

# Kyabo Yol-Sa

Résonance d'exil(s) / Exile Vibration



New Album



Tuesday 10th October 2017, 9 P.M.

STUDIO DE L'ERMITAGE

8 rue de l'Ermitage, 75020 Paris

# Kyabul-Sa

Résonance d'exil(s) / Exile Vibration

## PRESS RELEASE



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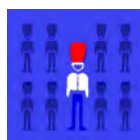
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**In the Tibetan language,  
Kyab means “exile”,  
Yul-Sa means “the place”, “the land” :  
Kyab Yul-Sa is “the land of exile”.**

# Kyab Yul Sa

Résonance d'exil(s) / Exile vibration

New Album Tuesday, 10th of October 2017 / Studio de l'Ermitage, Paris



## KYAB YUL-SA or "the land of exile or exiles"

**KYAB YUL-SA** came out from the meeting of **Lobsang Chonzor**, **Margaux Liénard** and **Julien Lahaye**. Lobsang Chonzor has been travelling all over the world for more than fifteen years, sharing with audiences music and dances he is one of the rare experts of. A worthy representative of the culture of his home country, **Tibet**.

He met the violinist **Margaux Liénard** in France : this is when he was first exposed to Irish, Scandinavian and French style fiddling, which she herself had gleaned and mastered during her own musical travels. They then crossed paths with **Julien Lahaye**, a percussionist who studied with a handful of select masters in India and Middle East. From his journey, he came back with, among other things, the delicate art of zarb playing under his belt.

The union of these three musicians resulted in their decision to build bridges among the very different cultures they had acquired along their respective journey. One can then already hear the echoes of a new language in the distance : it is the sound of their very own musical language.

Somewhere between here and nowhere, having escaped from the Tower of Babel and found themselves in the land of exile, the musicians of Kyab Yul-Sa are having a passionate conversation : they may be dealing with the Himalayas, fjords or the Caspian sea.  
Let us listen to them !

« **KYAB YUL-SA,**  
offers you innovative musical dialogue, with deep roots in  
traditional music from Tibet,  
Nordic Europe and the Middle East”.

# KYAB YUL-SA

## 1/ ORIGINS

**Kyab Yul-Sa** was born when 3 artists met – **Lobsang Chonzor, Margaux Liénard and Julien Lahaye.**

Kyab Yul-Sa started as a live performance, produced in 2015 and 2016 : Nangma Productions (59), La Chambre d'Eau (59), le 188 (59) and Le Chantier, Center for Creation of New Traditional and World Music (83), with artistic input from Miqueu Montanaro and Bruno Dupont (Bras d'Or studio, Boulogne-sur-Mer).

Kyab Yul-Sa has quickly grown into a bona fide musical project, complete with beautiful sound signatures and superb colors that we just needed to record and spread !

*« That first Kyab Yul-Sa album is to be released on March 24, 2017, by Studio de l'Ermitage, a major world music venue in Paris. It is a rich, powerful album, bearing witness to a living tradition of Tibet ; an open, generous journey. »*

## 2/ LOBSANG CHONZOR: TIBETAN MUSIC AS A SIGNATURE

**Kyab Yul-Sa** is structured around the presence and artistic expression of **Lobsang Chonzor**. The life of this artist of Tibetan descent was marked by two cultural exiles.

**Lobsang Chonzor** was born in India to exiled Tibetan parents. He was first taught the cultural practices of their native country, learning and practicing Tibetan language, dancing, singing, and traditional music. These lessons defined his identity, his way of life, and were to shape both the man and the artist.

Living in India, Lobsang Chonzor grew up in close proximity with the culture of his adoptive country : Indian culture, language, music and instruments. The region he lived in was a cultural and religious melting pot, peppering his education with elements from Buthan and Nepal.

His experiences as a traditional musician – **in Russia, Great Britain or the EU** – have allowed him to discover and experience artistic traditions from the whole world (**Australia, Ethiopia, Kirgizstan...**), piquing his curiosity and broadening his musical horizons.

**He's been living in France since 2008**, and his new collaborations have enriched his music with elements from western, traditional and contemporary influences. Musical exchange has become an obvious medium of expression for him.

**Lobsang Chonzor** managed to turn the hardships of his two exiles into assets, and used them to develop his musical identity.

*« His uprooting ; the guilt towards his country of origin (Tibet) ; the gratitude towards his adoptive country (India) ; and the artistic freedom he found in Europe all led him to new ways of exploring music. His influences meld and evolve together, blending into something new.»*

On his way, his successive uprootings - and his successive exiles - have influenced Lobsang Chonzor's musical language. It now boasts a multifaceted identity, rich with different colours, cultures and rhythms. His songs are a journey through the melodies of his many languages – Tibetan, English, Hindi, French...

The various outlooks that stem from his exiles would become a fertile soil for the growing of a singular musical language.

In our modern times, this process of mixing and blending is a demonstration of how rewarding and fulfilling diversity can be. That unavoidable but fruitful mixing is a universal component of modern societies.

*“In my eyes, a work of art is magnificent when it renews the fundamental human experience of feeling foreign.”*

**Massimiliano Gioni**

**(Exhibition curator and contemporary art critic  
Curator of the Venice contemporary art biennale, 2013)**

>>> The words of Massimiliano Gioni take all their meaning here. Where meeting and “feeling foreign” become positive forces, they infuse their strength into human relationships, breaking boundaries to bring a new light to art and experiences.



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### 3/ MARGAUX LIENARD ET JULIEN LAHAYE : MUSICAL EXILES BY CHOICE

*Margaux Liénard is an artist with a classical formation (Conservatory of Lille) who quickly turned to traditional European music and the social role it plays. Instinctively, she was driven to discover different cultures, thus finding to find her own musical language.*

*Inspired by eastern music, from Iran to India, but also by western African music (Mali, Guinea, Burkina Faso) and tutored by the greatest, Julien Lahaye defines his style as colorful percussions. He likes matching rythm, movement and sound to the shapes of speaking and dancing. Conceiving original musical dialogs, he created his unique language as a rythmist.*

*Musical exile was unavoidable for Margaux Liénard and Julien Lahaye. The way they were drawn to music from “elsewhere” was deliberate. This journey, this artistic and cultural exile, was a fruitful one ; it was the source of their original musical creation. Their own personal worlds now meet that of traditional Tibetan musician Lobsang Chonzor, familiar with exile himself.*

### 4/ « KYAB YUL-SA » RE-INVENTS A MUSICAL TRADITION

For Kyab Yul-Sa, the living space of the artists becomes an open territory, in which melodies from different places transform and merge into a single canvas, an echo to our society’s multiethnicism.

Following the transmission from Master to Pupil that **Lobsang, Margaux and Julien** lived individually, and after the initial cultural shock, Kyab Yul-Sa opens the road to sharing between the artists. Traditions feed off one another and complement one another, making plain their universality.

The notion of “musical exile” can seem contradictory. After all, music evokes harmony. It is one of the best tools to communicate through language barriers. Music soothes. Through the Kyab Yul-Sa project, the artists want to bring this paradox to light and reveal the universality of music.

**>>>Kyab Yul-Sa is writing the lines of a tradition to come.**

#### INTRUMENTS PLAYED BY EACH OF THE MUSICIANS :

- **Lobsang Chonzor** : *vocal, dranyen (Tibetan lute), gyumang dulcimer*
- **Margaux Liénard** : *fiddle, bouzouki*
- **Julien Lahaye** : *zarb, frame drum, cajón, metals...*



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**“The reunion of these three artists gives birth to a new  
cross musical language :  
the resonance of their respective exiles...”**

# BIOGRAPHIES

## LOBSANG CHONZOR



Born of exile, Lobsang Chonzor inherited an ancestral culture from his parents and from Tibetan masters exiled in India, a tradition of singing and dancing... He grew up in a small town of the northeast of India, where the Tibetan community is numerous and active, and took his classes in a refugee school where artistic tradition is taught on a daily basis. Lobsang is very young when he gets initiated to dancing, music and singing. His father prided himself in transmitting to his son the values of the country he had to flee. As an adult, Lobsang

Chonzor decided to dedicate his life to living Art. Through his artistic gesture, he bears his pride in his homeland.

As soon as his studies are finished, Lobsang Chonzor becomes a dancing and music teacher. He joins traditional group Gangjong Doeghar (the Snow Lion company), which will allow him to become a professional. He also joins a Tibetan opera company, where he is trained by renowned teachers.

Between 2000 and 2007, with **Gangjong Doegar**, he tours in India, Bhutan, Great Britain and Europe, both in the band and on his own.

After several stays in France for festivals, he decides to settle there in 2008, for both professional and personal reasons.

After the time needed to adapt to his new cultural exile, Lobsang now lives from his art in France since 2010. There, he mingled with a diverse crowd, and joined collaborative musical projects that drove him to reconsider the idea of a single interpretation, and try his hand at other fields than traditional music.

Without turning away from Tibetan or Indian music, he started to improvise and compose in 2013.

### His projects and collaborations :

- “**Thukpa Strings**” with Margaux Liénard, 2014
- **Solo album Echoes of Tibet**, traditional Tibetan music, june 2014
- “**Les contes facétieux du cadaver**”: musical tale with Sophie Pérès, created in 2013
- “**Gongs & voices of Tibetan opera**”, sound improvisations with Philippe Asselin - 2011 and 2012
- **Solo concert Musical journey through Tibet old and new**, since 2008

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## MARGAUX LIENARD



**Margaux Liénard** was born in 1988 in Avesnois, a forested region near the Ardens, to a family of musicians. Her fiddle is as her character : generous and curious.

She's only six when she begins as a student in her father's musical school. She later goes on to study at the Conservatory Schools of Valenciennes and Lille, where she graduates in 2007. Her musical diploma covers classical studies (violin, orchestra, chamber music, writing...), but she specializes during one more year in jazz and Irish music while continuing her studies at the Paris Conservatory School, in the tenth arrondissement.

Since then, she's taken every opportunity to play her fiddle, and discovers traditional music through the influence of violinists like **Vincent Leutreau, Christophe Declercq, Gabriel Lenoir and Jean-François Vrod.**

A skillful improviser who finds inspiration in traditional music of northwestern Europe (Ireland, Sweden, France...) and a live music enthusiast, she has nevertheless taken an interest in a more eastern style, and so developed a very personal fiddle game. She puts her bow in the service of equally diverse projects.

### Her projects and collaborations :

- **Belledonne 4tet** - Irish-Bulgarian Blues
- **Bubbey Mayse** - Klezmer music
- **Les Villes invisibles (Italo Calvino)** - Cie The Anonymous
- **Du haut des bars**
- **Musical accompaniment of storyteller Sandrine Gniady**
- **Ramble Ditties**
- **Histoires de violons** : variations, improvisation, creation...
- **Collaboration with the band Mind** : trip-hop / electro

### Recordings :

- **Ormuz, Breton and Quebec music**, bémol productions, 2009
- **Vincent Brusel, French songs**, bémol productions, 2012
- **Histoires de violons** , bémol productions, 2013

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# JULIEN LAHAYE



Musician, percussionist, performer, arranger, he's been roaming the many worlds of percussions for years. But his music finds its soul in the complexity and finesse of indo-european rythms.

As the quintessential music of the present time, percussion lets improvisation express itself fully... Inspired by the musics of Iran, India, the Middle East and West Africa, this rythmist loves matching rythms, movements and noises to the shapes of language and dancing.

Enthralled by the richness of Iranian and Middle-Eastern music, he was lucky enough to benefit from the tutelage of master percussionists **Madjid Hkaladj and Ostad Djamshid Chemirani**. Thus, he was able to learn and play the tonbak, a fascinating drum that is a staple of Persian music. He also discovered frame drums : dayereh, daf, tar, Turkish bendir, etc.

In addition, **Julien Lahaye** was happy to explore the intricacies of Mandinka African polyrythms with the artists from **the Guinea National Ensemble of Percussions**, under the artistic direction of **Koungbanan Condé**.

## His projects and collaborations :

- **Esharêh (world music) : [www.eshareh.fr](http://www.eshareh.fr)** - Les Raisins, album, Plaza Mayor Ltd (London / Hong Kong)
- **Bach/Tonbak** - 3 Bach suites for cello and percussions, with Fabrice Bihan
- **Mille Bonjours ensemble (medieval music, 13th and 14th century) : [www.millebonjours.net](http://www.millebonjours.net)**
- **Reng e Qalâm** : Iranian percussion solo

**A few examples of regular collaborations** : Pierre Hman, Fabrice Bihan, Jean-Lou Descamps, Eugénie de Mey (BE), Matteo Pastorino (IT), Jauféré Darroux, Sowila Taïbi, Simon Dégremont, Matthias Labbé, Kamal Lmimouni (MA), Vishal Cardhan (IN), Sougata Roy Chowdury (IN), Ludovic Longelin (drama), Marti Uibo (LIT), Julien and Sarah Debove (visual artist), Christophe Cellier (contemporary artist), Stéphane Hocquet, Franck Laisné (drama), Benoît Duvette & Camille Graule (directors), Collectif des Routes, Alexandre Warnez, Aboubacar Kouyaté (MAL), Koungbanan Condé (GUI), Bolokada Condé (GUI), Amadou Koné (BF)

## Recordings :

- **Esharêh (world music) : [www.eshareh.fr](http://www.eshareh.fr)** - Les Raisins, album, Plaza Mayor Ltd (London / Hong Kong)
- **Janus ensemble (ancient music) : [www.ensemble-janus.org](http://www.ensemble-janus.org)** - Imaginatio Vera (album), Aes Dana production
- **Lucile (song) : Illusions Etrange (album), FCO production**
- **OST : Aux Alentours les Âmes Errantes**, director : Christophe Cellier
- **OST : Le Corps des Anges**, director : Benoît Duvette

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## Some significant events

### **Creation :**

- La Chambre d'Eau, january 2015
- Le 188, space for creation in Lille in june 2015
- Le Chantier, center for creation of new traditional and world music in Correns with the artistic counsel and outlook of Miqueù Montanaro and Bruno Dupont

### **Live video shooting :**

Production of Collectif des routes (Benoît Duvette and Camille Graule) at the Espace Pasolini in Valenciennes (59) in December 2015

### **Recording :**

- The first Kyab Yul-Sa CD was recorded, mixed and mastered by Bruno Dupont in Studio du Bras d'Or, Boulogne-sur-Mer (62)

### **Upcoming events (promotion tour) :**

- 10/10/2017 : Studio de l'Ermitage (75),
- 04/07 au 12/07 : tour in Pakistan (Lahore, Karachi, Islamabad, Faisalabad, Peshawar)
- 19/08 : l'Arbre qui Marche (49)
- October/November : India tour (6 cities, dates to come)
- 15/04/2018 : Du Bruit dans le Bourg (35)

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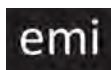


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