

DAVID YENGIBARIAN, EVA ALEKSANDROVNA

NÃO
DEIXE O
SAMBA
MORRER



HUNNIA RECORDS

DON'T LET SAMBA DIE

David Yengibarian

Scandalli accordion, made in Castelfidardo

Eva Aleksandrovna

vocal





I truly believe that everything in life happens at the right time. When it has to happen. That is how I view my acquaintance with David. When I moved back to Budapest from Lisbon I started to feel more and more that I miss to sing and I need to have music in my life to heal myself and maybe later to heal others as well. It took me years to make this decision because I never had enough confidence. I felt like I am not good enough and always measured myself against other singers. I just saw them as much better than me. I remember the moment when I decided that I can not wait any longer and I texted David who was recommended to me by a friend of mine. I sent him a long message to introduce myself and explained that I am not a professional singer. I hoped he can suggest me a student of him but his answer was just: "Call me tomorrow and let's give it a try!". Of course, I was terribly nervous when we met at the very first time. I was not even sure that I will be able to sing. But this feeling passed right after the first song we played. It was just great and we were playing one more and one more just like we were playing together long time ago. That is how our friendship and musical journey started. He could feel exactly from the very first time that I need some support to get my confidence and believe that I am good enough. I can never be thankful for him enough.

It is such a huge gift from life to find someone with whom you can play your favourite songs simply for the joy that music can bring. I think this is our secret. That there is nothing forced. We are playing only those songs what we both love and enjoy. There is something about Brazilian samba that I can not describe by words. You need to feel it. That is why I am sure that it was a good decision that I didn't try to sing these songs before. I used to go through on many things in my life to get this music under my skin. Of course, I know that I still have to learn a lot and I am still wondering if it is really happening with me but David and the audience makes me to trust that I am awake and it is not just a dream that I am doing what I always wanted to do with one of the greatest musician I ever met. I was already feeling blessed when I have been invited last year to sing two songs on the new album of David's trio but I could never imagine that we gonna get the chance to record a whole album with full of Brazilian songs. Thank you David to believe in me and thank you for Hunnia Records & Film Productions to give us the chance to record this new album. I feel that my grandmother is smiling from the Heaven.

Handwritten notes on a piece of paper with a musical staff background. The notes are numbered 1 through 9 and describe various musical concepts and techniques:

1. Não deixe o samba me
2. Beijar Flor
3. Precisa me encontrar
4. Fuzo Final
5. Já era tempo
6. Menos sem fuzo
7. Um samba de sa
8. O que será a flo
9. Trem das a

Additional musical notations and symbols are visible on the page:

- Chords: A_6 , A_7 , A_7/E
- Staff markings: E_7 , 7 , 1 , 0 , 1
- Other symbols: \square , \triangle , \circ , \times

My name is **Eva Aleksandrovna Toth**. I was born in 1989 in Beregovo in the Soviet Union very close to the Hungarian border. My family is Hungarian and since it was quite difficult to live as part of an ethnic minority in the territory of today's Ukraine, my family and I moved to Hungary at the end of 1999. I am not a professional singer. It's a pleasure for me to be on the stage and sing the songs I love so much but I sing only if I feel that it makes me happy and if I think that there is something good I can share with other people. I had some music studies after I finished my university studies about literature and ethnography but I did not finish them. It is still being one of my dream to be a pianist. The only thing I can say about myself that I am an extraordinarily intuitive person and since I was a little girl I was deeply connected to music. My dad is not a professional musician but he is talented in music and my maternal grandmother, who unfortunately can no longer be with us was a self-taught cantor of the Catholic church which they started to build with my grandfather. I grow up there and used to sing with my grandmother since I remember. I was 6 years old when she enrolled me in the music school. I remember there was a harmonium in the church that I used to practice on hours long between of the cold, unheated walls because we had no money for a piano. Despite the difficulties, I still remember those years as the happiest period of my life and I never can be thankful enough for my grandmother. Everything which is truly important I learned from her and I also inherited my instinctive nature and willpower from her.

ephemere
Preciso me encontrar
Final Am
O que será a flor
Já era tempo
Não deixe o samba
Beija flor

I started to studying jazz singing after the university because I felt that I can not be truly happy without having music in my life. I didn't really wanted to be a jazz singer. I was connected to folk music that time but I wanted to get to know other genres as well. I am thankful for my teachers, Elsa Valle and Gabor Winand (he sadly passed away last year) because through them I met bossa novas for the very first time and really started to fall in love with this genre which I had previously considered to be too romantic and unsuitable for me. But my interest didn't stop by bossa novas. Step by step I realized that I am in love with the hole Brazilian culture, especially with samba. Today I am already a mom of a half Brazilian little boy and even if I am not Brazilian I feel that this is part of my culture.

Eva Alekszandrovna

86-32

~~Chippendale Mt~~
~~June~~



David Yengibarjan was born in 1976 in Yerevan, capital city of Armenia. He grew up in a family of musicians, his grandfather was instrument maker and (firstly) accordion repairer. His mother too was playing accordion and she was David's first teacher. After he started studying music in a Music School. He moved to Hungary in 1995 where he continued his musical education. In Budapest he became soon the most followed and renowned young musician and composer. He played in the Hungarian State Opera a half a year after his arrival in Budapest.

He composed music and soundtracks for the following movies and animation:

1998 András Fésős „Street, Heart, Beat”

1999 György Farkas „Vérvonál” (Bloodline)

1999 Uwe Janson „Holstein Lovers” (played with Ferenc Snètberger)

2000 András Szőke „Három” (Three)

2000 Éva Magyar „Nagy Hú Ha” (Big Hú Ha)

2003 Tamás Sas “Szerelemtől sújtva”

2004 Kinga Rofusz “Arlequin” (ANIMATION)

2006 Orsolya Báthory “Antik” (First price Aubagne)

2007 Erik Novák “Zuhanórepülés” (music and actor)

2010 Robert-Adrian Pejó “Látogatás”

2012 Tülin Özdemir “Au-delà de l'Ararat”



SCANDALI

In Budapest he composed music commissioned by different theatrical productions:
Bertolt Brecht "In the jungle of Cities", Székény Theatre (László Harsányi Sulyom)
"Szindbád" Griff Puppet House (András Veres)
Ferenc Molnár "Liliom", University of Theatre and Film Arts Budapest (Andor Lukáts)
Zoltán Egressy "Blue, blue, blue", Bárka Theatre (Andor Lukáts)
Janusz Glowacki "The fourth sister", Radnóti Theatre (Gábor Ruzsnyák)
"Tam-Tango Project", Madách Dance Theatre School Budapest
Andor Szilágyi "Unsent letters", Orange Tree Theatre London.

He was invited to perform on the most important stages in Hungary: Hungarian Music Academy, the Palace of Arts of Budapest, State Opera, Sziget Festival, Szeged Open Air Festival, Budapest Spring / Autumn Festival. He took part of the most relevant festivals of Europe: Edinburgh International Festival, Théâtre Wallonie, Hungarian Cultural Centre of Vienna, Paris, Bruxelles, Orange Tree Theatre London, Flora Hause Köln, L'Archiduc Bruxelles, Amsterdam, Terschelling Island, Prague, the Olympic Games London etc.



Recording

Live DSD256 recording to unedited 5 channels at
Unitarian Church, Budapest.

Accordion: 2x Neumann U89

Vocal: 1x Neumann 40th Anniversary U87

Ambience: 2x Neumann KM140 Vintage

Merging Hapi with AD8DP/DA8P cards

DAW: Pyramix MassCore

Benjamin Perényi



NEUMANN MICROPHONE





Track List

- | | |
|-------------------------------------------------------------------------------------------------------------------|-------|
| 01. Não deixe o samba morrer (Don't let Samba die)
Edson Conceicao/Aloisio Silva Araújo | 05:31 |
| 02. Beija flor (Hummingbird)
Nelson Antonio da Silva/Noel Soares da Silva/Augosto Tomas de Oliveira Jr. | 06:38 |
| 03. Preciso me encontrar (I need to find me)
Antonio Candeia Filho | 07:43 |
| 04. Juízo final (Doomsday)
Nelson Cavaquinho/Élcio Soares | 05:19 |
| 05. Já era tempo (It was time)
Vinícius de Moraes/Ary Barroso | 08:55 |
| 06. Menino sem juízo (Boy without judgment)
Francisco Roque/Franco Lattari/Marcos Paiva/Paulo Rezende | 09:05 |
| 07. Um samba de saudade (A samba of yearning)
Antonio Eustaquio Trindade Ribeiro/Chico Alves | 05:17 |
| 08. O que será a flor da pele (What will be the flower of the skin)
Chico Buarque | 03:57 |
| Total time: | 52:25 |

Recorded at **Unitarian Church, Hőgyes Endre Str. Budapest, 6 September 2022**

Balance and recording engineer: **Benjamin Perényi**

Mastering engineer: **Tom Caulfield**

Recorded audio format: **Native DSD256** (Pyramix, Merging Hapi)

Producer: **Róbert Zoltán Hunka**

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