

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



DakhaBrakha plus Huun Huur Tu

Fri, Sep 25 at 8pm
Royce Hall

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.

MEDIA SPONSOR:

PROGRAM

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

— INTERMISSION —

DakhaBrakha
Nina Garenetska
Iryna Kovalenko
Olena Tsybulska
Marko Halanevych

ABOUT THE ARTISTS

DAKHABRAHKA

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

DakhaBrakha 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.



MESSAGE FROM THE CENTER:

Tonight's headlining group DakhaBrakha uses the phrase "ethno-chaos" to describe their sound and aesthetic. That's a phrase that's beatifically open to wild interpretations and imaginings.

We wouldn't have it any other way. A little chaos is what we're after. Chaos, especially when it arrives in the form of art and is delivered deliberately by great art makers is what wakes us up to things we might never have known we are missing. It elevates our heartbeats. It stimulates our nerve endings.

Get ready for all of that tonight. The performers you will experience tonight are deeply committed to their aesthetics, their respective cultures, the legacies and literacy that live inside each of them and are given new form and shape to the rest of us through the sounds they create with their hearts and minds and instruments. (So many instruments!)

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 world. Each human in the hall tonight 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.

If this is your first time seeing either of these incredible ensembles perform, 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.



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 Mone (By), Kimmo Pohjonen Cluster (Fi), Karl Frierson (DePhazz) (Ge), Steve Cooney (IRL), Inna Zhelannaya (Ru), Kievbass (UA), Djam (UA-Iran), and more.

Marko Halanevych – vocals, darbuka, tabla, didjeridoo, accordion, trombone

Marko is the only representative of the countryside in the band. He was born in the village of Krushenivka, in the Vinnitskiy 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 "DAKH" 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 "DAKH" theatre where he continues to perform on stage.

Iryna Kovalenko – vocals, djembe, bass drums, accordion, percussion, bugay, zgaleyka, 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 responsible for the "brass section" of the group, as she easily gets the feel of different musical instruments. She also performs at the "Dakh" theatre as an actress.

Olena Tsibulska – vocals, bass drums, percussion, garmoshka

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 wind creates eerie overtones and postmodern statement. The repeated thrum of a string against wood and hide turns into a meditative, evocative figure straight from the avant garde. The descendents of isolated Siberian herdsman 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, Tuvan acoustic quartet Huun Huur Tu transform ancient songs into complex acoustic compositions. As they began touring in the West 17 years ago, Huun Huur Tu almost single-handedly 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 had the musical savvy and the chops 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 overtone 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 Tyulyush, a third-generation throat-singer, talented multi-instrumentalist, and conservatory trained composer, added a dose of youthful energy and rhythmic complexity recalling good old American funk.

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 Otter (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 quiet 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.

Another, similarly harmonious collaboration with a very 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 material. This experience, along 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 of 20th and 21st centuries, and the result is both contemporary music that belongs to the whole world and a fresh take on the traditional music of their beloved Tuva"



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

Iryna Orlova	Domra
Anatoliy Mamalyga	Bayan
Peter Rothe	Balalaika
Lynn McConnell	Alto Balalaika
Tom Barnes	Kontrabass Balalaika
Larissa Nazarenko	Ukrainian Dance
Tyler Worth	Ukrainian Dance

Founded in 1995, the Firebird Balalaika Orchestra has built a reputation as a unique, dynamic and accomplished chamber ensemble performing on traditional Russian instruments. The group performs on the domra, the balalaika, the bayan. The group's repertoire ranges from traditional Russian and Eastern European songs, to well known classics and contemporary works.

**CENTER
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