved in pushing the envelope, and digging deep into their roots to find new possibilities. The most recent member to join the group, Radik Tyullyush, a third-generation throat-singer, talented multi-instrumentalist, and conservatory trained composer, added a dose of youthful energy and rhythm complexity recalling good old American funk.

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Many thanks to our pre-show performers, members of the Firebird Balalaika Orchestra

Iryna Orlova
Anatoly Mamalyga
Peter Rothe
Lynn McConnell
Tom Parson
Larissa Nazarenko
Tyler Worth

Founded in 1995, the Firebird Balalaika Orchestra has built a reputation as a unique, dynamic and accomplished chamber ensemble performing traditional Russian instruments. The group performs on the domra, the balalaika, the bayan. They hold the human mind itself can be an instrument of extremely productive chaos, of desire, of longing and rampant creativity that leads toward a new beginning, a new thought, a new way of being in the new world. Each human being is an agent of chaos, an instigator, and importantly, an installation space to hold the ephemeral experiences that materialize and manifest through artists we bring to this stage.

When we talk about a new kind of chamber orchestra, we are so proud and grateful that your lasting memory of their work will be tied to this hall of assembly, which holds their sound so well and with a deeply imbued legacy all its own. For almost 80 years performers from around the world have taken this stage and each has shared with us their own brand of artistic chaos and it continues in rare form on this very special evening.

We’re extremely grateful to the local artists of the Firebird Balalaika Orchestra who helped set the tone for this remarkable evening out on the Royce Terrace.

Thank you all for being with us.