

KEPA JUNKERA & SORGINAK



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A small history of the trikitixa

In 2015, **Kepa Junkera** will be 35 years on stage playing the trikitixa. In this project, he explains what is for him the essence of his music: arin, arin, martxas, fandangos... *A small history of the trikitixa* is an emotional journey through the music in general and the personal experiences of Junkera; a particular tribute to the trikitixa, with the collaboration of the components of **Sorginak**.

After the success achieved with his album dedicated to Galicia, **Kepa Junkera**, with an entire career devoted to Basque traditional music and root music, returns to his origins in the Basque Country, but not with one more album; He returns with a magnum opus: *A small history of the Trikitixa*, which also celebrates his 35 years beside this wonderful instrument. What Kepa offers is a thorough, rigorous work, though pleasant and excathedra unpretentious. As a great fan of the Basque diatonic accordion, **Kepa Junkera** writes a pleasant and enjoyable story, where women and precursor men are appearing and those who after the years were forging a very particular, very own sound that has become extraordinarily popular in Basque culture.

PROJECTS Y POSSIBLE LIVE FORMATIONS OF KEPA JUNKERA

New show

KEPA JUNKERA & SORGINAK – *A small history of the trikitixa*
Kepa Junkera + 7 voices/female Vasque percussions
(check for other formations)

KEPA JUNKERA – Show *Galiza*
(Septet and quintet)

KEPA JUNKERA & Ara Malikian

KEPA JUNKERA & Josep María Ribelles

KEPA JUNKERA & Xabier Díaz

KEPA JUNKERA Quartet

KEPA JUNKERA Trío (con txalaparta)

KEPA JUNKERA sólo

Expositions, masterclases,...



BIOGRAPHY

He was born in a different Bilbao, the one of half a century ago, listening to sounds of popular folklore since he was a child. His hands grew and strengthened by opening and closing the small accordion bellows, caressing each note, discovering and reinventing its melodies. **KEPA Junkera** and the Trikitixa have created a symbiosis that is hard to beat.

As a good collector, he has not left behind any note that could help him to create his own sound, the one that mixes times, which emerged in the origin and that Kepa melt in an embrace of future.

Restless, free and passionate, his body merged with the trikitixa to revolutionize traditional Basque music and place it on an international stage, able to surrender to this autodidact that sounds like truth.

A first album, *Infernuko auspoa* in 1987, together with Zabaleta and Mutriku, is the beginning of a musical career that revalues the traditional instruments and Basque (euskaldun) folk, and that soon begins to mix its images with those of other voices and peoples. Since then, Kepa Junkera has not ceased to establish synergies with cultures and artists arriving at the most distant and disparate ports, wrapping them with the palpitating sound of his trikitixa. So does with jazz on his following albums, *Triki up* (1990) and *Txikitixa zoom* (1991), and in his multiple works signed by outstanding artists: Riccardo Tessi, John Kirkpatrick, Julio Pereira, Ibon Koteron, Rolando Luna or Melonius Quartet.

True to his roots, a decade later presents *Bilbao 00: 00 h* (1998), a tribute to his hometown with the work of more than 40 musicians and which means the recognition of his work around the world. *Maren*, impregnated with seawater, would come in 2001 and two years later *K*, a double live album with which he won the Grammy.

Wrapped by the simplicity of who is surrounded by good loves, of sincere love, in 2004 he celebrates together with his own people the great love he has for his football team, releasing the singing in his field since then: *Athletic Bihotzez* (2004).

Hiri, two years later, remembers, evokes and dreams cities. It was selected as the best album by the prestigious World Music Charts Europe. Against those more urban images, it comes in 2008, *Etxea*, a double album, beginning of a trilogy, in which traditional songs of Basque culture are gathered together with voices of artists such as Estrella Morente, Dulce Pontes, Miguel Bosé, Ana Belén, Víctor Manuel, Miguel Ríos, Michael Camilo, Andrés Calamaro... And so up to 42 singers and 15 musicians who blend their experience and their passion with this great house that is **Kepa Junkera**.

In June 2009, *Provença Sessions* is presented, Fandango series. A compilation album of songs composed entirely by the musician **Kepa Junkera** who is accompanied on this occasion by Melonius Quartet for the execution thereof in a different and innovative way, creating new sound spaces in which is possible to discover other different facet in the music of the composer from Bilbao.

In the gateway nothing less than the words of the Nobel Price José Saramago to give a literary sense to this so well founded story that, far from finishing here, goes through the streets of many parts of the world in a second stage, *Kalea*, a year later. On this occasion, Kepa travels to the American continent to meet and record with a wide range of artists such as Juanes, Lila Downs, Pablo Milanés and Lito Vitale.

And finally, with *Herria*, in 2010, he will close this trilogy. 23 songs recorded in New York, Oakland, Paris, Casablanca, Istanbul, Athens, Boise-Idaho, San Francisco, Los Angeles, San Antonio-Texas, Hawaii and Bilbao, complete this long journey involving 280 musicians and singers from all over the world, and where Kepa, transmitter of culture, identity, history, achieves through his music to evoke all the energy that emanates from their land.

Beti Bizi, in 2010, with the voices of the Leioa Kantika Korala and the collaboration of Xabier Amuriza collecting old Bizkaia verses left in oblivion, will give way, a year later, to a more personal work, a nostalgic tribute filled with new energy, optimism and vitality: *Ultramarinos & Coloniales*.

Involved constantly in challenges, his next one will be *Ipar Haizea*, in 2012, where his emblematic songs go through

the classic sieve of the Symphony Orchestra of Euskadi.

Galiza is undoubtedly his last love, and 2013 the year where the magic inside **Kepa Junkera** immerses fully into the neighbouring land to rummage among its more authentic melodies and rhythms. Linked and engaged with folklore of all peoples, but closely with Galician, this double CD Book manages to bring together the cream of that musical land. A work which is accompanied by a special award, the National Award of Folklore Martínez Torner for "having revolutionized the world of the trikitixa and traditional music".

Tireless, this long discography should be added with countless collaborations with artists as diverse as Hedningarna, Phil Cunningham, Alasdair Fraser, Carlos Núñez, Bulgarian Voices, Caetano Veloso, Marina Rossell, Andreas Wollenweider, The Chieftains or Pat Metheny among others.

Different singles and songs are his such as Mari Jaia, dedicated to the queen of the celebrations of Aste Nagusia in Bilbao, all an anthem, and his cheerful triki is behind multiple cultural activities in favour of the Basque (Korrika, Ibilaldia, Herri Urrats,...). And without wasting the opportunity, he engages and collaborates directly in acts as "Memoria Viva", a tribute in memory of the victims of the Spanish civil war where he collaborates with writer Bernardo Atxaga and the sculptor Néstor Basterretxea.

He has taken his performances worldwide, loaded of passion, force and rhythm; He has captivated and been applauded in cities like New York, Paris or Hong Kong; his music is used by the National Dance Company or selected by Almodóvar for his a records.

Teacher at Musikene, Higher Center of music of the Basque Country; producer of all his albums as well as a long list of works from Oskorri, Oreka TX, Ibon Koteron or Garikoitz Mendizabal, enhancing and promoting the sounds of the Basque Country, those who come from long ago and face the challenge of renew and make way, the new sounds coming out today of the same txalaparta,txistu or alboka that his ancestors played.

True to himself, **Kepa Junkera** has managed, in this almost half a century, seduce us while he caresses, in an endless embrace, the trikitixa. Together, in this unique symbiosis, musician and instrument embark now in this small story that sounds like closeness, proximity, fertile land and fresh winds.

<http://www.kepajunkera.com>

<http://www.youtube.com/KepaJunkeraOficial>

<https://www.facebook.com/KepaJunkeraOficial>

<https://twitter.com/kepajunkera>

PRESS

Cancioneros. 08/11/2014. Editorial.

Kepa Junkera releases an album/book with *A small history of the trikitixa*.

What Kepa offers is a thorough, rigorous, though pleasant and excathedra unpretentious.

El País. 25/11/2014. Editorial.

"Here, in this street (in which he has presented today his CD), was where I first ever heard, 7 – 8 years old, the sound of a tambourine and trikitixa, that my grandfather an his friends placed when he came down with my parents from the hills", he rememberd in emotion.

El Mundo. 25/11/2014. Beatriz Rucabado.

The trikitixa that conquered the world.

With his music, **Kepa Junkera** has led the sound of the trikitixa all over the World, from Europe to the United States and Japan, but it was in the Bilbao neighbourhood of Rekalde where everyting began.

Cadena Ser. 25/11/2014. Editorial.

Kepa Junkera & Sorginak.

Kepa Junkera has chosen his grandparents and parents' frontdoor, number 7 of Goya street in the neighbourhood of Rekalde to present his latest work *Trikitixaren historia txiki bat, A small history of the trikitixa*.

Deia. 26/11/2014. Andrés Portero.

"The triki and our folk are the most exportable thing of Euskadi".

"I remember my "aitite" and on weekends she used to came down from playing in some parties, and she drunk some "txikitos" near home. There a listened to the triki, a lively music that caught me".

Noticias de Navarra. 26/11/2014. Editorial.

Kepa Junkera returns to his childhood with *A small history of the trikitixa*.

Inma Gra, the book's editor, by her own, has qualified the work, of 156 pages, like a "jewel" and "historical document" because it captures de history of this instrument that "thanks to Kepa Junkera and people like him take care of it, pamper it, and it is still alive".





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